

DISC

TUF TOP RECORD & MUSICAL WEEKLY

ELVIS!! DON'T YOU DARE SNUB CLIFF

No. 237 Week ending October 6, 1962
Every Thursday, price 6d.

British U.S. TV spot for Jess Conrad



CLIFF—wants to meet Presley, but . . .

JESS CONRAD is to play the part of a pop singer in the first of a new series of 60-minute TV programmes to be screened in both Britain and America. The series is called "The Human Jungle" and on Monday Jess started two weeks filming his role in the first episode "The Flipside Man," which stars Herbert Lom and Sally Smith. His part calls for four numbers which have been specially written for him, and he is being backed by Rhet Stoller. All four songs will be recorded, and will most likely be issued as an EP to tie in with the screening here, probably in January. Jess's role also involves a great deal of straight acting.

Vincent joins Richard tour —as compere!

GENE VINCENT will fly from Paris to join the Little Richard package show which opens at Doncaster on October 8—as a compere! The two stars toured extensively together in the States before Richard retired temporarily, and are personal friends.

Darin, Sinatra LPs

BOBBY DARIN'S first LP for Capitol, and a three album set of 36 numbers by Frank Sinatra, are among the company's October releases in the U.S., for subsequent issue here. The Darin album is called "Oh! Look At Me Now." The Sinatra set is called "The Great Years."

ON Tuesday Cliff Richard flew to the States. He will appear on TV. He will help boost the American release of his film, "The Young Ones." But there is one thing he will NOT do. Not unless there is a late change of plan. He will NOT go out of his way to meet Elvis Presley.

A hit or not, Tony is happy

"WHETHER my new single, 'Torture,' is a hit or not, I'm happy now," said Tony Rocco last week when he popped into the DISC office to say hello. "Six months ago, before my first disc, I was worried and tensed up about everything. Every time there was a near miss on the road, I used to think 'Gosh, I might have been killed—dead and gone with nothing left behind me.' Now at least there are a couple of records.

"Torture" is a dramatic number with a beaty, big-sounding Geoff Love orchestral backing.

All set

"I'm pleased with the way it turned out," said Tony. "It's just like I hoped it would be. Tony would have had his second single out quite a while ago had it not been for one of the hazards of pop music. He was all set to record "I Sat Back And Let It Happen," and then at the last minute it was discovered that Leroy Van Dyke had been given a recording exclusive on the number. Tony Rocco flies to Scotland tomorrow (Friday) for some TV and one-nighters.

TONY ROCCO—Something to leave behind him (DISC Pic).

"El is my idol" has been Cliff's view for years. But his manager Peter Gormley said when the trip was announced several weeks ago: "I see no special reason for trying to fix a meeting between Elvis and Cliff. In any case, when Cliff goes to the States he will be very busy. I doubt if there would be time for such a meeting."

AND HE IS RIGHT. BECAUSE THE FIRST MOVE IN SUCH A MEETING SHOULD COME FROM PRESLEY, NOT FROM CLIFF.

Cliff is a big star. His popularity has never been higher. His talent is growing all the time. As a person he holds the respect of everyone in Britain.

Contd. on back page



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THE BRITISH HIT VERSION!

TONY ROCCO

PARLOPHONE RECORDS





CHRIS BARBER—He's sticking to trad.

FANS HAVE FORGOTTEN ME NOW

says man who started Trad trend

CHRIS? Chris who? I bet that's what a lot of the kids are saying these days if you mention my name to them. A heck of a lot of today's pop fans have never heard of me."

The speaker was Chris Barber, the man who FIRST put trad in the Top Twenty long before Ball and Bilk shot to chart popularity.

It was Chris Barber who started the ball rolling by putting in "Rock Island Line" and then his sensational hit "Petite Fleur" which achieved world wide hit sales.

But since that record Barber has remained very much in the background, leaving the running to most of the other trad bands.

Chris was rehearsing the band at London's Marquee Jazz Club when I asked him why, as it seemed to me, he had withdrawn from the race.

"But I haven't," he said. "I was never in it. I really don't think that trad jazz, as we play it, and as most other bands play it, is commercial.

We play jazz

"It's only when you begin 'adapting' it that it begins to sell big . . . and I won't do that.

"If I'd wanted a band with a commercial sound then I would have formed one with this idea in the first place.

"But that isn't what I wanted. The band and I play jazz which we hope other people will also like. If they don't then that's a great, great pity but we're not going to change our sound just because of that.

"Of course, I wouldn't say no to a chart hit, we hope every disc we cut will make it, but we don't plan them with the charts in mind.

"None of Acker's trad records have been best sellers. This isn't to decry 'Stranger On The Shore,' I think it's a great tune and extremely well played. But it isn't trad.

"You want us to do this sort

of thing? Well we won't. I formed this band to play the type of music we liked and that's what we are going to continue playing.

"And we don't do so bad, you know. We're making more money now than when we had the hits.

"You ask me what I look forward to? Not hit discs, or starring at the Palladium, I can tell you! I'd just like to think that in thirty years time the band will still be around playing the music that we enjoy playing."

John Wells

THE WORLD'S TOP POPS

Australia

Last Week	This Week	Title	Artist
1	1	Silver Threads And Golden Needles—	The Springfields
8	2	Sheila—	Tommy Roe
4	3	I Remember You—	Frank Ifield
2	4	Roses Are Red—	Bobby Vinton
7	5	Devil Woman—	Marty Robbins
5	6	The Young Ones—	Cliff Richard
9	7	Surfin' Safari—	The Beach Boys
3	8	Guitar Tango—	The Shadows
—	9	Vacation—	Connie Francis
10	10	Ramblin' Rose—	Nat King Cole

Denmark

Last Week	This Week	Title	Artist
1	1	Speedy Gonzales—	Pat Boone
4	2	Toy Balloons—	Jorgen Ingman
2	3	I Can't Stop Loving You—	Ray Charles
6	4	Quando, Quando, Quando—	Pat Boone
3	5	Hawaii Tattoo—	The Waikikis
7	6	Roses Are Red—	Bobby Vinton
5	7	Ginny Come Lately—	Brian Hyland
—	8	She's Not You—	Elvis Presley
9	9	Tanze Mit Mir In Den Morgen—	Gerhard Wendland
10	10	English Country Garden—	Jimmie Rodgers

Eire

Last Week	This Week	Title	Artist
2	1	I Remember You—	Frank Ifield
5	2	She's Not You—	Elvis Presley
1	3	Speedy Gonzales—	Pat Boone
4	4	Things—	Bobby Darin

AMERICA

Last Week	This Week	Title	Artist
1	1	Sherry - - - - -	Four Seasons
4	2	Monster Mash - - - - -	Bobby Pickett and the Crypt-Kickers
2	3	Ramblin' Rose - - - - -	Nat King Cole
6	4	Let's Dance - - - - -	Chris Montez
3	5	Green Onions - - - - -	Booker T and the MGs
8	6	Patches - - - - -	Dickey Lee
13	7	Venus In Blue Jeans - - - - -	Jimmy Clanton
17	8	I Remember You - - - - -	Frank Ifield
7	9	Alley Cat - - - - -	Bent Fabric
11	10	You Beat Me To The Punch - - - - -	Mary Wells
5	11	Sheila - - - - -	Tommy Roe
18	12	Rain, Rain Go Away - - - - -	Bobby Vinton
15	13	Lie To Me - - - - -	Brook Benton
12	14	If I Had A Hammer - - - - -	Peter, Paul and Mary
19	15	Do You Love Me - - - - -	Contours
10	16	Teenage Idol - - - - -	Rick Nelson
9	17	You Belong To Me - - - - -	Duprees
—	18	Beechwood 4-5789 - - - - -	The Marvelettes
—	19	Surfin' Safari - - - - -	Beach Boys
—	20	What Kind Of Love Is This - - - - -	Joey Dee and the Starliners

Last Week	This Week	Title	Artist
—	5	It'll Be Me—	Cliff Richard
3	6	Roses Are Red—	Bobby Vinton
10	7	Ballad of Paladin—	Duane Eddy
—	8	It Keeps Right On A-Hurtin'—	Johnny Tillotson
6	9	Guitar Tango—	The Shadows
8	10	Adios Amigo—	Jim Reeves

Holland

Last Week	This Week	Title	Artist
1	1	I Can't Stop Loving You—	Ray Charles
3	2	Heisser Sand/Brandend Zand—	Mina/Anneke Gronloh
6	3	Marchin' Along—	The Blue Diamonds
8	4	Like I Do—	Nancy Sinatra
2	5	Do You Want To Dance—	Cliff Richard
4	6	Janus Pak Me Nog Een Keer—	Paula Dennis

Hong Kong

Last Week	This Week	Title	Artist
—	1	Al Di La—	Emilio Pericoli
2	2	Teenage Idol—	Rick Nelson
1	3	Al Di La—	Kong Ling and the Fabulous Echoes
3	4	My Blue Heaven—	The String-A-Longs
4	5	Never In A Million Years—	Linda Scott
9	6	Liberty Valance—	Gene Pitney
10	7	Vacation—	Connie Francis
—	8	Pepito Cha Cha—	Giancarlo and His Italian Combo

Week ending September 29

These charts are reproduced by courtesy of the American music paper "Billboard."

Last Week	This Week	Title	Artist
6	9	She's Not You—	Elvis Presley
—	10	Sealed With A Kiss—	Brian Hyland

Israel

Last Week	This Week	Title	Artist
2	1	Things—	Bobby Darin
1	2	Here Comes That Feeling—	Brenda Lee
4	3	A Steel Guitar & Glass Of Wine—	Paul Anka
5	4	Little Miss Lonely—	Helen Shapiro
6	5	Vacation—	Connie Francis
10	6	Speedy Gonzales—	Pat Boone
8	7	Breaking Up Is Hard To Do—	Neil Sedaka
—	8	Teenage Love—	Rick Nelson
3	9	I Can't Stop Loving You—	Ray Charles
9	10	Stay—	Esther Reichstat

S. Africa

Last Week	This Week	Title	Artist
2	1	Adios Amigo—	Jim Reeves
1	2	Roses Are Red—	Bobby Vinton
4	3	Stranger On The Shore—	Acker Bilk
3	4	Speedy Gonzales—	Pat Boone
8	5	I Can't Stop Loving You—	Ray Charles
6	6	Do You Want To Dance—	Cliff Richard
7	7	Soldier Boy—	The Shirelles
9	8	A Steel Guitar And A Glass Of Wine—	Paul Anka
5	9	Ballad Of The Northern Suburbs—	Jeremy Taylor
—	10	Wolverton Mountain—	Claude King

SOME THEATRES ARE JUST ASKING TO GO BROKE

PRIZE LETTER

I HAVE no sympathy for theatres that close down. They ask for it. On two recent occasions I went to the Liverpool Empire, first to see Helen Shapiro and then Adam Faith.

These artists were good, but the utter rubbish booked to support them had to be seen to be believed.

If this sort of thing goes on,

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

more theatres will close and the reputations these artists work hard to build up will be ruined by bad exploitation on variety dates. — (Mrs.) P. MAHONEY, 11, Bisley Street, Urmson Road, Wallasey.

SO GLAD

I'M glad the Jet Harris recording of "Main Title" is doing well. Jet has a deep bass sound all his own and he has proved he can make a success as a solo artist where others have failed. — WANDA HOVEY, 21, Bognor Road, Chichester, Sussex.

NO WASTE

CLIFF RICHARD'S new LP may not be as long as some. It IS good value because not one single track is wasted. It is all superbly arranged and performed, and the material is great. Many of the numbers, I'm sure would make excellent singles. I reckon this LP is his best yet. — TINA WITHYMAN, 12, The Steyne, Worthing, Sussex.

TREND? WHERE

THERE is supposed to be a C and W trend here, yet none of the big C and W hits in

the U.S. this year have had chart success in Britain. Two examples are "Liberty Valance" by Gene Pitney and "Wolverton Mountain" by Claude King.

As for the C and W stars themselves, only Jim Reeves has had consistent success and the two greats, Johnny Cash and Marty Robbins, are comparatively unknown. — DAVE CORNE, 4, Southgate Grove, Hackney, London, N.1.

ALL WRONG

WHY do we allow third-rate American records to be pushed into our charts? If a record has any success in the American charts, it is immediately released over here, given a great amount of cheap publicity and labelled a hit because it is high in the U.S. hundred.

THEY don't take the same amount of trouble over OUR discs! — STELLA HAWKER, The Laurels, 19, Park Road, Redditch, Wores.

ROCK'S BACK!

SO-CALLED new trends such as C and W and R and B have hit us during the past three months, but has anyone realised that rock is back again? Cliff's latest success proves it is, and there are few beat numbers that haven't made the hit parade. It was nice to have a change, but



rock is still the tops. — SANDRA BALDWIN, 38, Greengrove Drive, P.O. Greendale, Salisbury, S. Rhodesia.

TWANG AGAIN

I AM a firm Duane Eddy fan, but I wish he hadn't dropped the famous twang in some of his more recent discs.

"Deep In The Heart Of Texas" and "The Ballad Of Paladin" and their flip sides have been exciting, but the "twang" we heard in "Cannonball" and "Rebel Rouser" is just not there. — ROBERT UPTON, 85, Abbey Road, Westbury - on - Trym, Bristol.

FULL CREDIT

WHY not give songwriters the popularity they deserve by running their name alongside the



DUANE EDDY—Is he right to drop the twang? See "Twang Again" (DISC Pic).

artist and record title when a disc reaches the charts?

This is already done in the private charts issued by record companies, so why not also in the record paper surveys? — DAVID INGER, 7, Rittlesdale Road, Sherwood, Nottingham.

We must draw the line somewhere—and if you allow songwriters, why not MDs, A and R men and so on?

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

WOULD YOU LIKE TO WIN THE PILLOW THAT RUSS SAINTY DREAMS ON?

FOR DETAILS OF A UNIQUE COMPETITION LISTEN TO THIS WEEK'S EDITION (Oct. 5th at 10 p.m.) of

THE FRIDAY SPECTACULAR

AN E.M.I. PRESENTATION ON

RADIO LUXEMBOURG

WRITE TO: POST BAG, DISC 161, FLEET ST., LONDON, E.C.4.

TOP THIRTY

A TASTE OF HONEY

LENNY WELCH

HLA 9601



45 rpm

THEME FROM
MAN OF THE WORLD

(new TV series)

HENRY MANCINI AND HIS ORCHESTRA

RCA 1312



45 rpm

Joe Brown's back!

JOE BROWN had to make it! After his fabulous success with "A Picture Of You," Piccadilly and his old record company, Decca, practically swamped the stores with Joe's discs. The title that finally surfaced is "Your Tender Look," the number he cut as a follow-up for Piccadilly. There's been such a concentration of high powered salesmen around Joe's discs lately that

they had to sell a bomb... but he's lucky to get a disc in the charts with so much split sales. The Tornados, Billy Fury's backing group, must really be feeling pleased with themselves. They've overtaken Cliff and ousted Elvis from number one spot. Sometimes forgotten when the bouquets are handed out is Joe Meek, the man who makes hits

in a small flat in North London. "Telstar" is his work... Two other discs have really shot up this week. "Sheila," sung by Tommy Roe and another American dance hit, "Loco-Motion." Another disc, a big hit in America, has come into the charts this week at 17. "Ramblin' Rose," sung by Nat King Cole... is reported to be the biggest single he's cut for years. It ought to be big for him over here, too. And it looks as if Acker's on the way back to the top via his latest disc "Lonely"—

another clarinet solo like "Stranger." Even if it has a fraction of the success the latter enjoyed, it will still be a smash hit. Young Mark Wynter looks as if he's going to make the twenty again after a long, long absence. And many people will be very relieved to see him back. On the stage Mark has been going from strength to strength but so far he's been held back by that elusive hit disc. "Venus In Blue Jeans" could be it.
John Wells

Mike Sarne:

I don't get treated like an idiot now

THREE weeks ago the disc world was seething. Mike Sarne, a singer with just two hits to his name, had taken the lid off the business with his "I quit" statement.

A lot of people didn't like the criticism, but at least he'll be finished now, they said. But not on your life! **MIKE SARNE IS NOW BETTER OFF THAN BEFORE HIS OUTBURST. FAR FROM DOING HIM HARM, IT HAS DONE HIM A LOT OF GOOD!** "I had to say what I did," he told me. "Everybody has a right to criticise, and frankly, I'll do it again if need be. You know what started it? I was at a meeting in my manager's office when my future was being discussed. There were a lot of people there and they kept saying 'We'll put him in this... he can do that... I'll fit him in here.' But nobody asked me! I thought to heck with this! The public deserves to know what goes on in this business... and I'm going to tell them."

business now take a bit of notice of me. "And I'll tell you another way things have changed too. When I go into a studio now and make one or two suggestions about my performance, the producers LISTEN. They now think it's worthwhile discussing points with me. I'm not just TOLD anymore." He's also being asked to appear in Milton Subotsky's new pop film. "I'm not sure about this yet," said Mike. "I didn't see 'It's Trad Dad' and I want to see what sort of part I'm being offered in the new film before I make up my mind."



MIKE SARNE—"I had to say what I did."

● better
"My bookings are better too, now. Perhaps I've now got some sort of sensation value, I really don't know. But I do know I'm earning more money." Now that the storm he created is dying down—and it is leaving him with one or two very influential enemies—what happens now? "Well I've now got more time to myself. To write songs for instance—I've done a couple for John Leyton. And to finish a novel I'm working on. Also, of course, I've got to have time to study and it looks very likely that I'll go back to university next year full time."

● great
"It wasn't meant to do any good, not for me nor anybody else, but in fact things have turned out marvellously. I've never had any argument with my own manager Bob Stigwood. Without him I'd be a big nothing. It's with the other people that things have improved. I don't get treated like an idiot anymore. People in the

● better
"Before that happens though I want to get myself established as a recording artist. My latest record, 'Will I What?' was a natural follow-up to 'Come Outside.' It was a wise move to make it and I doubt if we could have done anything better, but it wasn't as big a hit as the original disc. My next one is completely different. No cockney accent, no girl. It's like starting all over again. I sing it in my natural voice and I'm quite sure no one will recognise me. But that's the way I want it. I've got a lot of new ideas and I'd like to try them out. I want to SET trends not follow them."
John Wells

TORNADOS ROCKET RIGHT TO THE TOP

Week ending September 29, 1962

Last Week	This Week	Title	Artist	Label
3	1	Telstar	The Tornados	Decca
1	2	She's Not You	Elvis Presley	RCA
2	3	It'll Be Me	Cliff Richard	Columbia
8	4	Sheila	Tommy Roe	HMV
15	5	Loco-Motion	Little Eva	London
5	6	I Remember You	Frank Ifield	Columbia
4	7	Roses Are Red	Ronnie Carroll	Philips
7	8	Sealed With A Kiss	Brian Hyland	HMV
11	9	You Don't Know Me	Ray Charles	HMV
—	10	It Might As Well Rain Until September	Carole King	London
10	11	Breaking Up Is Hard To Do	Neil Sedaka	RCA
9	12	Don't That Beat All	Adam Faith	Parlophone
6	13	Things	Bobby Darin	London
14	14	What Now My Love	Shirley Bassey	Columbia
13	15	Guitar Tango	The Shadows	Columbia
12	16	Speedy Gonzales	Pat Boone	London
—	17	Ramblin' Rose	Nat Cole	Capitol
19	18	It Started All Over Again	Brenda Lee	Brunswick
—	19	Lonely	Acker Bilk	Columbia
17	20	Reminiscing	Buddy Holly	Coral
—	21	Your Tender Look	Joe Brown	Piccadilly
—	22	Will I What?	Mike Sarne	Parlophone
—	23	Some People	Carol Deene	HMV
18	24	Main Title	Jet Harris	Decca
16	25	Ballad of Paladin	Duane Eddy	RCA
—	26	Venus In Blue Jeans	Mark Wynter	Pye
—	27	Pick A Bale Of Cotton	Lonnie Donegan	Pye
—	28	Sherry	Four Seasons	Stateside
—	29	Cry Myself To Sleep	Del Shannon	London
—	30	Spanish Harlem	Jimmy Justice	Pye

DON NICHOLL'S CHART TIPS
Del Shannon Sam Cooke
(See page 8)

Computed from dealers' returns from all over Britain

<p>THE KESTRELS "DON'T WANNA CRY" 7N 35079</p>	<p>EMILE FORD "YOUR NOSE IS GO'NA GROW" 7N 35078</p>	<p>PETER KNIGHT AND HIS ORCHESTRA "CAMEL TRAIN" 7N 15472</p>	<p>BILLY STEWART "REAP WHAT YOU SOW" 7N 25164</p>
<p>THE ROULETTES "HULLY GULLY SLIP AND SLIDE" 7N 15467</p>	<p>JOHN RICHARD DUNCAN "I'M GONNA GO WALKING" 7N 35069</p>	<p>BO DIDDLEY "YOU CAN'T JUDGE A BOOK BY THE COVER" 7N 25165</p>	<p>PICCADILLY PE INTERNATIONAL</p>

GREATER THAN EVER IN TEN YEARS' TIME

That's the forecast for Helen Shapiro

HELEN SHAPIRO is an incredible artist. At 14 she broke into the British record business with a bang. Now, at 16, she is a veteran of the charts . . . and in ten years' time she'll still be around, as a class singer!

The man at the head of the team that guides Helen is Alan Paramor, brother of Norrie Paramor who has so brilliantly handled her disc career.

"Fitzgerald, Garland, Horne are names I mention with reverence," he told me, "but to me Helen can be a combination of these great artists. The public hasn't seen a fraction of Helen's talent yet.

"She has the greatest potential of any singer I know."

Alan is Helen's joint business and personal manager with Jean Burman, and also her agent. He raves about Helen's potential but not just for the reason that he happens to have a financial interest in her.

• blues

"I'm a great fan, too," he said. "Honestly, her records knock me out. Another EP is being released this month on which she sings blues. It's fabulous. Just you wait until you hear the tremendous feeling this girl puts into the songs.

"This is the type of record that will help establish Helen as more than just a successful pop singer. But don't get the impression that we look down at pop songs.

"Helen will ALWAYS be a pop singer first and foremost. Helen's one interest in life is singing and she loves the pop songs she records.

John Wells talks to her manager Alan Paramor

"What she wants to be is a singer who can dance and act.

"Of course, she'd like to be a success in films, and I'm quite sure she will be, but none of us ever sees the day when she makes a film in which she doesn't sing.

"Next year, probably in the autumn, Helen is likely to begin work on her first full-length feature film. We're not yet sure of all the details, but we do know it will be in colour and CinemaScope—the lot!

"The only thing really cut and dried for the film is the story and Helen will dance and sing, of course, as well as act.

"We are going to spend quite a bit of time next year training her in dancing and acting. The dancing we know won't present any problem . . . this girl's got so much rhythm in her! You should just see her twisting!"

In America, too, the promotion behind Helen is being stepped up. She'll be visiting the States on her current world tour where top TV appearances are lined up to launch her.

"A couple of showings on the American network will set Helen's records alight. I'm sure

of it," said Alan. "But even if she suddenly became a star, almost overnight, in America she would not do too much work there.

"Helen's often said she would not really like to live anywhere but London.

"Of course, we are still concentrating on establishing Helen firmly in this country first. But already we are gradually spreading out.

"Helen has appeared very successfully in nearly every country in Europe except Belgium. Her records, too, sell like a bomb out there and she doesn't find it a problem recording in a foreign language. She can't speak them, but she has such a fine ear that she can pick them up from a piano and voice demo, we have made specially for her.

• too long

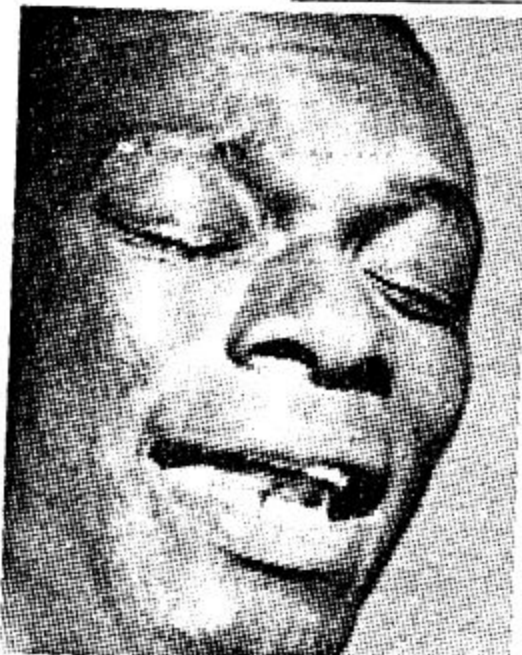
"But there's no rush to push her too fast. This year for example, Alan Paramor flatly refused to allow Helen to do a summer season, even though Helen herself was keen.

"I had to put my foot down and say 'no' to a season," Alan told me, "because I felt it would have meant too long a stay in one place. I thought she might get bored, and I couldn't see any point in unduly straining her voice.

"No, we never have arguments about things like this. We discuss it. Mind you, Helen does have a will of her own. Which is a good thing, too.

"A manager must not be bigger than his star . . . and Helen is going to be one of the greatest."

EDITED BY MAURICE CLARK



NAT KING COLE—LP in the Top Twenty within two weeks.

by newcomer David Thorne on the Riverside label.

Lots of new TV artists are about to make their disc debuts. One of them is Candy Moore, who is to play Lucille Ball's teenage daughter in her new "Lucy Show." She is thought to have a big hit with her first disc on the Sable label, "It's Your Turn Now."

RUMOUR has it that Bill Kenny, former lead with The Ink Spots, has given up show business and is working in Canada as a bartender.

Colpix Records and the Fred Astaire dancing schools are to combine to promote the new dance steps for the Bossa Nova, the Brazilian rhythm that's becoming very popular. The Colpix album by Zoot Sims "Bossa Nova-New Beat" will be featured at all 105 Astaire studios and

many other promotion deals are going ahead.

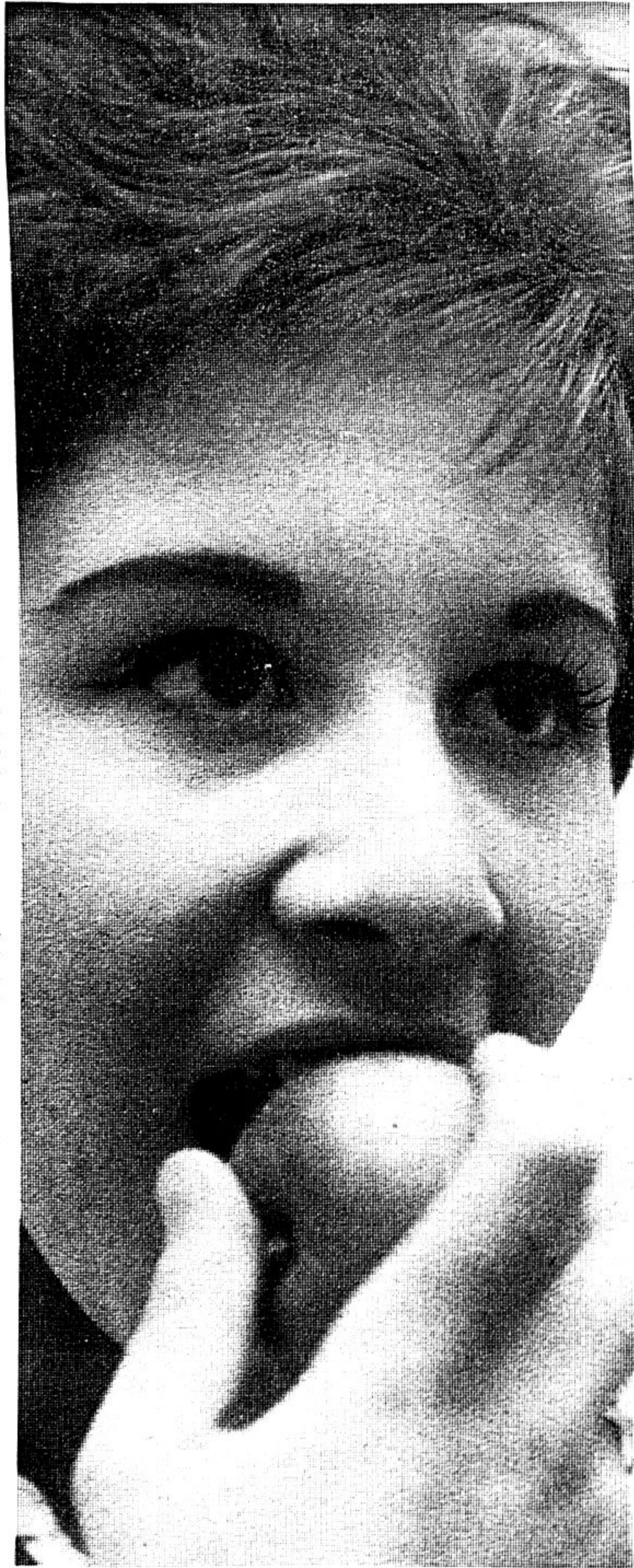
Johnny Mathis has just broken all box office records during his seven-day appearance at Hollywood's 4,400-seater open air theatre. As well as singing for an hour and 15 minutes, he also joined a Spanish dancing group on the show and did a very good Flamenco dance.

* * *

YOUNG Barry Gordon, now an actor appearing on Broadway, is back on wax. Barry when only seven years old had a big Christmas hit with "I'm Getting Nuttin' For Christmas" on MGM. Barry is now signed to Cadence Records and his first disc is "You Can't Lie To A Liar," which has also been cut by Ketty Lester. Barry will also shortly be seen in the new Bobby Darin movie "Pressure Point."

After almost a year on their own The Platters have returned to the management of Buck Ram who guided them to stardom and looked after them for most of the ten years they have been in show business. Buck has already started sorting out material for recording and hopes to bring them back into the single charts before long.

Connie Francis will be the Queen of the New York High Fidelity Music show which opened on October 3. Her first duty was the unveiling of a six-foot high sphere called "New Dimension in Sound." This is the seventh annual show and the largest yet.



SHAPIRO—Her blues EP is fabulous.

Studio Snippets

NEWS OF TOMORROW'S HITS

Christmas is early in the disc biz!

CHRISTMAS is here as far as the recording studios are concerned. John Barry, for instance, was in decidedly Yuletide mood last week with his arrangements and accompaniments for Nina and Frederik's Columbia EP of Christmas songs. "I tried to get away from the usual Christmas formula of heavenly choirs and the rest of it without losing the simplicity of the material," John told me. "We used a large string section of 20, and also featured some top-rate soloists on flute, trumpet and French horn. There's a gentle but definite rhythmic feel to the carols and songs, and Nina and Frederik sang them marvellously." The Danish duo and the Barry orchestra also canned four non-Christmas titles at the same time for possible future single release. Singles action in the studios last week involved **Shane Fenton** (Parlophone); **Gary Miller** (Pye); **The Thunderbolts** (Decca); **Nicky Hilton** (Parlophone); **Peter Jay** and **The Jaywalkers** (Decca);



PET CLARK

Susan Singer (Oriole); **David Lisbon** (Philips); **Gerry Brown** and his **Jazzmen** (Fontana); **Alan Elsdon's jazz band** (Record Supervision for Columbia), and **Erky Grant** (Oriole).

Pet Clark cut four more titles for Pye during her visit from Paris, and two at least of them will probably be coupled for her next single.

Johnny "Chaquito" Gregory did sessions for Fontana with strings, guitars and percussion on some bossa nova (jazz samba) material which will probably produce his next single as well as going into a Chaquito album.

Paula Watson, the pianist-vocalist from the States, completed her LP for Oriole, and **Jimmy Justice** continued work on his for Pye. **Russ Conway** was in album action for Columbia and **Max Bygraves** cut titles for a Decca LP entitled "Showstoppers."

J.S.

CABLE FROM AMERICA

Nat Cole LP sets record

THE sales of **NAT KING COLE'S** Capitol album version of "Ramblin' Rose" have set a new record. It has jumped into the top 20 best selling albums within two weeks of release, beating even the great sales earlier this year of the **RAY CHARLES** country and western LP. The fast climbing disc by Danish pianist **Bent Fabric** called "Alley Cat" is expected to become one of this year's biggest sheet music sellers. It has already sold more than 65,000 copies, which is really something these days. A vocal version of the song is out this week

U.S. SINGLES ARE SLIPPING, BUT THERE'S A BOOM HERE

AFTER just spent seven years in the States working for RCA and London Records, 29-year-old British-born Mike Collier has come home, given it all up to come back to Britain—"because the potential here is fantastic while in America the singles market is getting worse and worse."

"Every week," Mike told me, "I used to look at the British charts, and a month ago I decided to come back. There's a terrific market here, and our own artists are doing fantastically well with sales. But in the States, during the past year, only two American artists have been awarded legitimate Golden Discs, such is the fall in the singles market."

Starved

Mike Collier emigrated to America in 1955. "I starved for a year, living on 37 dollars a week, downtown in the Spanish Harlem area of New York," he said. "Then I persuaded London Records that they needed a press relations guy. On the day I started they informed me that it wasn't a full-time job, so how

would I like to go on the road? "They gave me a pile of records and I had to get these played. The first one I got off the ground was Cyril Stapleton's 'Italian Theme'.

"I used to go into a radio station, and with my cockney-cum-public school accent, say to the DJ, 'I have a gramophone record here which I would like you to play on the wireless'.

"They thought I was an actor or something, but they fell for it."

On leaving London Mike moved over to Hugo and Luigi, the independent producing team with RCA.

"It was while I was with RCA," says Mike, "that I hit on the idea of opening my own publishing house. They used to receive sackloads of material from bud-

ding songwriters all over the States, and it was my job to sort through all the demos and sheet music.

"Then I figured that instead of just returning all their efforts with the usual rejection slip, I should sign up some of the good writers."

Now Mike is opening up a British subsidiary. "I'm not a know-all who comes over here and tells you how to run the scene," he said. "But I do think my seven years in the States has given me an even deeper 'feel' for the British market.

Studying

"So I shall produce records with a good British sound and maybe an American flavour. For the next couple of weeks at least, I will attend sessions 'til I'm sick of the inside of a recording studio.

"I'll study juke boxes and charts, talk to record-buyers, dig out new talent from coffee clubs and hick dance halls and talk with M.D.s. I'll study this scene like I've never heard of records before, and then, when I'm ready, I'll go into action."

June Harris

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This week's Top single

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Mike Clifford

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UNITED ARTISTS 45-UP1006

Bobby Darin

IF A MAN ANSWERS

(from the film of the same name)

CAPITOL 45-CL15272

The Four Seasons

SHERRY

STATESIDE 45-SS122

Gene McDaniels

With the Johnny Mann Singers

THE POINT OF NO RETURN

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Russ Saintry

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THAT YOU DREAM ON

H.M.V. 45-POP1069



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JACK GOOD WRITES FROM AMERICA

LONELY, DAZED AND MISERABLE

I've just met Tommy Roe, the singer whose "Sheila" has rocketed to the top over here—and he's still in a daze at one of the most fantastic overnight success stories ever!

Tommy, not surprisingly, doesn't know if he's coming or going. A few weeks ago he was an electrician living at home in the South—Atlanta, Georgia—and then suddenly his record is at number one over here and he is whisked away on long tours all over America.

When I saw him he was very lonely, homesick and miserable. Finally our mutual interest in Buddy Holly broke the ice. Tommy freely admits his debt in "Sheila" to Buddy's "Peggy Sue," and says that he has always modelled his singing on Buddy.

The song "Sheila" was written by Tommy himself—originally, under the title of "Frieda"—but this name was reckoned by the moguls to be less commercial.

It isn't really surprising that the song is so much in the Holly idiom, since it was written four years ago. Tommy has been singing it ever since in dance halls around Atlanta until one day an ABC Paramount talent scout spotted him.

He could hardly have missed him. Tommy is tall, square-jawed and handsome . . . the sort of hero you see in comic strips.

So a recording session was set up in Nashville. "We didn't have any score or parts" Tommy told me: "And there were only three musicians on the final take

—we started off with more and then found we got a better result when the backing was the simplest possible!"

I asked him who his favourite artists were. "Ray Charles" he said without any hesitation, "and, of course, Buddy Holly." And his biggest ambition right now? Said Tommy with disarming honesty: "I just want to go home."

THERE are a number of interesting similarities about the Bobby Vinton and the Tommy Roe stories. Both reached the number one slot with their first single records. Both were discovered performing in dance halls by recording companies' talent scouts.

It seems odd that British record companies don't operate in a similar way. But as far as I know none of them employs such scouts. This is a pity because they are missing out on a lot of potential talent.

I've seen in dance halls some singers who were easily as good as known recording stars. And there they stay, some of them, like Tommy Roe, singing original material of number one calibre.

I OFTEN think that the only time an American willingly gets out of his car is to change models at the end of each year. Hence the spread of the "drive-in" craze . . . all aimed at the ultimate goal of allowing every American his unalienable right to live a full and happy life without actually getting out of his car.

There are, of course, drive-in movies, and now there are drive-

These kids look a lot of NITS!

THIS has been a fantastic week for me with all the feverish panic of the last days before the Broadway opening of "The Affair" in which I have a part and then the glamour and ballyhoo of a first night.

I still haven't quite recovered but nevertheless, I've been keeping my pop-eyes and pop-ears open for you. Particularly as the Popeye lays claim to being the current dance rage over here. Like they say, everybody's doing it—at least they think they are, because they have had such a plague of dance crazes of late that no one knows quite what is what.

The Popeye has got mixed up with the Wobble, which is also going strong, the Wobble is confused with the Locomotion, the Locomotion with the Bristol Stomp, the Bristol Stomp with the Mashed Potatoes, the Mashed Potatoes with the Wahtusi and the Wahtusi with the dear old-fashioned Twist.

In the words of Irving Berlin's "new" musical, "Mr. President" —"Let's go back to the Waltz."

Anyhow, as if you cared, this Popeye thing is basically a jazzed-up Sailor's Hornpipe. Which means as far as the British fan is concerned—forget it.

The British teenager if required to engage in one of these Tiller-girl type routines where you all wiggle the left knee-cap together would feel like a bit of a nit. The American kids have no such inhibitions—yet I can't help feeling the British kid is right. They DO look nits. Still, so long as they're happy.

I just want to go home, SAID

TOMMY ROE



TOMMY ROE—The most fantastic overnight success story ever.

Want to be a DJ? Then go abroad, young man

YOU want to be a disc jockey? Lots of readers do, judging by our mail. They're keen pop music fans, know all about artists and record labels, and reckon they could put on a good show. But how do we start, they ask.

"Go abroad," is the answer of Chris Peers of the Bunny Lewis organisation. Chris looks after the Lewis stable of disc jockeys, both the established like David Jacobs, Alan Freeman, and Jack Jackson and the up-and-coming.

"Experience is what counts—broadcasting experience. And there's very little opportunity of getting that in this country.

"Look at the top DJs of today. Practically all of them have backgrounds in Radio Luxembourg, the British Forces Network or on the staffs of Commonwealth radio stations before they started in this country."

The BBC is the only source of employment for disc jockeys here, apart from the sponsored shows recorded in London for Radio Luxembourg. And there are quite a number of very competent and professional DJs around nowadays to fill the available spots, so it's a tough, competitive way of earning a living.

"And it's almost impossible to earn a living just by being a DJ."

Chris continued. "You've got to branch out in other directions, too, like compering panel games, doing commercials, personal appearances and the like."

With the exception of Jean "Family Favourites" Metcalfe and her holiday deputy, Carole Carr, women disc jockeys are conspicuous by their total absence on both sides of the Atlantic. Chris is at a loss to account for this.

"I don't really know the answer to that one. I suppose it's because there aren't any around yet with the right personality for the job."

He listed the qualities necessary for a successful disc spinner.

"Pleasant personality which doesn't intrude on the record played, and a classless voice which can't be identified with just one area of the country or one particular level of the social structure. And you must break into TV successfully, too."

Nigel Hunter

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- AT BASIN STREET EAST—Billy Eckstine Mercury CMS18066 (stereo) MMC14100 (mono)
- CAROUSEL—soundtrack recording. Gordon MacRae and Shirley Jones Capitol SLCT6105 (stereo) LCT6105 (mono)
- CLAP HANDS HERE COMES CHARLIE!—Ella Fitzgerald H.M.V. CSD1447 (stereo) CLP1576 (mono)
- LOVE TIDE—Nelson Riddle and his Orchestra Capitol ST1571 (stereo) T1571 (mono)

Sam Cooke • Little Richard

WATCH OUT—THESE TWO WILL TEAR YOU APART!

WATCH out pop fans! Two of the wildest men in the disc business are going to hit these shores next week... Sam Cooke and the legendary Little Richard.

"He'll be the biggest explosion since the A bomb," drawled Cooke's manager, Jesse Rand, over the phone from America. "You folks are in for a shock—Richard will tear your island apart!" was the description given me by the man who handles Little Richard, Jerry Brandt.

So if you go to see these two in the Don Arden package which opens at Doncaster on October 8, be ready to hold on to your seats!

Sensational

Speaking from his home in Beverly Hills, California, Jesse Rand told me: "I guess you've no idea what to expect from Sam, but I can tell you this man is going to be a sensational success."

"On one-nighters, he's played to audiences of 22,000. In the British West Indies, his only appearance outside the States so far, he broke the attendance record set up by Johnny Mathis, and that's some going."

"Man, Sam owns those islands now!"

What sort of performer is he?

Drawled Jesse. "Like a stick of dynamite... with a damp fuse. Fantastic! So far he's made 35 discs and every one of them has been a big hit. Four have been million sellers."

"Chain Gang" was his first really big one over here, a previous American hit "Only Sixteen" being successfully covered by Craig Douglas. Since then he's come up with "Twistin' The Night Away" and "Having A Party."

His latest, "Nothing Can Change This Love," due for release today (Thursday) looks all set to be another hit for him. But he hasn't matched his American success.

"I guess the reason he doesn't mean so much to British record buyers is that in his early days Sam was signed to a rather small label which didn't have all the facilities we would have liked for overseas exploitation. But you'll agree he's happening in England right now!"

Sam certainly isn't worried about his reception in England. He's already reported to have turned down an offer to appear in "Thank Your Lucky Stars"

which would have given him quite a boost. The fee, more than British stars are usually offered, wasn't big enough.

"I've seen this man playing some pretty tough audiences," said Rand, "and he's never been lost yet. He's not a raving rock singer... but an extremely intelligent performer. He gets the audience—ANY audience—in the palm of his hand right at the start of his act."

"You'll see him do blues, bal-

lads, and rock and roll, but perhaps not quite the sort of rock you might expect. He has his own style altogether.

"You haven't heard soul singing until you've heard this boy!" Off-stage, Sam is reported to be quiet, intelligent, immensely interested in, of all things, politics.

"If he gets any spare time, while he's in Britain," said Rand, "I guess you'll find him around your Houses of Parliament—no

kidding. This isn't just a publicity stunt, he really is interested.

He's intensely religious, too. The son of a Chicago minister, it was as a gospel singer that Sam first started out.

"He's quite a character," said Rand, "married with three children, wild on stage—and I do mean WILD—yet off stage a mature and religious family man. I just hope you get to meeting him when he's over in Britain. He's one of the greatest."

★ ★ ★ ★
WILD man number two... Little Richard, a human dynamo who five years ago was one of the world's top rockers.

Now he's all set for a comeback, and the place he's chosen for it is Britain.

Speaking from his office in the vast William Morris agency in New York, his manager Jerry Brandt said: "Why he quit in the first place, I've no idea. All I know now is that he wants to get back."

"He's a very talented performer, but he's a rather odd character... it wouldn't really surprise me if he quit again at some time. I just wouldn't know."

Little Richard is one of the greatest artists in the disc business, or rather he was five years ago. In those days he was rivaling Presley's disc sales with hits like "Lucille" and "Good Golly Miss Molly."

But what's he like now? I asked Jerry Brandt. "He's changed, man, really changed. Just as wild, but he doesn't sing rock any more."

"During these last five years he's been singing in churches, down in the south where there's a great demand for gospel singers. He gets paid for this sort of

work you know... very good money, in fact, but now he wants to come back in the really big time stuff.

"Like I say there's hardly anyone really close to Little Richard, certainly not me," Brandt told me, "and it's very difficult to know exactly what he's thinking, but I do know he's not particularly worried about this drip."

"And let's face it, he hasn't any cause to be. I know he's been out of show business for nearly five years now, but he's still got that tremendous vitality. That put him at the top before, I'm sure it can do it again."

John Wells



Jack Good home to record Denver

DISC columnist and A and R man Jack Good, at present in the States, is planning a lightning trip home either at the end of this month or the end of November.

He has found some new material for Karl Denver, and is looking for further numbers for both Lyn Cornell and Jet Harris, all of whom he intends to record during a four to seven-day visit.

Jack is currently appearing in "The Affair" on Broadway, but will leave the show at the end of the month.

Ray Ellington and Peggy Mount guest in Bruce Forsyth's ATV show this Saturday.

SHEARING IS DAZZLING



ON his first visit to Britain since he emigrated to America 15 years ago, George Shearing the blind Battersea-born jazz pianist received a standing ovation at his opening concerts last weekend.

His playing dazzled the audience. I had no idea that he possessed such a tremendous technique. At times it was almost too much.

The front line soloists in the quintet are adequate performers, but I kept wishing we could have heard Shearing just with the bass and drums (Ralph Pena and Bournell Fournier).

Joe Williams turned out to be a vastly improved performer. He chose and sang his material well, cleverly mixing blues and standards. Junior Mance's ultra-bluesy trio backings were a gas. T.H.

GEORGE SHEARING and JOE WILLIAMS, who stepped in as a last-minute substitute for Sarah Vaughan.

'Lucky Stars' books Hallyday, moves south

"THANK Your Lucky Stars," at present taped in Birmingham, is to transfer to ABC-TV's Teddington Studios, Middlesex, on November 25, the day French rock star Johnny Hallyday is due to film his spot for December 1 transmission.

This means that fans in the south will be able to attend shows, and can obtain admission by writing to "Lucky Stars Tickets," ABC-TV, Broom Road, Teddington, Middlesex, stating full name and age.

New names booked for "Lucky Stars" are: Johnny de Little, The Brook Brothers, Susan Maughan, Karl Denver and Marty Wilze (October 20); Jess Conrad (October 27); Eve Boswell and The Flee-Rekkers (November 3); and Johnny Tillotson and Karl Denver on December 8.

Musicians Union stops Bumble film spot

AN objection by the Musicians' Union has forced B. Bumble and The Stingers to withdraw from the cast of the forthcoming mammoth pop film "Just For Fun!" The Union objected to an American band being filmed here unless a British band could be filmed in the States.

There is also doubt about Bobby Vee's appearance and negotiations are held up until Vee arrives here for his next tour.

Milton Subotsky, producer of "Just For Fun!", told DISC on Monday: "I'm trying to get Tommy Roe for the film. He is very hot in America now with his hit disc of 'Sheila,' but I don't know whether he will be available."

Kelly, Sainty join Vee

FRANK KELLY and Russ Sainty, rivals with their versions of "Send Me The Pillow You Dream On" for Fontana and HMV respectively, have both been signed to join the Bobby Vee-Crickets package tour of Britain from November 3 to 23.

Variety Club lunch

THE Variety Club of Great Britain, the charitable show business organisation, is holding a luncheon at the Savoy Hotel on Tuesday next to mark the 40th anniversary of BBC sound radio and to pay tribute to the BBC's assistance to the club's fund-raising activities on behalf of underprivileged children.

Among the guests invited are Carole Carr, Johnny Dankworth, David Hughes, Ted Heath, David Jacobs, Pete Murray, Brian Matthew, George Mitchell and Tommy Steele.

Jim Dale will introduce the October 18 edition of "Country Club."

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Lorne Gibson

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STORIES
Peppi

DECCA
F 11520

ROY ORBISON
Workin' for the man

LONDON
HLU 9607

LOVE ME WITH ALL YOUR HEART
The Square Pegs

DECCA
F 11521

SAM COOKE
Nothing can ever change this love

RCA VICTOR
RCA 1310

JOHNNY NASH
Ol' man river

WARNER BROS.
WB 76

HE'S A REBEL
The Crystals

LONDON
HLU 9611

LET'S GO
The Routers

WARNER BROS.
WB 77

JE
CON
PRETT
F
DE

YOUR
IS GONN
JOHNNY



Ferrante (left) and Teicher, the popular American piano duo who scored huge No. 1 hits with their versions of "Theme From 'The Apartment'" and "Exodus" in the States, paid a brief visit to London to star in ATV's "Sunday Night At The London Palladium" last Sunday before returning to Paris to complete a TV recording. In America they always take their own pianos around with them because they have encountered so many inferior instruments at the places they play. But they didn't bring them to Britain. "We didn't have to. Your pianos are really excellent and completely reliable," they said. (DISC Pic)

Sounds to play New York twist club

THE Sounds Incorporated beat group will go to America in December for appearances at the Peppermint Lounge in New York City, birthplace of the Twist, in exchange for Johnny and The Hurricanes, who start two months of European dates on December 18. Sounds Inc., will probably be resident at the Lounge for a month. They may follow this with a short tour in the States headed by Del Shannon.

Sammy Davis—a champ
SAMMY DAVIS JR. plays an ex-boxing champion in "The Legend," an edition of the Dick Powell drama series to be screened by BBC TV on October 16. The role will be a non-singing one.

BRIGHTON COUNCIL GIVE DISC PLAN THE O.K.

Stars, stars, stars in giant festival

THE world's first international disc festival is to be held at Brighton next year from May 19 to 25. It will be a mammoth affair with every available pop star present, probably including several from America, and during the six-day event between three and five thousand previously unissued records will be judged before a variety of panels. The cost of it all? Between £5,000 and £35,000.

Among the galaxy of artists who have provisionally agreed to appear are Shirley Bassey, Billy Fury, The Tornados, Marty Wilde, Henderson, The John Barry Band, Lionel Hampton (the only American name so far), Ronnie Carroll, Mike Preston, Marion Hutton, Pete Murray, Johnny Dankworth, Chris Barber, Cleo Laine and Danny Williams.

The Festival will feature exhibitions at six venues and artists will make personal appearances at the rate of 300 a day at the Exchange, with eight resident DJs, each working hourly shifts. Twelve shops on the seafront are being converted into premises to house 40 panels of six judges each. They will sit for five days selecting the 24 best records. In addition to the awards for the discs, three major awards are being presented for the best selling

discs in the Americas, Europe and the East (covering Australia and India) for the year ending May 1963.

During the Festival the Brighton Hippodrome will stage an all star international pop bill, and the event will culminate with the presentation of the disc awards on both radio and television.

Temps' radio series

THE TEMPERANCE SEVEN have been signed for their first radio series. It is "The Arthur Haynes Show," which begins a nine-week run on the Light Programme on October 22. The Temps will play the opening and closing signature tunes as well as having a feature spot of their own each week.

Meek in Ember move

INDEPENDENT disc producer Joe Meek, who engineered the current number one, "Telstar" by The Tornados, and many past single successes, is to head a new pop department at Ember Records. Meek will act as an executive independent producer for the label, seeking out and developing new talent.

Fury out of tour

BILLY FURY was unable to appear for the first two nights of Larry Parnes' autumn tour, which opened at Guildford on Sunday, owing to physical exhaustion caused by his recent attack of measles.

He was expected to appear on Tuesday at Bournemouth.

Dinah Kaye back to Poland

JAZZ singer Dinah Kaye returns to Poland at the end of December for the New Year celebrations.



Freddy Cannon

'JUST MY LUCK—I WANTED TO MEET NEWLEY'

"YOU know something," said Freddy Cannon just before we entered the Marquee Club in London's Oxford Street, "there was one of your British stars I really wanted to meet. Tony Newley. And just when I get over here, he ups and goes to America."

"Just my luck, but I guess I'll have to try and catch his show when I get back."

"I want to see more of London on this trip though. I remember having a gas at the Tower on my last visit, but I want to see a few more of your quaint old places."

"I've made a lot of good friends and it's great to get back and see them. Joe Brown is one. This guy is really talented. I'm so glad we're working together on the show."

"I think he'd be a wow in the States." J.H.

Jazz at a premiere

THE Mike Cotton band will play on the stage of the Odeon, Leicester Square, on October 18, immediately before the gala premiere of the first film in which they appear, "The Wild And The Willing."

Two of the numbers, "Zulu Woman" and "The Tinker," are being released on a Columbia single on October 12. There will also be an EP of their film numbers.

Joe Brown—new single

JOE BROWN, whose follow-up to "Picture Of You," "Your Tender Look," was issued only a few weeks ago and is now 21 in our Top Thirty, is to have a new single released at the end of October. Titles are still secret.

Brook Bros. on Rome TV

THE BROOK BROTHERS paid a flying visit to Rome last Thursday to star in Italian TV's equivalent of the Palladium show, "High Pressure." They also guested in two radio shows before returning to Britain on Friday.

Roulettes debut on disc

THE ROULETTES, the beat group which backs Adam Faith, make their disc debut tomorrow (Friday) on Pye with "Hully Gully Slip And Twist" and "La Bamba."

JAYWALKERS ARE HITS OF A GREAT SHOW

"CAN CAN"! That's about the last number you'd expect to be the hit of a beat package. But it was last Sunday—when Larry Parnes's "Mammoth Star Show"—the best touring beat show I have seen—took the road at Guildford Odeon, Surrey.

It was played in riotous style by Peter Jay and the Jaywalkers—AND this is to be the first disc by this great young group—even though Decca may come up with a twist on the title by the time they release it in the near future.

The Jaywalkers were the high spot of the show.

But not far behind came Marty Wilde, Karl Denver, Mark Wynter, Jimmy Justice, Mike Sarne and The Tornados.

When Billy Fury recovers from his bout of measles and gets into the show he will find himself amid hot competition. D.T.

IT'S
"THE PAY-OFF"
BY
KENNY BALL
and his Jazzmen



7NJ 2061

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YOU**

**DISC
DATE**

**DEL WILL
SURPRISE
HIS FANS**

Sue and Mary

WHEN you're 13 years old and sign a disc contract, the schoolroom merely becomes a place in which to spend a few hours a day until you can get out and practise the latest pop songs.

Such is the case with Decca's youngest ever girl duo, Sue and Mary, who hail from Coventry.

Along with some of their schoolmates, the two girls used to hold concerts. Then they decided to do something really constructive, so they sat down one playtime and composed their own song, "Traitor In Disguise."

It was a hit with the whole school, and the girls' art mistress advised them to write to Bert Weedon.

Bert put them in touch with a music publisher who sent the number to Decca.

Lorne Gibson

TWO weeks ago 22-year-old country singer Lorne Gibson was sacked from his job as a clerk in a book publishing firm. "They discovered me with my nose in a book when I should have been checking invoices and politely asked me to leave."

But Lorne's not sorry. He wanted to sing as a full-time professional anyway, and the blast-off from books only spurred him on!

Lorne was born in Edinburgh in 1940. When he was 17 he joined a guitar folk quartet. Then he headed for London and the big time.

He was lucky. He was spotted singing in a pub soon after he arrived last year, and hasn't looked back since.

Dallas Diamond

DALLAS DIAMOND is a Yorkshire girl who started working night clubs near her home only 18 months ago. To-day she has a recording contract with Columbia, and Norrie Paramor as her MD.

When she left school she worked for nine months as a groom. She left that to become a sales assistant in a cinema.

The manager heard her sing and introduced her to an agent in Sheffield, who got her engagements in the North. Then came a tape to Norrie Paramor and that contract.

The Beatles

THERE are four of The Beatles, a rock-slanted vocal-instrumental group.

Leader is John Lennon, rhythm guitar and harmonica, and the other three members are Paul McCartney (bass guitar), George Harrison (lead guitar) and Ringo Starr (drums).

The original Beatles were formed as a trio in 1956 and started working on the skiffle kick. They stayed in Liverpool, their home base, for four years playing various clubs, and then in 1960 were selected by Larry Parnes to back Johnny Gentle on a Scottish tour.

From this followed a spot at the Top Ten Club in Hamburg, and since then they have been back to Germany on two occasions.

Earlier this year, they cut a demo disc which was turned down by EMI. But on the recommendation of A and R man George Martin the company had second thoughts and their debut disc was cut.

Del Shannon

Swiss Maid; Ginny In The Mirror (London HLX 9609)

"SWISS MAID" may surprise some of Del Shannon's fans. As he told DISC readers a couple of weeks ago he has deliberately cut down on the falsetto gimmick, but he counters this by weaving a beat into the mountain yodels.

Song's catchy in tune and the thumping beat behind him could be used for an Indian war dance around the fire. This may be the thing that sets the disc climbing. With Shannon over here to plug it I imagine it'll reach the lists.

For the turnover, "Ginny In The Mirror" produces an edgy organ noise in the background while Shannon growls out a tale about being all alone in his lonely room. Hard beater this with a punch which will aid overall sales.

Sam Cooke

Nothing Can Change This Love; Somebody Have Mercy (RCA 1310)

SAM COOKE, having met with long-overdue success by producing his upbeat twisters like "Having A Party," is now deliberately changing his material. And evidence of this crops up with "Nothing Can Change This Love." It is a slower, soft country and western number with just a hint of rhythm 'n' blues in the way of Ray Charles.

Sam wrote this song for himself after finding that American customers were beginning to clamour for more slow tempo releases.

"Somebody Have Mercy" lifts the tempo just slightly for another clever country beater. Harmonica howls nostalgically in the beefy backing to this one.

Be very interesting to see if customers on this side of the water share Sam's opinion that his lazier treatments will sell. I've a feeling they will.

Clinton Ford

Madame Moscovitch; Opening Night In Loveland (Oriole CB 1768)***

CLINTON FORD seems to be settling definitely for comedy material nowadays and his newest release is cut very firmly in the pattern of his successful "Fanlight Fanny." A Russian gypsy queen, Madame Moscovitch, is the star of this one, and Ford puts a robust character into the song.

George Chisholm and the All-Stars beef up the jazzy background in red-nose style. Catchy, and a happy seller no doubt, particularly with those who're still on a Twenties kick.

Part-author of the other side is

Clinton himself, and Opening Night In Loveland continues the rather deliberately dated fashion. Simple soft-shoe shuffler which the star slips across in direct manner. Midway break by Chisholm's men is fully in character.

The King Brothers

Nicola; Way Down The Mountain (Parlophone R 4947)****

NICOLA is one of Steve Race's compositions and you've no doubt heard it either on record or television many times already. But this treatment is different, because



CLINTON FORD settles for comedy.

some weeks ago Norman Newell picked up the melody and gave it a lyric. A glossy set of words which match the Latin lilt of the theme in appropriately sprightly vein.

The trio sing it tunefully and infectiously to a crisp Geoff Love accompaniment given extra size by the use of the Rita Williams Singers.

For the Way Down The Mountain track, Tony Osborne is the musical director. A folksy contrast to the dancing top half, this song is sung with freshness and sincerity by the Kings.

Johnny Angel

Better Luck Next Time; The Power Of You (Parlophone R 4948)***

JOHNNY SCOTT directs the accompaniment of band and male group while Johnny Angel sings what I'm sure he hopes is the prophetic title, Better Luck Next Time. Pleasant Latinish beater which the singer handles competently.

Johnny Angel's own composition, The Power Of You, is a light swinging ballad which could stay around for some while and deserves to be picked up by other singers.

Beach Boys

Surfin' Safari; 409 (Capitol CL 15273)**

THE Beach Boys sound like a very ordinary vocal group to me, and although they've got a fairly useful chanter in Surfin' Safari which is doing well in the States, I can't see it reaching very high places. Routine material and presentation which hardly seems worth the Atlantic crossing.

409 is either a motor-bike or a hot-rod car, I'm not sure which despite the sound-effects gimmicks of the twister on this B side.

Johnny de Little

Lover; You Made Me Love You (Columbia DB 4907)***

JOHNNY DE LITTLE pulls out all the vocal gimmicks for a bent and wildly swung version of Lover, the Dick Swung standard. Mr. R. may have trouble occasionally in recognising it, but there's no doubt it's a very colourful try and could sleep to some success.

John Barry directs the infectious big band and girl group backing.

Another ballad from the past—You Made Me Love You—is also given a very individual styling, with Mr. Barry supplying Nelson Riddle type accompaniment.

Billy Eckstine

Till There Was You; What Kind Of A Fool Am I? (Mercury AMT 1188)****

TWO fine show songs presented by Billy Eckstine, who has been fortunate enough to gain

WITH DON NICHOLL



A GOOD mixture this week of top names and new names. And it's good among the hit makers like Sam Cooke and Del Shannon to find that they're not sticking to proved formulas. Both artists are offering something different—and I hope they succeed.

It's always a risky moment deciding the right time to get away from something which has paid off. But you've got to do it . . . for repetition can kill as surely as a change for the worse.

Among the newcomers, make a note of Lorne Gibson. He could grow to star size.

The Beach Boys may be new names to you also . . . I don't care much for their "Surfin' Safari" but a lot of customers in the States obviously do. If it DOES move over here, I don't think it'll be because of blind acceptance of American sales figures.

The days of following American success regardless seem to be disappearing, thank goodness. The more we "shop" for what we want, the better it will be.



Not so much of the falsetto from DEL SHANNON (DISC Pic)

Continued on facing page

Short and Sharp

Majors are doing well in the U.S.

THE MAJORS
A Wonderful Dream; Time Will Tell

(London HLP 9602)***

FOUR boys and a girl make up The Majors, a new vocal team which is doing well in the U.S. A Wonderful Dream rocks easily and has a good hand-clapping time coming close to shuffle. The girl pipes the lead a little squeakily, but the beat is contagious.

Time Will Tell is a rocka-ballad for contrast and slows the pace considerably. Not so potent as the upper half.

DALLAS DIAMOND
Two Empty Arms; Another Town Another Time (Columbia DB 4906)**

DALLAS DIAMOND is a girl, in case you're wondering. She pipes a shuffling country and western number Two Empty Arms while Martin Slavin directs the accompaniment.

Another Town Another Time, like the top half, uses accordion prominently in the backing, but the ballad is slower and sadder.

GARY CRISS
My Little Heavenly Angel; The Girl I Told You About (Stateside SS 123)***

GARY CRISS pours out his heart about the girl he has found to love . . . My Little Heavenly Angel, Sung straightforwardly but with a comfortable beat woven into the side by

producers Marty Wilson and Bill Ramal.

The Girl I Told You About is a twister which Criss chants ably.

HANK SNOW
Married By The Bible Divorced By Law; Lady's Man (RCA 1309)**

WEeping fiddles and C and W star Hank Snow whining about the insane human race and divorces by the thousands. Hank can do better than this slice of Victoriana.

Lady's Man is a brighter, better country song suitable for square dancing.

CRAZY OTTO
Alley Cat; Cheerio Choo Choo (Polydor NH 66 982)**

PIANIST Crazy Otto has some following, but mainly among collectors of knees-up discs in this country. His latest Alley Cat, is a driftalong piece, Catchy.

Cheerio Choo Choo lifts the speed a little but without engendering much excitement I'm afraid.

THE RIVINGTONS
Papa-Oom-Mow-Mow; Deep Water (Liberty LIB 55427)**

MALE group chanting the title Papa-Oom-Mow-Mow while their lead voice warps out a lyric that's very difficult to catch. A twist effort which will

please dancers not wishing to bother about the words.

Deep Water is a very different offering. A slow, drawing ballad with something of the blues in it.

THE BEATLES
Love Me Do; P.S. I Love You (Parlophone R 4949)**

THE BEATLES sound rather like the Everlys or the Brooks according to whose side you're on. But in Love Me Do they have got a deceptively simple beater which could grow on you.

Harmonica backing. P.S. I Love You weaves a little Latin into itself as the boys sing a letter ballad of everyday sentiments.

CHRISTINE QUATE
Your Nose Is Gonna Grow; Our Last Chance (Oriole CB 1772)**

A NEW British artist, from Leeds, is Christine Quate and Oriole for her second disc have given her the American song Your Nose Is Gonna Grow to cover. Hardly, the way, I should think to put her in the lists. Miss Q pipes the bogey-man lyric confidently to a Mike Chefnoux accompaniment.

It's Johnny Scott who batons the turnover, Our Last Chance a lither which Christine helped to pen. Average in all respects.

RICKY SHAW
No Love But Your Love; Be Still, Be Still My Own (London HLU 9606)**

THE familiar ballad No Love But Your Love is pushed across pleasantly enough by Ricky Shaw. Big vocal group

in the accompaniment and strumming guitar.

Be Still, Be Still My Own is a fairly attractive ballad side with Shaw piling on the romanticism.

THE BROTHERS FOUR
Five Weeks In A Balloon; Land Of The Midnight Sun (CBS AAG 120)***

THE Twentieth Century Fox film title song Five Weeks In A Balloon is made better than it really is by the clean harmonies of The Brothers Four. In other voices this is a corny marcher, but The Brothers Four manage to convey some folk feeling.

Land Of The Midnight Sun is a Yukon yarn which the vocal group sings simply.

TOMMY ZANG
Just Call My Name; I Love You Because (Polydor NH 66980)***

EASY GOING country ballad from Tommy Zang as he asks Just Call My Name. Tune's simple—so is the lyric, and it could get inside your head. I Love You Because is a sweet and slower-moving country song which Zang handles gently.

THE KEYMEN
Five Weeks In A Balloon; Secretly (Columbia DB 4902)**

FIVE Weeks In A Balloon is a film title song portrayed by male chorus on this release. A marching tune with, appropriately, open air theme. The film may help . . . and the disc needs it!

Secretly is an oldish song from the Hoffman-Manning-Markwell team.

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THE FRIDAY SPECTACULAR

AN E.M.I. PRESENTATION ON

RADIO LUXEMBOURG

DISC DATE

Continued from page 8

Quincy Jones for his producer on these sessions. And the Jones' touch gleams through.

Topside is devoted to the "Music Man" ballad "Till There Was You," and Billy places it with a velvety precision to orchestra and girl voices.

And why doesn't Leslie Bricusse get a label credit on What Kind Of A Fool Am I? Tony Newley is listed as sole composer of this "Stop The World—I Want To Get Off" item. Billy croons it with warmth and sincerity to an easy swinging accompaniment.

Joey Dee

What Kind Of Love Is This?; Wing-Ding (Columbia DB 4905)***

JOEY DEE is one of the prime examples proving that British customers do not always follow American sales with blind faith. Maybe he'll have slightly more success with the Johnny Nash composition, What Kind Of Love Is This, written for the film "Two Tickets To Paris." Don't expect a wild twister, though. This one's an almost gentle rocker.

Wing-Ding is a faster offering which really is for twisters.

Claude King

The Burning Of Atlanta; Don't That Moon Look Lonesome (CBS AAG 119)***

DON LAW is a disc backroom boy of whom people like Jimmy Dean cannot speak too highly. They reckon he's the real thing behind the success of many Southern sides. Which is nice to know, since Don is a British-born character!

The Burning Of Atlanta is typical of the kind of records he's helped to produce. A cute marcher about the Johnny Rebs.

Don't That Moon Look Lonesome is a jog-trotting C and W ballad which King sings soulfully to chorus accompaniment.

Lorne Gibson

Little Black Book; What Kind Of Love Is This (Decca F 11519)***

ARTHUR GREENSLADE (and whatever happened to his own kick?) is the musical director for Lorne Gibson's debut disc. The Edinburgh newcomer is a folk-style artist with a public grounding, and the folksy makes hay with a Jimmy composition Little Black Book.

MARTY WILDE — Cover job is on the flip.



MARTY SWITCHES

Ever Since You Said Goodbye; Send Me The Pillow (Phillips 326546)***

INTERESTING coupling here, because Phillips have pushed the big American song "Send Me The Pillow" on the turnover side, making "Ever Since You Said Goodbye" the A half. And that's something of a feather in the cap of British composer-singer Alan Fielding. It's probably good sales tactics, too—instead of having Marty presented as a cover job man.

The British song is good enough to send Wilde back into the high sellers. It stalks along smartly on a steady beat and Marty handles it cleverly to twangy accompaniment.

Marty's version of the C and W second half is warm and right in the mood of the coral. Strings and girl group for his accompaniment.

LP RELEASES FOR OCTOBER

POP

Mel Torme—My Kind of Music (JIMV CLP 1584); Vera Lynn—Hits of the Blitz (CLP 1591); Eartha Kitt—The Romantic Eartha (CLP 1595); Jimmy Smith and the Big Band—Bashin' the Unpredictable Jimmy Smith (CLP 1596); Dora Bryan—Gentlemen Prefer Blondes (CLP 1602); Kay Starr—Kay Starr in a Blue Mood (Encore ENC 126); Eddie Calvert—Eddie Calvert's Golden Trumpet Hits (ENC 128).

Harry James and his Orchestra—More Harry James in Hi-Fi (ENC 129); Eric Delaney and his Band—Eric Delaney at the London Palladium (ENC 2001); Ralph Dollimore and his Orchestra—Big Band Dance Party (ENC 2002); Tito Rodriguez and his Orchestra—West Side Beat (United Artists ULP 1005).

George Jones—The New Favourites of George Jones (ULP 1007); B.B. King and his Orchestra—The Great Jimmie Lunceford (Capitol T 1581); Tennessee Ernie Ford—Hymns at Home (T 1604); Hank Thompson—Hank Thompson at the Golden Nugget (T 1632).

Nat King Cole sings the George Shearing Quintet Plays (W 1675); Victor Silvester—Great Film

Shadows' second album tops a great month's list

Melodies (Columbia 33SX 1434); Various artists—Voici Paris (33SX 1443); George Maharis—George Maharis Sings (33SX 1444); Pearl Bailey with Louis Bellson and his Orchestra—Pearl Bailey plus Louis Bellson Equals Happy Sounds (33SX 1447).

Shirley Bassey with Nelson Riddle—Let's Face the Music (33SX 1454); The Shadows—Out of the Shadows (33SX 1458); Bill Haley—Twistin' Knights at the Roundtable (33SX 1460); Joey Dee and the Starlighters—Back at the Peppermint Lounge in Miami Beach (33SX 1461).

Bobby Vee and The Crickets—Bobby Vee Meets the Crickets (Liberty LBY 1086); Max Bygraves and the Boys—Show Stoppers (Decca LK 4425); Kenneth McKellar—Scottish Saturday Night (LK 4502); Eric Sykes and Hattie Jacques—Eric and Hattie and Things (LK 4507); Frank Chackfield and his Orchestra—Tango (Ace of Clubs

NAT KING COLE with George Shearing, Shirley Bassey with Nelson Riddle, The Shadows, Bill Haley, Bobby Vee, Karl Denver, Joey Dee and The Everly Brothers are just a few of the exciting names among the albums issued this month.

Both Nat King Cole Sings—The George Shearing Quintet Plays and the Bassey/Riddle "Let's Face the Music" contain the recent hit singles of both artists, and mark the first time that either has recorded with such renowned musicians.

Bill Haley fans will be pleased to learn that

there are two releases by the original rock 'n' roller this month. These are "Rockin' The Oldies" on Ace of Hearts and "Twistin' Knights At The Roundtable" on Columbia, recorded live at this famous New York night spot.

And of course, there are The Shadows. "Out Of The Shadows" is only their second album release, but it was worth waiting for. The LP includes several new numbers for the group, and of the 12 tracks, three are vocal. "South Of The Border," "The Rumble" and "Kinda Cool" are featured in this set.

ACL 1120); Vera Lynn—White Cliffs of Dover (ACL 1125); Arthur Tracy—The Street Singer (ACL 1126); Karl Denver (ACL 1131); Paul Desmond with Strings—Desmond Blue (RCA RD 7501).

Joe Morello—It's About Time (RD 7502); Don Gibson—Some Favourites of Mine (RD 7506); Original Soundtrack—Advise and Consent (RD 7512); Mario Lanza—'I'll Walk with God (RD 6507); Saverio Saridis—Love is the Sweetest Thing (Warner Bros. WM 8104); Kim of Hawaiian Eye Sings (WM 8105).

Gus Farny—Giant Pipes (WM 8106); The Everly Brothers—The Golden Hits of the Everly Brothers (WM 8108); Dorothy Provine with Joe Fingers Carr—Oh You Kid! (WM 8109); Bill Haley and his Comets—Rockin' the Oldies (Ace of Hearts AH 35); Ella Fitzgerald (AH 36); Sandy Nelson—Drummin' Up a Storm (London HAP 8009).

EP and remaining LP releases next week

If you want excitement hear this!

Little Richard

He Got What He Wanted; Why Don't You Change Your Ways (Mercury AMT 1189)***

GREAT to have Little Richard recordings on the market again, though it makes one regret all the more that self-imposed absence when he quit the scene for such a long time.

Here for "He Got What He Wanted" the squawking, screeching vocalist supplies the sub-title "But He Lost What He Had." The composer is listed as Richard W. Penniman, and that's Little Richard himself.

If you're looking for a loud, exciting rhythm 'n' blues half, tune in to this one.

By Joe Lucher, "Why Don't You Change Your Ways," has Richard changing his for a slower, philosophical spiel.

Could be a big first seller, with mouth organ piping away in the backing.

What Kind Of Love Is This is a light Latin beat ballad, pleasantly sung.

The Brook Brothers

Town Girl; I Can't Make Up My Mind (Pye N 15463)***

THE Brook Brothers should sell well on Town Girl which beats a crisp path most of the way in this Tony Hatch arrangement. The boys sing in the expected harmony while Tony supplies a good commercial noise.

I Can't Make Up My Mind, in fact, is a better number—even if it only rates B placing. A jogging composition with a flavour somewhere between folk and country.

Dave 'Baby' Cortez

Rinky Dink; Getting Right (Pye International N 25159)***

DAVE CORTEZ doesn't seem to have been around for a while. He has, of course, always been bigger in the States than over here.

The organ pipes edgily through the steady Rinky Dink for this topside, and ought to please dancers. Sax honks in for a spell.

Getting Right is a slow surging slice of rhythm which stalks in an interesting sound pattern.

Tommy Reilly

Blow Man Blow; No Dice (Phillips 326543 BF)***

BOTH melodies here were penned by Tommy Reilly and Norman Warren, and Tommy uses them to

Johnny Crawford

Your Nose Is Gonna Grow; Something Special (London HL 9605)***

A YOUNG week this, with 16-year-old Johnny Crawford sending us his lilt, Your Nose Is Gonna Grow, from the States. I don't care much for the lyric idea of this one but the tune's catchy.

Something Special is a gentle ballad on which Crawford double-tracks to strings and rhythm.

Sue and Mary

Traitor In Disguise; I Love You (Oh Yes I Do) (Decca F 11517)***

COVENTRY schoolgirls Susan McGowan and Mary McGlynn debut on disc at the age of 13 with their own composition, Traitor In Disguise. It's a good bet, too!

Sue and Mary chant with a brash enthusiasm that's as good as most of the pop parade just now.

Another of their own numbers, I Love You (Oh Yes I Do) shows that the twosome have been listening carefully to all the yeah-yeah

pops that have been coming across the Atlantic of late.

Gerry Reno

Who's Fooling Who? Three Deadly Sins (Decca F 11516)***

ONE of manager Bunny Lewis's independent productions, this Gerry Reno disc features a brisk



TERRY LIGHTFOOT

number which Reno chants strongly to an edgy Robinson accompaniment.

Ray Martin, The Club Quintet

Heladero; Backstreet Boogie (Columbia DB 4892)***

HELADERO, or "The Mexican Ice Cream Man" as it is subtitled makes an attractive dancing side. The Ray Martin concert orchestra gives it a light, happy sway in the Latin mood. Ideal background material.

For the turnover the Club Quintet offers the Reg Owen composition Backstreet Boogie. This is the signature melody which introduces ITV's I.Q. quiz programmes. Swift and bouncy.

Terry Lightfoot's Jazzmen

Bali Hai; Tain't What You Do (Columbia SCD 2188)***

WELL, Kenny Ball scored with a number from "The King And I" so why shouldn't Lightfoot and his trad men hit with Bali Hai from "South Pacific"? They may. If they don't, I think it'll be because the performance lacks a leading punch.

Eddie Hawdon and Roy Williams join with Lightfoot himself to provide a vocal on Oliver's standard Tain't What You Do. Snappy in the old routine.

"SEND ME THE PILLOW THAT YOU DREAM ON"

RUSS SAINTY

45-POP 1069

WOULD YOU LIKE TO WIN THE PILLOW THAT RUSS SAINTY DREAMS ON?

FOR DETAILS OF A UNIQUE COMPETITION LISTEN TO NEXT WEEK'S EDITION (Oct. 5th at 10 p.m.) of THE FRIDAY SPECTACULAR AN E.M.I. PRESENTATION ON RADIO LUXEMBOURG

HIS MASTER'S VOICE RECORDS
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BERLIN STATION

WANTS LIGHTFOOT FOR ANNIVERSARY

TERRY LIGHTFOOT is negotiating for a date on the U.S. radio station in West Berlin called RIAS. The station celebrates its fifth birthday shortly and they are hoping to get Terry and his New Orleans Jazzmen for their programme "Club Eighteen," one similar to our "Saturday Club."

FOLLOWING the terrific success of their four-day Scottish tour in February, the Temperance Seven have been booked for another nine days, opening at the Ayr Pavilion on October 22.

They follow this with dates at St. Andrew's Hall, Glasgow (23), Kirkaldie, Rio Cinema (24), Aberdeen's Music Hall (25), The

attendance figures are leaping skywards. "That tenor player," Danny Moss, makes his first records with the Lyttelton Band this month when they enter the Columbia Lansdowne studios to wax a number of Kenny Graham compositions and arrangements.

MIKE DANIELS, whose band gets better every time I hear it, has student dates lined up for November 6 at Nottingham, November 12 at Brighton and November 27 at Watford.

Mike is doubling on alto these days and what with the addition of a second trumpet and the doubling of piano and clarinet the front line gets an exciting variety of sound.

BILLY LOCH, drummer with the Micky Ashman Ragtime Band, recently dipped with the Clyde Valley Stompers during their Border TV show from Carlisle; regular drummer Robbie Winters was taken ill. During the talk which followed seems Billy smartly arranged a date for his boss's band.

The Ashman show goes out on November 19.

WHILE drummer Robbie Winters recovers from his operation Sandy Malcolm has taken over his chair. And bassist Ronnie Mathieson takes over permanently from Bill Bain, who leaves to freelance.

Both newcomers come from Edinburgh, thus keeping the Scottish flavour of the Clyde Valley Stompers ever-present.

AN interesting sidelight on the Kenny Ball tour of Australia is that Kenny has received a gift of an Australian/Maori, Maori/Australian dictionary. "It might come in useful," wrote the sender, bandleader Frances "Doc" Willis, whose band will double with Kenny during some of his way-out-in-the-backwoods dates.

Wallis leads the Varsity Five Plus Two and will debut in concert with the Ball Band at the Brisbane Festival during October.

Trad Jazz News by Owen Bryce

Pavilion, Dumfries (26), Edinburgh, Usher Hall (27), Dundee's Caird Hall (28), a private affair in Paisley (29) and Hamilton Town Hall (30).

THE Melbourne New Orleans Jazz Band begin their second tour of Britain this week-end. The band have been on the continent since leaving England earlier this year and are currently doing good business in Germany.

PAPA BUE, over here with his Viking Jazz Band, says of Humphrey Lyttelton: "What a fine swinging band. I was very impressed with Mr. Lyttelton's brand of jazz. That tenor player is excellent..." Which explains why Humph's

Again Kid Ory shows why he's great



TRAD

KID ORY'S CREOLE JAZZ BAND

This Kid's The Greatest South Rampart Street Parade; The Girls Go Crazy; How Come You Do Me Like You Do; Four Or Five Times; St. James Infirmary; Bill Bailey; Milenbug Joys; Creole Song; Buckets Got A Hole In It; Creole Love Call; Ballin' The Jack; Aunt Hagar's Blues. (Good Time Jazz LAG 12317)

THE greatest small band today is the one led by Edward "Kid" Ory. There is no other group so well knit, so close to the dance music of New Orleans, so simple yet so perfect in its integration.

Full credit must always go to the leader, who not only knows what he wants, but unlike so many other leaders, has the exact ability to communicate this to the others. Which is why every Ory disc is so typical, no matter who may be playing with the band.

On this selection we have some Teddy Buckner, brilliantly "big" as

KID ORY—He must take full credit.

usual, Ed Garland on bass and Minor Hall on drums, Bob McCracken who played clarinet with the Kid during his British visit, pianist Don Ewell, Alvin Alcorn, the white musician George Probert... one time a stalwart of the Firehouse Five, and Cedric Hayward, the celebrated pianist.

And I must mention Ellington's bassist for many years, the New Orleans veteran Wellman Braud.

The record is a product of four sessions, dating from July 1953 to June 1956. There isn't a track not worthy of the band. All of them have that majesty reserved for the greatest players.

Notice how "Bucket's Got A Hole In It" starts off at a tempo dreaded by all who emulate these guys—SLOW. And how hard it is to do! Note, too, how the drummer on this one, Minor Hall, gets through the lot without any of that frightful cymbal bashing.

CHRIS BARBER INTERNATIONAL, Vol. 2, Pt. 1 Chris Barber In Copenhagen Going To Town; Margie; Rent Party Blues. (Columbia SEG 8182)***

ALL the elements of a successful Chris Barber concert are to be

found here. The bright up-tempo opener, simple chords, plenty of solos; the feature spot; the banjo solo; and the Duke Ellington speciality. It really is amazing how much of the formula has been captured in the space of three tracks only.

Going To Town is a non-typical Ellington composition. Apart from the opening chorus, it's simply "Mama Don't Allow" and doesn't sound like anything else.

Margie has Chris playing his rather neat horn, and the Danish audience proves it's no less moronic than most of ours by cheering wildly the none too special Eddie Smith banjo solo. Not that Eddie is a bad soloist, but how come Chris plays half a dozen choruses without a murmur while Eddie gets the whole works? Ah, well!

I already have enough Barber records, but if you're still in the running this is up to average. Monty Sunshine was still in the band when this was recorded.

PETE FOUNTAIN Music From Dixie Bye Bye Bill Bailey; I Wish I Could Shimmy Like My Sister Kate; High Society; Darkness On The Delta; Song Of The Wanderer; Dixie Jubilee; Struttin' With Some Barbecue; Shine; Chloe; Milenbug Joys; When You're Smiling; Hallelujah. (Coral LVA 9200)***

IF you're prepared to accept unashamed Dixieland music as worthy of attention... and I am though many aren't... you must admit that Pete Fountain is turning out some of the best clarinet in that line these days. He is bold, imaginative, hot, fluent, full-toned at one and the same time.

Take his first chorus on Chloe (Song Of The Swamp). To play a slow, straight melodic chorus is not the easiest thing by any means. I have tried to find musicians, jazz musicians, to do this for years, almost without success. Yet Pete Fountain plays just that and beautifully, too.

On the next track he gives us a full-blooded version of Milenbug Joys the old Jelly Roll favourite. With him is trumpeter Charlie Teagarden and how nice to be reminded of his tone and attack. Pianist Stan Wrightman joins the fray, together with Eddie Miller and Moe Schneider among others.

JOHNNY HODGES Blue Hodge And Then Some; I Wonder Why; Azure Te; Blue Hodge; Hodge Podge; It Shouldn't Happen To A Dream; Why Are You Blue?; Knuckles; Stand By Blues; There Is No Greater Love. (HMV CLP 1579)***

I SHOULD dislike this, containing as it does two of my pet hates... the flute and the organ. Too much flute and organ has been played merely to get something different on to a "modern" jazz record... and much of it has been worthless.

But this isn't. Les Spann plays the flute in-between his guitar and his playing is really something... crisp, and it swings. Organist Wild Bill Davis does the same.

The star of the show is the one I haven't yet mentioned and it is partly because of him that things turn out so wonderfully well.

Johnny Hodges can't help swinging and six out of the ten are "swingers." The others are ballads, played in the inimitable Hodges fashion. Unique but sometimes a trifle cloying. Nevertheless, a fine record.

Mingus could punch me on the nose for this!

MOD

CHARLES MINGUS

Jazz Portraits Nostalgia In Times Square; I Can't Get Started; No Private Income Blues; Alice's Wonderland. (12in. United Artists ULP 1004)

PERSONNEL: Charles Mingus (bass) John Handy (alto); Booker Ervin (tenor); Richard Wyands (piano); Dannie Richmond (drums).

Oh Yeah Hog Callin' Blues; Devil Woman; Wham Bam, Thank You Ma'am; Ecclesiastics; Oh, Lord, Don't Let Them Drop That Atomic Bomb On Me; Eat That Chicken; Passions Of A Man. (12in. London HAK 8007)***

PERSONNEL: Mingus (piano, vocals); Roland Kirk (flute, siren, tenor, manzello, strich); Ervin; Jimmy Knepper (trombone); Doug Watkins (bass); Richmond.

THESE two brand new releases show two of the many sides of Mingus' extremely complex personality. And it's perfectly possible that you may like the one I loathe!

The United Artists LP is outstanding for the total lack of protest, aggression, hatred—call it what you will—which sometimes tends to lead Mingus' work off at a tangent. This is just darned good, honest, straightforward jazz. With excellent, enthralling solos from Handy and Ervin.

The other LP is much more mixed up. Parts of it I loved. Especially Ecclesiastics, which has extremely interesting Mingus piano. He "sings" on most of the other tracks, in what can only be described as a highly personal style.

I'm afraid I found the Passions track completely chaotic. Chicken is a satire on Fats Waller, says Nat Hentoff. Give me the original anytime. Roland Kirk and Ervin—and Mingus on piano—stimulated me. That's all.

Guess I'm now on Mingus' long list of critics due for a punch on the nose! Excuse me, I want to hear Jazz Portraits again!

BLUE MITCHELL

Smooth As The Wind Smooth As The Wind; But Beautiful; The Best Things In Life Are Free; Peace; For Heaven's Sake; The Nearness Of You; A Blue Time; Strollin'; For All We Know; I'm A Fool To Want You. (12in. Riverside RLP 367)****

PERSONNEL: Benny Golson conducting Blue Mitchell, Clark Terry,

Bernie Glow, Burt Collins (trumpets); Britt Woodman or Jimmy Cleveland, Julian Priest or Urbie Green (trombones); Willie Ruff (French horn); Tommy Flanagan (piano); Tommy Williams (bass); Charlie Persip or Philly Joe Jones (drums); string section under Harry Lookofsky; Golson, Tadd Dameron (arrangers).

THIS new Riverside record proves three important points—that Tadd Dameron is still one of the greatest arrangers in jazz and that his return to the active scene is a major event; that Horace Silver's Blue Mitchell is a remarkably imaginative and melodic trumpeter; that jazz "with strings" can be musically, as well as commercially, rewarding.

Blue blows with a beautifully lyrical conception and interprets the arrangements with sympathy and "soul." Only drawbacks: the ensembles could have done with more rehearsals and the balance leaves something to be desired.

Otherwise excellent. Especially for late-night listening.

TEDDY EDWARDS QUARTET

Good Gravy Good Gravy Could You Forget?; A Stairway To The Stars; A Little Later; On Green Dolphin Street;

JAZZ FOLLOWS POP

FOLLOWING in the pop footsteps of labels which issue LPs of their top rock artists' biggest selling singles, Riverside has rushed out two similar albums. They are "Cannonball Adderley Greatest Hits" and "Thelonious Monk Greatest Hits."

The Adderley album contains "African Waltz," "This Here," "Work Song," "Sack O' Woe," "Things Are Getting Better," "Jeannine" and "Gemini" (the latter being the "hit" track from his "Sextet In New York" LP, just marketed here by Riverside).

On the Monk set, you'll hear "Little Rootie Tootie," "Jackie-ing," "Ruby, My Dear," "Brilliant Corners," "Round Midnight" and "Off Minor."

Also out on Riverside release is a set of seven LPs under the collective title of "Jazz Master-Composers." Strangely enough, I recall suggesting a similar idea to

Just Friends; Laura; Yes, I'll Be Ready; Not So Strange. (12in. Contemporary LAC 12313)

PERSONNEL: Teddy Edwards (tenor); Danny Horton or Phineas Newborn Jr. (piano); Leroy Vinnegar (bass); Milt Turner (drums). CALLING Pete King, manager of the Ronnie Scott Club...

How about bringing over Teddy Edwards? For newcomers to modern jazz, tenorist Teddy's been on the scene since the mid-40s. But only now is he beginning to get the recognition and rewards his playing has warranted for so long.

Actually, I would say that this is not a typically Teddy Edwards LP. His sound is not as hard and edgy as usual. In fact, on several tracks (take Dolphin and Laura), he plays with a softness and upper register approach more often associated with Stan Getz.

However, the other ballad (Stairway) is blown with the bluesiest emotion I've heard in a long time! In fact, his blues feeling comes through strongly on most of the tracks.

I find this a fascinating album. It strikes me that Teddy is getting ready to go in a slightly new (for him) direction. His next LP will prove whether or not I'm right.

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Decca cash in with 'Picture' album

BUT IT WON'T HARM JOE

JOE BROWN
A Picture Of Joe Brown

Turned Up; The Darktown Strutters' Ball; People Gotta Talk; Jellied Eels; Stick Around; Man Mountain; A Letter Of Love; Dinah; Comes The Day; You Make A Monkey Out Of Me; Swagger; Savage.

(Ace of Clubs ACL 1127)****

THE reissue of old recordings to coincide with an artist's new-found popularity has caused a lot of trouble in the disc business. Many artists dislike it happening to them. In fact, Acker Bilk recently tried to put a stop to it in his case, but failed.

These tracks by Joe Brown date back to 1959 and 1960 when he was recording for Decca under the supervision of DISC columnist Jack Good. Decca whip them out smartly once more to cash in on Joe's Piccadilly hit "A Picture Of You," as you can gather from the title of this set.

"Darktown Strutters' Ball" and "Swagger" were a Decca single in February, 1960; "Jellied Eels" and "Dinah" came out in June of the same

year, while "Comes The Day" and "People Gotta Talk" appeared first in November, 1959, and again in August this year!

This latter coupling, together with this LP, effectively divided the market and stopped Joe's Piccadilly follow-up to "Picture" called "Your Tender Look" from making the charts.

Joe collects the royalties just the same, whatever the source, and this selection ought to do well for him (and Decca) without being affected by its age.

It's typical Cockney Joe—humorous, beaty, sprinkled with good guitaristic, and certainly very little different from his present standards of talent and appeal.

Far From The Lights Of Town; All Of Me; I'm Coming Home; Love-land; It Only Lasts For A Little While; Uh-Huh; I Remember; Send For Me; The Fools' Hall Of Fame; Cinderella.

(Columbia 33 SX 1432)***
THE millionaire song spinner is at his most typical in this set—typical, that is, of his style and form before he switched to RCA Victor.

Several times I felt that Paul was singing in a key too high for comfort. If he had come down a bit and skipped aiming for falsetto pitches, the results would have earned another star.

The LP, with its usual quota of A n k a compositions, will un-

There's one difference this time, however, in the shape of a vocal chorus who sing a few words and hum the melodies here and there. Excellent for dancing, and I've sat and listened to worse albums which were not primarily intended for dancers.

POLL WINNERS OF 1940
Let's Dance Down Drury Lane (Golden Guinea GGD 0141)***
A TWO LP proposition from the Golden Guinea camp offering 22 tunes connected with Drury Lane shows for dancing at the reasonable price of 33 shillings.

Nobody seems to know the exact identity of the "Poll Winners Of 1940" who constitute the band playing the tunes.

Their style is certainly reminiscent of that era, but the arrangements are adequate enough of their kind, and the album is based on a sure-fire sales formula—familiar tunes played in dance tempo.



JOE BROWN—Numbers were recorded two years ago under Jack Good (DISC Pic)

This is why Pat sells

PAT BOONE
I'll See You In My Dreams
I'll See You In My Dreams; Peg O' My Heart; Tammy; My Blue Heaven; Tennessee Waltz; Pictures In The Fire; That Old Black Magic; Alone; Brazil; Prisoner Of Love; The Gipsy; Paper Doll. (London HA-D 2452)****

PAT BOONE is at his warm, friendliest vocal best in this LP. There's nothing pretentious in either the arrangements penned by Billy Vaughn and Milt Rogers or the way Pat puts them over, and this wise policy, coupled with Pat's agreeable vocal style on ballads or the beat, is why he's so consistent a visitor to the singles charts.

Billy Vaughn's orchestra backs up the Boone voice as usual, injecting adequate beat without spoiling or losing the melodies of the songs.

MANTOVANI
Great Films—Great Themes
Theme From "Barabba"; Theme From "Fanny"; Theme From "Advise And Consent"; Theme From "Goodbye Again"; Theme From "Judgment At Nuremberg"; Theme From "The Apartment"; Theme From "Never On Sunday"; Theme From "The Four Horsemen Of The Apocalypse"; Theme From "Breakfast At Tiffany's" (Moon River); Theme From "Rocco And His Brothers" (Nadia's Theme); Theme From "Return To Peyton Place"; Theme From "The Big Country". (Decca LK 4500)****

THE Mantovani touch and style ensures an absence of the monotony usually induced by film theme albums.

This is one of Monty's best LP outputs for some time, tasteful, appropriate and beautifully played and recorded. The Mantovani trademark of lush, waterfalls strings is employed sparingly but with telling melodic effect in items like Fanny and Moon River.

FERRANTE AND TEICHER
Tonight
(United Artists ULP 1001)****
A TYPICAL selection played by these popular American piano duettists, ranging over show tunes, film tunes, standards and a couple of classical adaptations by the duo. The arrangements are simple and uncomplicated, and the pianos are supported by Nick Perito's orchestra and chorus as usual.

Frank keeps it simple

FRANK CHACKSFIELD
By The Fireside
By The Fireside; Mean To Me; I've Got The World On A String; Lullaby Of The Leaves; Call To Arms; Love Is The Sweetest Thing; A Blues Serenade; I Didn't Know What Time It Was; My Own; Let's Put Our Heads Together; Where Are You?; Close Your Eyes. (Ace of Clubs ACL 1123)****

THIS is one of the best mood music albums ever recorded in Britain, or anywhere else for that matter. And its secret is its simplicity.

Using muted strings, rhythm section, French horn and borrowing trumpets soloist Bobby Pratt from the Ted Heath crew, Frank Chacksfield has let these evergreen pop melodies speak for themselves with a minimum amount of arrangement decoration.

The result is a superb collection of mellow tunefulness, quiet, restrained and relaxed. It has the significant quality of impressing itself upon the noisiest party guests and winning their undivided attention and applause.

JONI JAMES
The Mood Is Swinging!
This Could Be The Start Of Something; Ain't Misbehavin'; A Lot Of Livin' To Do; Just In Time; The Lady Is A Tramp; I Get A Kick Out Of You; It's All Right With Me; When My Sugar Walks Down The Street; Something's Gotta Give; Day In, Day Out; Check To Check; I'm Shooting High. (MGM C 889)***

I'M sorry, but I can't rate Joni above the status of a boringly ordinary singer with a very limited vocal range and appeal.

This set, with its quality songs and a driving big band accompaniment bated by Jimmie Haskell, should have been a standout success, considering its ingredients.

But, although the band's mood is definitely swinging, the message just doesn't seem to get through to Joni, whose singing is strictly from Squaresville on most of these tracks.

PAUL ANKA
Sings His Big, Big 15, Vol. 3
Kissin' On The Phone; I'd Never Find Another You; Happy Tears; The Bells At My Wedding; Cry;



DINAH WASHINGTON

doubtedly please his followers, but his subsequent RCA debut set was better in practically all respects.

DINAH WASHINGTON
Tears And Laughter
Bewitched; Wee Small Hours; Mood Indigo; Am I Blue?; I'm A Fool To Want You; Tears And Laughter; Secret Love; You Do Something To Me; If I Should Lose You; Jeppers Creepers; Wake The Town And Tell The People; I Just Found Out About Love. (Mercury MMC 14099)****

THANK goodness for an album with an apt title, perfectly describing the mixture of doleful blues and bright beat served up by Dinah with Quincy Jones' expert assistance.

Dinah hasn't sounded as good as this for a long while. She's still using her unique half-singing, half-talking delivery of the lyrics, but in this LP's case it comes off extremely well.

And how about that Quincy Jones! Velvet strings or booting big band, he's master of them all, and no singer with any talent worthy of the name could sound less than excellent with him backing them up.

TOMMY KINSMAN
Dancing Thru' The Swinging Thirties
(Fontana TLF 5191)***
FONTANA'S strict tempo dancing maestro, prominently featured in sleeve photographs complete with fat cigar as always, turns in the mixture as before with live quickstep medleys and one lot of foxtrots

EPs

YOU'VE JUST GOT TO LISTEN TO NINA!

EP of the Month

NINA SIMONE
The Intimate Nina Simone
He's Got The Whole World In His Hands; I Loves You, Porgy; For All We Know; African Mailman. (Parlophone GEP 8864)****

THIS EP shines out like a bright beacon in a fog. I can't remember enjoying a four-tracker so much in a very long time. Nina's voice compels attention, and the message of the lyrics and her mood get across to you like an electric shock.

Just listen to her wonderfully emotional interpretation of the first three, enhanced by her splendidly apt and tasteful piano and the unobtrusive support from bassist Jimmy Bond and drummer Al Heath.

"African Mailman" is a modern piano work-out for Nina to a crisp tempo, and she develops her own composition magnificently at the keyboard. Our nearest vocal approach and equivalent to her is Cleo Laine, but Nina's husky, expressive voice is unique anywhere.

But why such a bad EP title, Parlophone? This isn't a smoochy, climb-up-on-the-couch-sonny-boy quartet of torch ballads. Nina's direct, starkly effective style and personality deserve more appropriate and accurate presentation.

NEIL SEDAKA
Volume 3
Going Home To Mary Lou; The Girl For Me; What Am I Gonna Do?; Little Devil. (RCA Victor RCX 212)***

I STILL find Neil's high-pitched vocalising a bit disconcerting when listening to it. I really believe he could still get a job as soprano in a boys' choir if he wanted it.

First and last tracks are booming hard rock, and Neil at his best. Girl is a slow, painful drag, and

the unexpected French horn in Do doesn't help the song much.

EDEN KANE
Hits
Well I Ask You; Get Lost; Forget Me Not; I Don't Know Why. (Decca DFE 8503)****

EDEN KANE recaps on his hit single career to date with this EP round-up. Hearing them all together proves the potency once more of the Johnny Worth—Johnny Keating writing, arranging and accompaniment, and the Barclay—

Waddilove Audio Enterprises sound engineering.

Forget Me Not is the standout of the quartet, not least because of that strange, amusing line "Whoa I lay me down to die."

I Don't Know Why is the least effective, and I hope Eden will avoid the soulful recitation bit in future songs.

JOE LOSS
Twisting At The Palais
Twistin' The Mood; Along The Boulevard; The Maigret Theme; Everybody Twist. (HMV 7 EG 8749)***

IT'S certainly good for twisting, but the record lacks the life and punch we usually expect from Joe and his boys. And the twisted versions of Ron Grainer's two Maigret tunes in the middle are not very successful.

HELEN SHAPIRO
More Hits From Helen
Tell Me What He Said; I Apologise; Let's Talk About Love; Sometime Yesterday. (Columbia SEG 8174)****

A FAN-WINNING collection which teams Helen on Side 1 with her regular MD Martin Slavin and his orchestra and with Norrie Paramor's crew on Side 2 for the brace of numbers from "It's Trad, Dad."

The deep, resonant and amazingly mature and confident Shapiro voice handles the numbers with complete assurance.

With any kind of luck, she must break as big in the States as she is here when she does her TV network spots on the way back from Australia.

"THE SOUND OF MUSIC"
Original London Cast
My Favourite Things (Jean Bayless, Constance Shacklock); Do-Re-Me (Jean Bayless, Roger Dann and Children); So Long, Farewell (Children); Edelweiss (Roger, Dan, Jean Bayless and Children). (HMV 7 EG 8751)****

"MORE gems" from this last show by the Rodgers and Hammerstein partnership, extracted from the London cast's LP. Gems is a description which aptly fits the Side 1 songs, and the other two are among the partnership's best as well.

Jean Bayless is a decidedly English soprano as I said when I reviewed the LP, but at least you can hear what she's singing about in this selection.

A good sampler for those who don't want the complete LP.

WOULD YOU LIKE TO WIN THE PILLOW THAT RUSS SAINTY DREAMS ON?

FOR DETAILS OF A UNIQUE COMPETITION LISTEN TO THIS WEEK'S EDITION (Oct. 5th at 10 p.m.) of

THE FRIDAY SPECTACULAR

AN E.M.I. PRESENTATION ON

RADIO LUXEMBOURG

BY NIGEL HUNTER

'Reminiscing', for 4 weeks it's struggled to be a hit... but it's still only No. 20!

FOLK

No, it's not 'real' but I love it

JO STAFFORD American Folk Songs Shenandoah; Black Is The Colour; Old Joe Clark; Poor Wayfaring Stranger; Barbara Allen; Single Girl; Red Rosey Bush; I Wonder As I Wonder; Cripple Creek; The Nightingale; Johnny Has Gone For A Soldier; Sourwood Mountain. (Capitol T1653)****

THERE is even less attempt at a folk atmosphere here than on the Peter, Paul and Mary disc, but I love it. I love Jo Stafford's voice... I like the tunes... I love the bluesy, country and western guitar on most of the tracks. For though husband Paul Weston conducts the orchestra, the backings are faithfully simple, and on four tracks a banjo, guitar, bass trio are given full rein.

Solo banjoist is Joe Maphis, the trio's leader... he swings... Cripple Creek, Old Joe Clark, and Sourwood Mountain I liked best of all. If you like songs and singing and are attracted, as I am, to the American variety, you'll get a lot out of this. If you are only interested in the "real" stuff, you'll wonder what the heck I found in it to enthuse over.

This is the old problem of the jazz revival all over again. Music can be a great art without going right back to the roots.

PETER, PAUL AND MARY Early In The Morning; 500 Miles; Sorrow; This Train; Bamboo; It's Raining; If I Had My Way; Cruel War; Lemon Tree; If I Had a Hammer; Autumn To May; Where Have All The Flowers Gone. (Warner WM 4064)****

RATHER typical of American professional folk singing groups, this LP by Peter, Paul and Mary runs through a variety of songs, all beautifully played and sung and all delightful to listen to.

I know only too well the criticisms the "purists" will raise, but I frankly don't go for the maddening desire to sing badly in order to fool the folk collectors.

The accent here is on the songs, and why not? They are lovely enough in themselves to warrant a top-rate performance. The guitar-playing is delicate, and Mary's singing has a strong nasal American quality not out of place considering the material.

SOUTHERN PRISON BLUES Hogman Maxey, John Henry Jackson, Otis Webster, Guitar Welsh, Jesse Butcher, The Cool Cats. (Storyville SLP 125)****

THERE is some wonderful stuff here if you can take the hoarseness of many of the tracks. It is a hoarseness used to create intense emotion, and it goes without saying that there's plenty of emotion in these recordings made at the Louisiana State Penitentiary by the inmates at Angola.

Most of the artists have been heard before in other Angola prison recordings and the material itself is much as before—solitary negro singers, backing themselves on guitar, sometimes the well-liked 12 string one. Sad blues, blues of despair mostly, but with the occasional wishful-thinking "Rock Me Mama" type of lyrics which appeal to the caged and womanless man.

There is also an odd track by a young rock 'n' roll band named The Cool Cats. I gather these youngsters are in jail like the rest, but the sleeve is not clear on this point.

They aren't very good, though the singer with them, Cyprien Huston, has a good shouting style.

O.B.

IS THIS THE END OF THE HOLLY STORY?

Cliff Elvis Contd. from page 1

Why? Because he stays modest. Polite. Unspoiled by fame. HE is the visitor. El should at least phone and say, "Welcome to America!" If they could also meet person-to-person—AND in proper style—so much the better.

On other occasions Cliff has made the first move. In 1959, on his way back from a Continental holiday, he drove to Presley's house in Bad Nauheim, Germany.

He went miles out of his way hoping to meet Elvis. But he just missed him.

He just missed him again in March, 1960. That was in New York. Cliff had just ended an American tour. El had been demobbed. He was due in New York from Germany.

But Cliff was homesick. He left New York one day, Elvis arrived the next!

Another reason why Cliff should not make the first move this time is something that happened in May this year—the meeting between El and Billy Fury...

Great!

El received Billy. He was friendly. Great! said many people. But was it so great?

Billy is one of our top stars. El knew he was coming. What happened? They spoke for half-an-hour or so—between takes on a film set.

Where was the hospitality? The invitation to sit comfortably and talk at length?

In 1958 Britain's Mike Holliday went to Hollywood. He wanted to meet his idol, Bing Crosby. "Come on home!" said Bing. He entertained Mike warmly and at length.

Note the difference. Cliff and Peter Gormley may feel that if they ask to see El—that is what they will get. Half-an-hour on a film set.

Presley may be as big as they come, but as far as Britain is concerned Cliff is tops and Presley's manager Colonel Parker should recognise the fact and advise El to make the gesture that would set the seal on his trip.

AND CONVINCING PRESLEY'S FANS ALL OVER THE WORLD THAT HE IS NOT SNUBBING BRITAIN.

Dick Tatham

IS Buddy Holly still the sensational disc seller we've been led to believe? "Reminiscing," we were told, was the disc that would put him back on top... It was his best release in ages. Yet the hard facts are these... After being on sale four weeks the disc is still struggling to be a hit!

When Holly was killed in an air crash three years ago the fans clamoured for the release of his last recordings. Unfortunately, squabbles over inheritance and estate prevented these discs from being released until August of this year. Instead, the fans were fed with re-releases and the poor quality "taped at home" discs.

His earlier records, such as "Peggy Sue," "Listen To Me," "Every Day," "Rave On," "Heart Beat," "It Doesn't Matter Any More," "Peggy Sue Got Married," were all placed in the Top Twenty and stayed for some time.

RE-RELEASE FAILED

Then, after his death, came the re-release of "Heart Beat" coupled with "Every Day." No chart placing. Then in May, 1960, his last session record "True Love Ways" was released, but despite its tip for success it didn't make it.

Such numbers as "Learning The Game" and "What To Do" were also chart failures. "Baby I Don't Care," released in June last year, gave Holly a chart rating, but not for long.

Then last month we were given the studio recording of "Reminiscing." It had to get into the charts. Holly still has that many fans! But it's nothing sensational.

We are told that there are at least six more Holly releases to come. They may prove to be his swan song.

By Peter Hammond

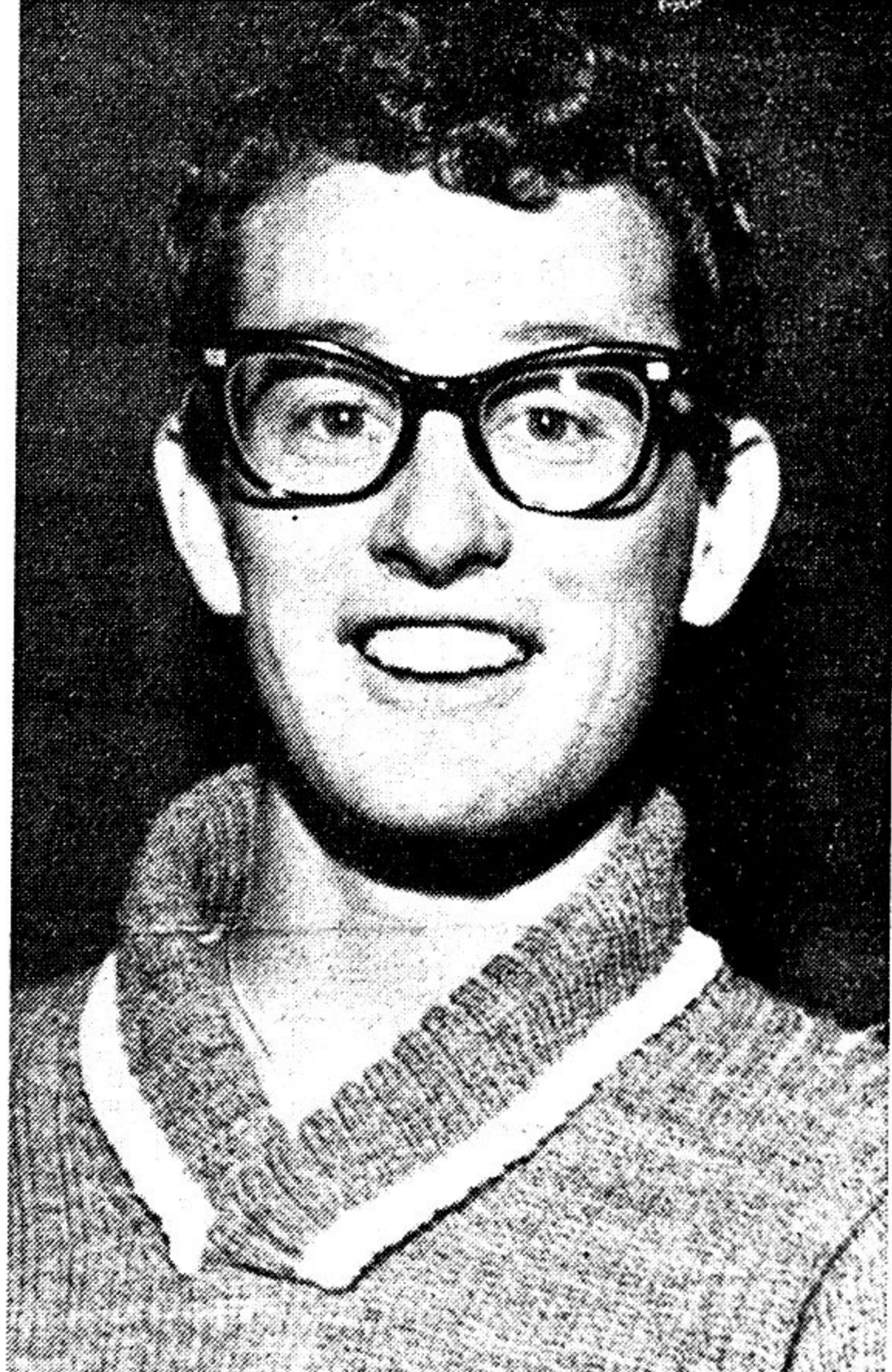
Says DJ Alan Freeman, "I have never been a real Holly fan but when I heard 'Reminiscing' I was pleased by it. I wondered about it and then I realised that Holly sounded just like Adam Faith and a lot of other singers we have around now.

"This goes to show what a great artist he was during his time. But now, it is a different story. He is no longer 'original.'"

"Fans are loyal and devoted people. Think of Jimmy Dean and Valentino. The real Buddy Holly fan will continue to buy everything he can get of Holly's. He feels that he has to.

"But in three years a lot has happened. Things have changed. His fans must be diminishing and eventually any demand for his records will die out."

BUDDY HOLLY—His big failing, he's no longer "original."



Watch it—here comes a new dance craze

LOOK out Twist, you're being challenged. If Joe Loss, Lionel Blair and the British recording companies have their way the Twist will have a serious competitor in the next few months. You may be twistin' now, but if you allow yourself to be swayed a little further you'll find that you're doing the new style Madison.

In a week's time Joe Loss releases a disc called "The Hop-

ping Madison" and he is forecasting a rave.

"The Madison will happen, he told DISC this week. "Already I have got the record companies behind me and all the dance instructors and dance halls in the country. We are going all out to promote. The Madison to be even bigger than the Twist."

"They have been doing the Madison on the Continent for months, and I am not talking about the old Madison that filtered here from the States two years ago.

Out-moded

"That was out-moded before it even started. It had callers and no one would accept a caller.

"But the Madison is being danced on the Continent, not only in groups but in twos, I have been interested in the dance for some time and not long ago Lionel Blair came to me and said we ought to do something about this.

"We tried hard to find out what the steps for the Madison were, but there seemed to be no set way of dancing it.

"We set to and worked out what we think are the basic steps and now we have all the top dance instructors in the country behind us, all agreed as to the basic steps of this dance.

"I am bringing out a record next week which is meant for Madison dancing and I am told that many other records from all the recording companies will follow.

"Britain, until the Twist, was the leader in ballroom dancing in the world. We faltered when we failed to start something like the Twist, but now I think we can get back our lead.

"The Madison has been around for some time, but what it needed was a leader. Somebody like Chubby Checker was to the Twist. We feel that we are giving The Madison a chance and with that dance it will catch on like wild fire.

The old Madison is taboo, we know that, but this is the new Madison. It gives dancers the freedom they want. It is a slower beat and can incorporate all the Twist style dances—the Fly, and the others."

P.H.

Radio Luxembourg

Pick of the Programmes for week beginning October 7

- SUNDAY.—7.0-7.30 Juke Box; 7.45 Spin Beat; 8.0 Alan Dell's Showcase; 8.30 Topical Tunes; 8.45-9.0 Cliff Richard; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Ted Heath; 10.0 Sam Costa; 10.30 Routh's Records; 11.0 Top Twenty; 12.0 Kent Walton; 12.30 Night Service. MONDAY.—7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Monday's Requests; 8.15 Topical Tunes; 8.30 Russell Turner; 9.0 Deep River Boys; 9.30 Mark Wynter; 9.45 208 Rhythm Club; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Brian Matthew; 11.15 Swoon Club; 11.30 Ray Orchard; 12.0 Night Service. TUESDAY.—7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Tuesday's Requests; 8.15-8.30 Favourites Old and New; 9.0 Kent Walton's American Pop Parade; 9.15 Spin Around; 9.30 Sam Costa; 10.0 Peter West; 10.30 Pete Murray; 11.0 Dancing Party; 11.30 Ray Orchard; 12.0 Night Service. WEDNESDAY.—7.30 Honey Hit Parade; 7.45 Wednesday's Requests; 8.15 In The Groove; 8.30 Bingo Show; 9.0 The Big "O" Show; 9.15 Topical Tunes; 9.30 David Jacobs; 9.45 Date With DISC; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 Hits For Six; 11.30 Ray Orchard; 12.0 Night Service. THURSDAY.—7.30 Honey Hit Parade; 7.45 Meet The Melody Maker; 8.0 Thursday's Requests; 8.15 Smash Hits; 8.45 Fan Fare; 9.0 David Jacobs' Startime; 9.30 As Time Goes By; 9.45 Swinging U.S.A.; 10.0 Come Shopping; 10.30 Jimmy Young; 11.0 Brian Matthew; 11.15 Alan Freeman; 11.30 Ray Orchard; 12.0 Night Service. FRIDAY.—7.30 The Week-end Show; 7.45 Friday's Requests; 8.0 Honey Hit Parade; 8.15 Disc Date; 8.30 The Jimmy Savile Show; 9.0 Alan Freeman; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Friday Spectacular; 11.0 Kent Walton Show; 11.30 Ray Orchard; 12.0 Night Service. SATURDAY.—7.30 Saturday's Requests; 7.45 Let's Take A Spin; 8.0 Honey Hit Parade; 8.30 Dancing Party; 9.0 This Week's Top Discs; 9.30 Topical Tunes; 9.45 Smooth 'n' Swinging; 10.0 David Jacobs; 10.30 Trans-Atlantic Tops; 11.0 Sound-off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.