

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

BARRY OFF TO STATES SOON

JOHN BARRY, pop arranger and MD, is going to America on October 2 for about a month. He plans to visit Hollywood for talks with producers about writing music for American films and TV. Then he goes to New York to fix an American label outlet for his latest LP, "String Beat," which will be released by Columbia here next month.

"I shall stay in Hollywood for a week or so," he told DISC. "These discussions about writing music for films and TV have resulted from some of my earlier discs being heard by Hollywood producers."

Barry's instrumental ideas for pop discs have attracted considerable attention in the States in recent months, and it is believed that Liberty Records would like to team him with their hit parade vocalist, Bobby Vee. "I've been invited to several recording sessions in Hollywood and New York, and I'm looking forward to seeing how things are done in their studios," he said. "While in New York I want to fix some promotion for my LP after its release has been arranged, and see as many shows as I can."

The "String Beat" LP features a variety of combinations under his direction, playing original compositions by himself and other leading British writers, with the accent on the modern pop string technique.

This week, Barry is completing work on the next Adam Faith LP which Parlophone will release soon. The songs are mixed and mostly new, and the Barry accompaniments range from a 30-piece orchestra to a quartet.

U.S. is after Temp Seven

GEORGE MARTIN, of Parlophone Records, has had inquiries from a top American label about the Temperance Seven. So far, the request is for a single and an album by the group. Although the name of the company concerned cannot be revealed yet, Martin feels that negotiations will be successful.

Dates for the Temperance Seven include the Granada, East Ham, October 2, Civic Hall, Croydon (6), and a concert at the Gaumont, Salisbury, on October 8.



HELEN SHAPIRO . . . new disc on Friday. DISC Pic.

Shapiro moves into Presley class

HELEN SHAPIRO, Britain's school girl wonder of pop music, has scored another outstanding achievement. Her Columbia single, "Walkin' Back To Happiness," released tomorrow (Friday), has passed the 200,000 mark in advance orders.

This is an unprecedented distinction for a British girl singer. It puts Helen in the Elvis Presley class.

Film companies are queuing to offer Helen starring screen roles. Two firm offers have been received, and several tentative approaches made.

The definite propositions come from an American and a British company. The American project is a teenage story to be filmed in England next year, starring Helen, with British and American artists in support. A script synopsis is being considered by her agents, General Artists Ltd.

No details of the English film's plot are available, but Helen would sing two songs, as in the American film.

A spokesman for General Artists said: "We're determined that Helen's first film will be right for her as far as the part and story are concerned. We're considering these offers very carefully. You can take it as definite that she will star in a major picture some time in 1962."

Rousers - and Co.

CLIFF BENNETT and the Rebel Rousers are now a Limited Company. Ricky Winter, the drummer, whose father is an accountant, has formed the company so that the busy group can organise themselves properly.

They are in such demand that their 1962 diary is almost filled. Manager Bob Alexander is constantly turning down offers. Last week, offers from the Rank Organisation, and promoters in Winchester, High Wycombe, Southampton, Sheffield and Birmingham had to be refused.

TALL STORY MATCH

FRANKIE VAUGHAN is recruiting a Show Biz angling team to compete against a Boys' Clubs team at the North Pier, Blackpool, on Sunday.

Organised by the National Association of Boys' Clubs, the competition is a result of preliminary contests from which the four boys who landed the heaviest fish earned the right to compete against Frankie Vaughan's team.

After the contest the boys will be the guests of Frankie at his show at the Palace Theatre.

Allisons' single

PHILIPS are to release a new single by The Allisons on September 29. Titles are "What A Mess" and "Lorraine," both their own numbers.

Finishing at Blackpool at the end of the month, The Allisons will then undertake the "Star Spangled Nights" tour which Larry Parnes is putting out next month.

INSIDE

Adam Faith

His biggest challenge

Tommy Steele

Presley was a great help

Billy Fury

Glad he waited

Connie Francis

'No more talking!'

Nina and Frederik

They deny rumour

PLUS

all the latest reviews

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Hit-Maker

WALKIN' BACK TO HELEN HAPPINESS SHAPIRO

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shortly at your local cinema

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COLUMBIA



RECORDS

Here's the teenage show to oust JBJ

THANK goodness ABC-TV have brought back a show for teenagers. I have just seen "Thank Your Lucky Stars," the programme of which southern viewers were deprived for so long, and I thought it was terrific.

I'm sure many people will now turn to ITV on Saturday evenings instead of watching "Juke Box Jury," which seems to get worse every week. Thank you, Philip Jones, for bringing back some life to the small screen.—LINDA MUNTTHWAITE, 36, Ellis Avenue, Rainham, Essex.

PRIZE LETTER

OLD NAMES

EXPLOITATION is what sells records nowadays. It is also one of the main reasons why time after time, the same old names crop up in the hit parade. Many a true artist suffers from lack of this selling technique. One of the most obvious of these is the fabulous Clinton Ford. This boy has talent and personality. He does not imitate anybody—a rare and wonderful achievement in these days of cover discs. His recent appearance on TV was

marred by poor production and badly arranged numbers, but let us hope that now trad jazz is coming into its own, someone will discover and exploit him.—MADELINE HOWARTH, 100, Beckett's Park Drive, Leeds 6.

MY VOTE

THERE has been the usual crop of new names in 1961, some good, some not so good. The outstanding discovery is Bobby Vee. His

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

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

four records released here contain eight wonderful sides, and he has stuck to one type of song.

His LP, "Bobby Vee Sings Your Favourites" gets my vote as the LP of the year.

Let's hope Bobby comes to Britain soon. I seldom rave over a singer, but once in a blue moon there is an exception—a Craig Douglas, a Ricky Valance, or a Bobby Vee.

We could do with more singers of the calibre of these three, instead of some of the third-rate stuff we have been getting.—ANTHONY G. TOWNSEND, 342, Field End Road, Eastcote, Ruislip, Middlesex.

AIR TIME

SURELY country and western could become a far more popular kind of music if it were played often enough on radio.

Great country and western artists like the late Hank Williams, Johnny Cash, Faron Young, etc., would be far more popular here if their music was presented to the public in special programmes. Some of us are becoming tired of the consistent plugging of rock 'n' roll.—JOHN DAVIES, 84, Edgell Hill Road, Moreton, Wirral, Cheshire.

THEMES

WHILE everyone seems to favour the big sounding film themes from the U.S.—e.g. "Exodus,"



JOHNNY CASH should be heard more in special C and W programmes. (See "Air Time")

"Summer Place" etc. I feel it's about time more was said of the merits of a British theme, "Whistle Down The Wind."

Not only has Malcolm Arnold, long unsung as a writer of film themes, excelled himself again, but the presentation of the theme by the Wayfarers is first class.—GRAHAM V. HOUSTON, 14, Duchess Street, Clayton-le-Moor, Nr. Accrington, Lancs.

SLOPPY

THE hit parade today is filled with sloppy, schoolgirl-type records—Jerry Lee Lewis and a few contemporaries excepted. The music today is no longer exciting, and holds no kicks.

No wonder the rockers are losing their grip on the hit parade to the jazz fans. Although unbearable, it does have a kick.

Jerry Lee Lewis and Ricky Nelson have returned from obscurity. Let us see more do the same.—R. RAKOWSKI, 72, Coronation Walk, Gedling, Notts.

JUST GREAT

TODAY we read of instrumental groups cropping up all over the country and all copying each other. Or, if they have established themselves in the record field they copy the big names like Duane Eddy, Johnny and the Hurricanes, etc.

But for my money, the best instrumental group going is The Ventures. The way they play numbers like "Perfidia" and "Walk Don't Run," not to mention the fast rocking "Lullaby Of The Leaves" makes them the greatest for me.—JIM FOX, 131, Wigan Road, Ormskirk, Lancs.

FOLLOW UPS

WHY must the new record stars like Eden Kane and Del Shannon make follow ups to their first discs which incorporate the same sounds as their first? Can't they come up with any more original ideas, or are they afraid that if they did, the disc would not sell?—IAN D. CLYDESDALE, 3, Charlotte Place, Paisley, Renfrewshire.

MEDIOCRE

IN spite of the current improvement in songs to reach the top twenty, there is one notable exception—those of Cliff Richard. His last half dozen songs have been so mediocre that they are nothing more than TV jingles or "pretty pretty" songs.

Mr. Richard's fans are to blame for continuing to buy these weak songs.—TREVOR FLETCHER, 56 Birmingham Street, Willenhall, Staffs.

DISC CHOICE

WHY don't people realise that each record-buyer has a different taste in music and, when buying a record, is entitled to his own choice?

It is a pleasant thought to realise that if the majority of buyers so wished, we could have 20 of Cliff's Adam's or Elvis's discs in the hit parade each week.

If, in the opinion of some people we shouldn't be allowed to buy the records we like, or go and see the artists we admire—no matter how inconspicuous they may be—then would one of these knowalls care to tell me why show business is classed as "entertainment."—DIANE TAYLOR, 16, Powell Street, Sheffield 3, Yorks.

MATHIS IS CHARMING

I WOULD like to thank DISC for the wonderful articles on Johnny Mathis which have recently been featured, and now that he has returned to America after a very successful tour I hope the good work will continue.

Having seen two of his stage performances and met him in his dressing room at the Dome Theatre, Brighton, I can truthfully say that he is the most charming person one could ever hope to meet.

He is confident and sincere, and that is why he is a success both on stage and off.—ELIZABETH GATES, 35, Priory Road, Arundel, Sussex.

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

discerning disc jockeys



insist on

TRADE MARK

SCOTCH

BRAND

recording tape



WORLD'S LARGEST SALES OF MAGNETIC TAPE

Drop the talkie talkie from your discs, Connie

That's the plea made by JUNE HARRIS after hearing "Together"

NOW coming to the end of an Italian tour, Connie Francis will be breaking her journey home to make a starring appearance—her fifth—on "Sunday Night at the London Palladium," this weekend.

This talented 22-year-old American singer has come a long way from her first Palladium appearance, given her on the strength of "Who's Sorry Now," for instead of being booked on the success of an early, one-hit disc, she has been invited back as an

entertainer with a much wider appeal. A singer who has broadened her scope sufficiently to be classed as a real star, Connie is an ever welcome visitor to Britain. Although she has remained queen of the pop world for more than three years, she never misses the opportunity to give personal thanks to her British fans.

On each of her visits, her act has matured and improved, and now, having made her night club debut, it will probably be more sophisticated.

Connie comes to us at a time when yet another of her discs, "Together," is in the charts. An oldie again, it is different from the usual treatment of her discs—and has caused a certain amount of controversy among fans and critics.

Why? Because instead of singing, she talks her way through half of it.

Connie Francis must be given credit for having varied her disc career. We've had rockers, Country and Western songs, oldies, Connie Francis in Italian, Spanish and Hebrew. We've

even had Connie doing an Al Jolson medley on her latest LP, "Connie at the Copa."

But why did you turn to talking for this disc, Connie? Your efforts have resulted in a sentimental test-jerker, ideal for request programmes, but certainly not good enough for your thousands of fans in Britain.

"Together" is selling, but I believe sales are coming mainly on Connie's reputation rather than the impact of the disc. For my money, her new talkie-talkie treatment is not suited to her personality.

In the past three years Connie Francis has been a trend setter. If she decides to continue recording more songs with the treatment of "Together," she could undo all the good she's done and leave the pa- wide open to the Brenda Lee's and Helen Shapiro's of the disc world.

Please, Connie, don't give us another "Together"—it could be fatal a second time!

A hit on Juke Box Jury!

THE MOUNTAIN'S HIGH

DICK and DEEDEE



45-HLG 9408 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 16).

Last Week	This Week	Title	Artist
1	1	Michael	The Highwaymen
6	2	Take Good Care Of My Baby	Bobby Vee
7	3	My True Story	The Jive Five
8	4	Hurt	Timi Yuro
4	5	You Don't Know What You've Got	Ral Donner
2	6	Wooden Heart	Joe Dowell
11	7	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan
14	8	Who Put The Bomp	Barry Mann
15	9	Little Sister	Elvis Presley
10	10	As If I Didn't Know	Adam Wade
16	11	Cryin'	Roy Orbison

Last Week	This Week	Title	Artist
—	12	The Mountain's High	Dick and DeeDee
—	13	When We Get Married	Dream Lovers
20	14	Without You	Johnny Tillotson
3	15	Tossin' And Turnin'	Bobby Lewis
5	16	School Is Out	U.S. Bonds
19	17	I Just Don't Understand	Ann Margaret
9	18	Don't Bet Money, Honey	Linda Scott
—	19	Little Bit Of Soap	Jarmels
—	20	Frankie And Johnny	Brook Benton

ONES TO WATCH

More Money For You	—	The Four Preps
And Me	—	Bobby Lewis
One Track Mind	—	Bobby Lewis

BEN E. KING

AMOR



45-HLK 9416 45 rpm record

HIT! HIT! HIT!

THE

ALLISONS

new release

WHAT A MESS



H336

on

TOP TWENTY

Compiled from dealers returns from all over Britain

Week ending September 16, 1961

Leyton holds off the Shadows... Fury jumps to No. 8

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

ONES TO WATCH

Sea Of Heartbreak	—	Don Gibson
Someday	—	Kenny Ball

the first ring-a-ding-ding releases

FRANK SINATRA

GRANADA

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LET'S DIG A LITTLE DEEPER with DICK TATHAM

'Presley's discs showed me how'

"HAVE some whelks?" asked Tommy Steele. I said I'd try anything once. He passed me a portion. "Don't look at 'em as they go down," he warned, "or you'll be sick." I took his advice. This was in his dressing room at Great Yarmouth's Windmill Theatre, where he's been doing a summer season.

Tommy? I've known him over five years and I can tell you this for sure: he is still the same earthy, matey, commonsense Cockney that came into show business in 1956. He has no trace of falseness or conceit. That is my view—and I've never heard anyone else in the business say otherwise. "What all this about a Posse?" I asked.

"It exists right enough: Andrew Ray, Alfie Bass, Tony Newley, Pete Murray and a few more, including me. As Sinatra and his lot had taken The Clan from Scotland, we pinched a name from his side of the Atlantic. We have a meal once a month and talk about the business. It's not a boozing club. Anyway, I don't drink, as you know."

I said, "Cliff, Adam, Marty and others who came into the beat biz after you—none of them is in the Posse. You don't seem to mix with them much. Are you at odds with them?"

"Blimey, no! It's just that I'm now in a different section of show business. My work doesn't bring me much into contact with them. But I've known Cliff since the time he was in 'Serious Charge,' Adam? We were both in Blackpool last year and had dinner together a couple of times. Good luck to them and Marty and The Shadows and the others playing beat stuff today. They're a darned sight better at it than I was. Their music is more sophisticated."

I said, "You were our first rock 'n' roller. I've often wondered how you knew what to serve up."
"First, I could play a guitar. Second, I was in America and heard Presley's discs long before they came here. For example, what and when was his first British release?"

TOMMY STEELE — Cliff and Adam are not in The Posse. (DISC Pic)

says **TOMMY STEELE**, looking back to his early rock days

'Heartbreak Hotel' — March, 1956.

"Well, I heard Elvis's records in the States in 1955—before he'd even signed with RCA. I had a Presley LP in January, 1956—an LP!"

"Tommy," I asked, "can you name any definite point at which you switched from being a teen performer to a 'family' one. Was it your Old Vic season?"

"Long before that! About two years ago, I did a one-nighter at Dundee. That was the turning point."

"I'd been boiling with frustration for quite a while. I wanted to talk to audiences; crack gags; bring in visual comedy. But these things wouldn't have seemed right in a rock performance."

"For weeks I had rehearsed a new act on the quiet. At Dundee, I let it rip. Did 65 minutes instead of my usual 30. It was a riot—literally! If you remember, I was mobbed on stage by the fans."

At one time, Tommy often spoke of wanting to write a symphony. Was this just publicity talk? I asked him about it—and got a surprise reply.

"I finished the symphony a year ago. It had taken four years. Why? Because I can't write music. I had to memorise it bit by bit—then get someone to write it out and do the harmonies."

Popular fable

"If you finished the symphony a year ago, why has nothing been heard of it?"

"Because I have since based a screen musical on it. For the story, I've adapted a popular fable—though I don't yet want to say which. I want a hundred per cent job to be made of this musical."

"In this dressing room two years ago," I said, "I interviewed the late George Formby. Was there ever anything to those reports of you doing a film life of him?"

"In Blackpool last year," Tommy replied, "George was apparently kind enough to say I was like a young edition of him—protruding teeth and all! He thought I would be just right to play him on screen. Of course, his death brought any plans to a halt. Offhand, I don't know who has the film rights of his life. But if the offer ever came to play the lead in 'The George Formby Story,' I'd jump at it."

Show biz or...

"I've often noticed," I said, "that you know how to handle a situation—on stage or off. Because of that, I wonder what career you'd have chosen, if you hadn't gone into show business?"

"The one I'd already started on—physical training instructor. I keep my hand in. Recently I got up a football team to play Emile Ford's. My lot thought it would be a giggle. It wasn't. I had 'em training like mad for ten days beforehand. We scored 15 goals—so we must have been fit."

"Either that," I said, "or else you got Emile Ford's team to eat whelks for lunch."

NEXT WEEK
JOHN LEYTON



SHEILA SOUTHERN
—a new voice on disc—who says

Misty music's for me

It was a pleasant way to spend an afternoon, sitting with Sheila Southern and spinning a few discs. Look at her picture and you'll see what I mean.

Sheila had just cut her first disc, but she cut her first show business teeth some time ago.

"It's a good way to do it," she said, "slowly and steadily."

Sheila has been singing since she left school. Her first professional engagement was for £1 a night at a Wakefield dance hall. Then she got her first six-nights-a-week job when band leader Lew Stone gave her an audition.

Sheila never even visualised herself as a singer. Even when Stone recog-

nised her potential she was sceptical about singing as a future. She has been slow to recognise success ever since.

The fact that she has been signed by EMI's HMV label and now is on record with "Throwin' Kisses" backed by "If My Heart Was A Ship" doesn't excite her very much. At 23 she can afford to say: "I think it's tough on the uninitiated coming into the business with only talent and no experience. I prefer the way it has happened to me. I didn't plan it that way but I think it is for the best."

Unlike most people who have just made their first recording Sheila is unemotional; neither is she overawed by the record scene.

"I learned a long while ago that if I got excited with something that happened to me then I was often disappointed. Now I don't get excited and I'm never disappointed."

We sat and played through her records. The A side failed to excite me, perhaps because it did not sound at all like the Sheila I had heard singing on the radio and with the Eric Delaney Band in Germany in 1959.

But when we flipped the disc, there was the Sheila Southern I knew; singing "If My Heart Were A Ship"—a dreamy ballad which she sings straight.

"I prefer the B side," she admitted. "It's misty, and I like misty music. I don't really get on with this rock stuff, but it's necessary to do it."

What kind of music did Sheila hope to sing on records in the future? "Misty songs," she said, "but songs with good lyrics."

I mentioned an oldie called "Lush Life" recorded by Nat King Cole. Sheila flipped. "There are good lyrics," she exclaimed.

EMI publicist Brian Mulligan brought in a Nat King Cole LP—"The Touch Of Your Lips." We played it through and Sheila flipped after each band.

Sheila has waited a long time for disc recognition, she is not even expecting to be a big hit. I may be biased, but I'll eat this page if she doesn't make it in the long run.

P. H.

The first reprise records **EMI** hollywood show on Radio Luxembourg Thursday 5th Oct. 11 p.m.



THIS
WEEK'S

EMI

HITS

MICHAEL ANGELO
and his Orchestra**Spinneree**

COLUMBIA 45-DB4705

CAROL DEENE**Sad movies**(make me cry)
H.M.V. 45-POP922**DUANE EDDY****Caravan**

PARLOPHONE 45-R4826

CHARLIE DRAKE**My boomerang
won't come back**

PARLOPHONE 45-R4824

DANNY JORDAN**Jeannie**

MERCURY 45-AMT1159

JOHNNY KIDD

and the Pirates

**Please don't
bring me down**

H.M.V. 45-POP919

CONWAY TWITTY**It's drivin' me wild**

45-MGM-1137

MALCOLM VAUGHAN**The wedding**

H.M.V. 45-POP923

THE
WEEK'S
TOP
SINGLE!

Nina and Frederik LONG TIME BOY

COLUMBIA 45-DB4703



says

**JACK
GOOD**

Hey! The kicks are going out of the pop world

I AM all for competition. There is nothing like it to make people pull up their socks. Competition, however, makes some people actually try too hard. They get tense, stiff, worried. And to be tense, stiff and worried is the quickest way to being a failure.

That little maxim from old Good's almanack applies to absolutely everything—but especially to popular music, the first, and essential, ingredient of which is that it should be happy music.

It is no good trying to produce happy music when worrying whether one is likely to drop out of the scramble to stay at the top of the charts.

This is my diagnosis of what is happening all over the pop shop these days.

Healthy competition is on the scene at last but it is causing some fairly unhealthy reactions.

From this country alone, Eden Kane, Johnny Leyton, Helen Shapiro, The Temperance Seven, Billy Fury, The Shadows, Pet Clark, Shirley Bassey, Karl Denver are all definitely in the running for the number one spot in our charts—quite apart from the Big Three: Richard, Donegan and Faith. Obviously the odds on any one of them making it have lengthened considerably.

The result in general at the moment is that everyone is so tense they dare not chance their arm—in case it drops off.

Rigor mortis has set in, folks. "Get Lost" followed "Well I Ask Ya" as inevitably as night followed day. Likewise, the new Johnny Leyton "Wild Wind" after "Johnny Remember Me." And so on.

YOU may argue that it is no good complaining about it, because the follow-ups are hits: so the artists must be giving the public what they want.

But that is like serving strawberry ice-cream. The first time it is delicious. So I ask for another helping.

Another problem about exact follow-ups is that an artist leads his public to expect that sort of song from him. So the third time round he either gives them the same again, in which case they are fed to the teeth, or he dishes up something different; in which case they are disappointed.

THE biggest mistake in Elvis's career was to follow "It's Now Or Never" with "Surrender." It was a sign of sheer panic on someone's part.

Did Elvis lose his nerve? I believe he may have done. You may think that is a ridiculous idea—someone as big, powerful and self-confident as Elvis. But remember, the bigger you are, the further you have to fall, and the responsibility of being valued at the sort of money Elvis is must be terrifying.

We read, for instance, that Elvis will spend 24 hours if necessary on making a single, and this single

will be selected out of hundreds of possibilities. While applauding the professionalism of this approach, I cannot help feeling that it suggests so much caution as to prevent any sort of happy spontaneous spark. In other words, you can only make a big hit if you are prepared to make a big miss. No current pop star, with one or two exceptions like Tony Newley, seems prepared to risk it.

The result is that the sheer fun and exuberance is going out of the pop world.

I was at a concert recently where a number of our biggest stars appeared—and you would not believe how nervy and edgy most of them were.

By contrast, the early Elvis seemed to cock a snook at the



ATOM—he has an inexhaustible fund of energy.

establishment. Now he gives a polite, disciplined salute. Adam's hair is slicked. He has lost his black leather jacket. He has lost his pink socks these days?

Where are Cliff's pink socks these days? Wee Willie Harris' name is now printed on the inside of his coat.

Eden Kane goes to Savile Row (I doubt if he dares to tell his tailor to "Get Lost").

I am speaking figuratively, of course. The appearance of these gents is impeccable, and admirable. It is just that no one seems to be getting any kicks out of the business.

EVERYBODY is busily learning and improving themselves. I'm all for learning, and self-

improvement. But it is no substitute for entertainment, which derives from natural exuberance.

Of course, there are still gents who are prepared to let their hair down, and face the sneers of professional pundits. Jerry Lee Lewis, for instance bawls "It Won't Happen With Me." And I don't think it will. Then, of course, there is Jackie Atom.

Recording "Hot Hiss Of Steam" was an oasis in the desert of solemn, endeavour that is the current pop world. Atom has no attending manager, road manager, press officer, agent, fan club secretary, exploitation manager or any other such worthy gent. He simply has an irresistible sense of the ridiculous, and an inexhaustible fund of energy.



EMI Records Ltd. EMI House
20 Manchester Square London W1

Copacabana, New York via Ilford, Essex

Success
in
cabaret
could
mean
this
to

ADAM FAITH faced up to one of his biggest challenges ever this week when he stepped into the arena of cabaret at London's out-of-town night spot, "The Room At The Top," Ilford. Here was Adam attempting something almost entirely new to him, and something that may have a big bearing on his professional future.

Adam has played in cabaret at the Mayfair for a private party and for Sir Edward Hulton, the publisher, at his daughter's twenty-first birthday party, but cabaret before the public is an entirely new field for Adam.

Eve Taylor, his manager said last week before Adam appeared, "If Adam can play before duchesses, dukes and earls, as he did at Hulton's party, then he can do anything. There they were sitting on the floor and he had to step over them before he could perform."

Was starting in cabaret an attempt for Adam to find something new? Something for the future?

"Of course it is," Adam himself told me. "You've got to try all branches of show business before you know what you like doing, what you can do. We can't all be Sammy Davis Jr.s., everything he tries he can do brilliantly."

Had Adam ever tried to do something and found that he couldn't?

"Not yet. But there are many things I wouldn't dream of trying."

Such as?

"Opera!" he grinned.

"I think I shall enjoy cabaret," he said. "I like the idea of it. It is intimate. The trouble is, though, that you can't have a full orchestra behind you. You are limited to a small group."

If he is a success at "The Room At The Top," will he want to do more cabaret?

"There is not much scope for it in London," he said, "but I'd like to do cabaret in the States. If the Copacabana offered me a job I'd take it like a shot. But we'll have to wait and see whether I'm going to be good enough."

As I said, you won't know what you can do until you try. I haven't been in show business long enough to decide what I can really do. There are a lot of facets to the business and I won't know what suits me for a while yet."

You know that you are a singer, I said.

"Yes, I know that, but I know what

I can't sing. I don't think that I am a ballad singer." Neither will Adam ever sing opera, but he has more facets to his personality and his talent than a scorpion has legs. He won't go far wrong with that philosophy of his — "You will never know what you can do until you have tried."

Peter Hammond

Disc goes to the opening night—page 8

A TV date for the Dale Sisters' Diary

IT MAY BE A LEYTON SUCCESS

CAN The Dale Sisters (formerly the England Sisters) follow John Leyton into the Hit Parade by introducing their new disc via a popular television programme?

Next Wednesday, the Dale Sisters' new recording, "My Sunday Love," will be featured as part of the crime series "Echo Four Two" over the commercial television networks. It could put them in the position John Leyton now occupies. "That's what we are hoping for," said Bob Kingston of Southern Music, publishers of this up-tempo Mexican and Spanish hit that makes its debut on the Ember label. "This disc could put the girls right at the top and we think television can become the new medium for putting an artist in the public eye. It all depends on the producer of the show."

"In the past artists who have been featured in programmes have often slowed up rather than helped the production. But Wilfred Eades, who produces this show and was responsible for putting John Leyton into "Harpers West 1" is a man with real musical knowledge. He knows how to handle this kind of thing."

"Curly" Clayton, the independent producer who found the number for the girls and took them through it in his Highbury studio told me. "I'm no Joe Meek, but I've got a workshop studio and the sound we have on this disc is about as near as one could get to the American McGuire sisters. The girls worked hard to get this number to perfection and we think the television plug could help a lot."

Wilfred Eades thinks the Dale Sisters stand a good chance with their spot on "Echo Four Two."

"We were lucky with 'Johnny Remember Me'," he said, "but John is a fine actor, and I thought the song was terrific, anyway. I wasn't surprised to find it enter the charts, but I was surprised to find it No. 1 in about three weeks."

"The Dale Sisters don't have to act, but they're very attractive girls and the tune is catchy and fits the programme. I'm not carrying out any policy by putting the potential hits into my shows, but if a song is good for the play then I'll use it. I may not have another suitable play for a year or more."

B.G.

Adam Faith

S ★ T ★ A ★ R ★ T ★ A ★ L ★ K By June Harris

Said Sammy: you've just fought World War III

RAL DONNER, who has a big American hit with "You Don't Know What You've Got," was once told by Sammy Davis Jr. that it takes eighty men to put on a one-man show, and then he asked him to appear with himself and Steve Allen at the Apollo, New York.

Ral followed both Sammy and Steve on stage, and when through with his act, Sammy quoted another remark which probably put Ral where he is today.

Said Sammy, "You just fought World War III—and won."

When a British Latin-American team make good in Mexico that's really something. But our favourite pair Dorita y Pepe, have made the front page on Latin America's principal record magazine, "Audio Musica." And the marvellous adjectives used to describe their act!!

Now the Mexicans are seriously thinking of widening their scope in a hope to capture international prestige themselves. Let's hope that if they do, we'll be able to show them the same appreciation they've given our two ambassadors.

We understand that Pet Clark, certainly our most successful export to France, is expecting a baby.

Pet, currently staying in Cannes, married her French record manager, Claude Wolff, last June, and except for her odd trips to record in this country, is now completely domiciled in France.

Know of any rock singers who have been paid for not turning up for rehearsals? We know of one, Danny Rivers.

Because he had to give evidence in court this week, Danny claimed, £25 expenses for not being able to

attend rehearsals with his group, The Rebel Rousers.

A sympathetic judge awarded Danny £20 of the £25 he claimed, after the singer pointed out that through missing rehearsals he had to call off an engagement for the same night.

As soon as he quits playing with the Clyde Valley Stompers, 29-year-old Ian Menzies (pronounced Mingies), plans to spend three months in Jersey with his wife and two young children.

After that, Ian figures he will be well enough to commence work on the administration needs of the Clyde Valley Stompers.

We wish him well and extend our sympathy that the trad scene will be losing one of its finest trombonists.

IT'S good to see that Odetta, who Harry Belafonte describes as "the first lady of folk song," is receiving joint credits for their recording of "Hole In The Bucket."

Incidentally, it was this number, performed on American television last year, that earned Belafonte his first "Emmy," the TV equivalent of the Oscar.

Last week was pretty hectic for vocal group, The Raindrops, who as well as appearing in the summer season at the Pier Theatre, Bourne-mouth, had to deputise for Alma Cogan at the Pavilion, Bourne-mouth, who was off sick.

In addition to this, they had to travel to London on Monday, Wednesday and Saturday for broadcasts.

They're hoping to take a well earned rest when they conclude their season at the end of the month!

Songwriting and Maurice Chevalier run in the Sherman family.

Thirty years ago, Al Sherman composed a number called "Livin' In The Sunlight, Livin' In The Moonlight," which became one of Maurice Chevalier's first big hits—even in those days they had them.

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For three years he's hovered over the charts

I'm very glad it's been a long wait

SAYS

BILLY FURY



BILLY FURY, who has been hovering over the Hit Parade for three years before "Halfway To Paradise" gave him his first smash, is glad that he's had to wait so long.

"This way I feel I've really worked for it," he told me when we met at manager Larry Parnes' flat. Billy, in lavender shirt, grey slacks and the now-familiar hat on the back of his head looked at the floor and said softly: "I've never wanted things to come easily because I feel that once you start off easily you always expect things to go well."

As far as the fans are concerned I owe them a lot. In all the time I've been around without a hit they've never ceased to write and tell me that I'd make it one day."

Not only has Billy made it with "Paradise" but he looks like having an equally big hit in the follow-up "Jealousy."

"I suppose people expected me to do something similar to 'Paradise' for the follow-up," said Billy, "but I always like to try something new. When I was a kid 'Jealousy' was one of my favourite songs and when Dick Rowe suggested it I was delighted."

"One of the difficulties with it though is that it's a tricky song to deliver. I never thought I'd make the high note at the end but Ivor

Raymonde said I could if I relaxed, so I did."

"The result means that I've now widened my range. Ivor seems to be an ideal arranger for me and I'm hoping to continue the association with him and maybe cut some albums."

Billy's attitude towards his work is certainly reflected in the way he views his three years without a hit. "I don't know what was wrong," he said, "but always I'd feel ashamed of the stuff I was recording. Even now when I see entertainers like Sammy Davis and Johnny Mathis I realise just how far I've got to go."

At the moment I'm doing one-nighters because I feel I'm not yet ready for variety but soon I'm going to begin collecting ideas for an act of about 35 minutes. "With variety you've got to work to different audiences every night and it's not easy to satisfy everyone. In my act I try to create different moods with different songs and having a hit has made a lot of difference to my act because I know that they're all waiting for the big number."

As with many singers film offers have been coming Billy's way and there's a good chance that he may

make his film debut early next year but on that score he was cautious.

"I don't want to reveal anything until things are actually signed up. But I want to get really working on acting. I think my stage experience has helped me a lot but I don't want to combine singing with acting."

"I want to keep both separate, and work on two entirely different careers. There aren't many people who can successfully combine the two and if you fall down you've lost both careers."

In a few weeks time Billy heads for Cannes and a well earned rest and he goes with the knowledge that his third disc is well into the planning stage and his future virtually secure.

But he betrays few signs of success and said modestly: "I feel great about the discs making the charts and I hope the third does because after all the faith people have had in me I feel they deserve the success it brings just as much as I do."

Brian Gibson

BILLY FURY . . . a prized possession—the Silver Disc that has eluded him for three years. (DISC Pic)

IS THE STRAIN TOO MUCH FOR OUR BUSY TRADMEN?

They need care not to crack

THE strain on the health of one-night stands, under which most jazz musicians work, became news again last week with Ian Menzies' announcement that he was forced, by ill health, to quit fronting his Clyde Valley Stompers.

The news was received by his fellow jazzmen with sympathy and I spoke to some of them to find out just how much of a strain they too have found in one-nighters.

"It's a very big strain on one's health," said Brian Innes of the Temperance Seven, "and it comes out in strange ways. Recently Sephus and I had been looking forward to a holiday in Ireland after a busy spell but when we eventually got over there I was very ill and poor Sephus

had to be packed off to the South of France.

"I suppose we're luckier than most bands because we have all kept our jobs and most of us are designers.

"It's not so gruelling for us because although the sheer physical effort of playing can be rough we find it stimulating."

Travelling is often the hardest part of one-nighters and Acker Bilk was one of the first to agree on this point.

"We do a lot of travelling but it's all well planned so that we never travel more than 100 miles by car. When we have distances over that we fly. It's more expensive of course but worth it for the health."

"We usually plan our work so that we have three busy months and when they're over, we take it quietly and and turn down work. When we're on tour we try to get in early nights and relax during the day by playing golf."

Chris Barber on the contrary had few complaints about the actual amount of travelling involved in one-night stands. Just before he flew off to Scandinavia he said: "Fortunately I love driving so that part of it never bothers me. And we do have a formula for not cracking up."

"For the past seven years we have always had two days off each week so that the boys can be with their families and generally relax. We have to do it because we have a duty to the public to be in good health so that we can give them the standard of music they've come to expect."

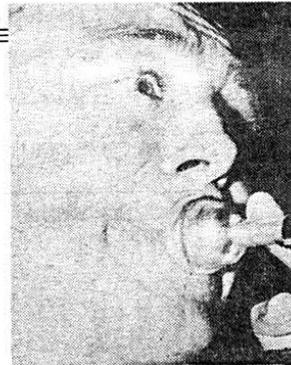
For Bob Wallis, however, the mention of one-nighters brought back unpleasant memories of the time when he was nearly forced to quit the jazz scene through ill-health.

"It happened in the early days after I'd completed a tour with Acker,

I was seriously ill for four months and our drummer at the time had to leave us because he was paralysed right down one side.

"I've been at one-nighters for five years now and believe me they're quite a strain. The work itself doesn't bother us but the travelling can prove troublesome. When you're doing four or five hundred miles a day it's no joke and you don't get much time to relax between dates."

Guy K. Bower



CHRIS BARBER . . . special precautions against illness. (DISC Pic).



ACKER BILK . . . Travelling is the hardest part. (DISC Pic).



"I should have a couple of bars start—I've got further to blow than you!"

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Faith a hit in cabaret

ROUGH edges yes, but on his showing at the "Room At The Top" last Monday, the future for Adam Faith as a cabaret artist looks assured.

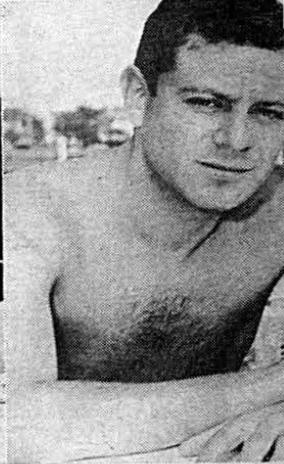
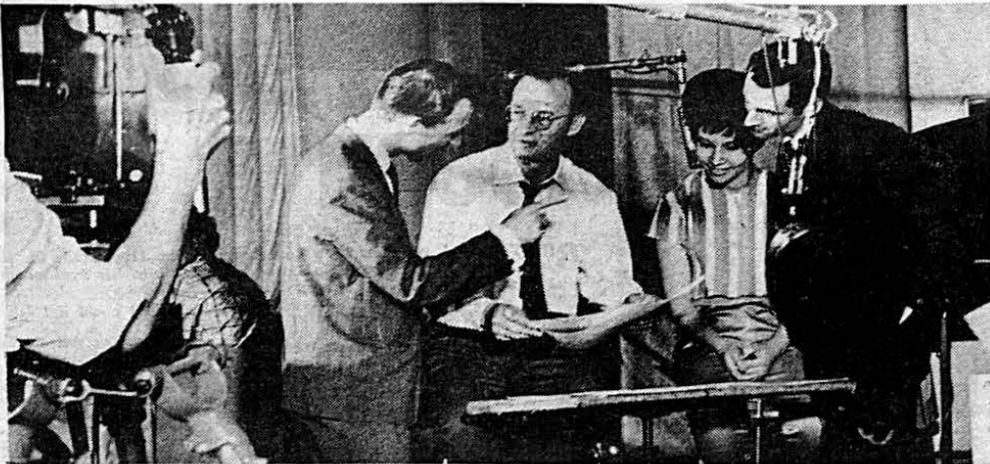
He made his public cabaret debut to a packed audience at the club in Ilford. It was a great surprise, writes Richi Howell, to find that Adam projected a terrific personality which he used to the utmost on his adult audience.

He sang some of his recording hits and famous standards linked with patter and a few jokes, successfully holding the audience for a good fifty minutes. Adam was undoubtedly nervous but even so he came over as a talented cabaret performer who we shall be seeing more of in the future.

Among the audience on the opening night were John Barry, whose group backed Adam, Billy Cotton Sr. and Jr., and Norman Newell and John Burgess of EMI.

Pop news in Pictures

Extreme left, EMI's Abbey reason for the camera in the Pet Clark and her husband domiciled in France, will see columnist and jazz club comp October 5. She also makes h



Matt Monro opens shop

ONE of EMI's top musical arrangers, Ken Jones, switched from making to selling records last Saturday when he opened his own disc shop in Watford.

The shop, in St. Albans Road, was officially opened by a close friend of Ken's, Matt Monro who autographed copies of his latest single.

Worth number

BRITISH group, The Kestrels, have a Johnny Worth number for their latest recording, released this week.

In the Eden Kane, "Hully Gully" style, the disc is "All This Things." It is the last to feature their lead singer Roger Maggs, who has left the group owing to health reasons.

His place has been taken by Roger Greenaway. The new group is now rehearsing for a "Saturday Club" spot on Saturday week.

Della Reese may come to Britain this year

DELLA REESE may come to Britain this year. The American singer, who has a new disc release this week with "It's A Far, Far Better Thing," is hoping to come here round about Christmas. She would also like to take in Israel.

Della, who had a big hit in "Somebody" in 1960, will be taking a team of gospel singers when she does a nationwide tour of the States next January. The show will be called a "Portrait of Della Reese from Gospel to the Blues." There will be a date at the Carnegie Hall.

Craig heads new package

CRAIG DOUGLAS has a busy three months ahead. Originally due to appear in "Thank Your Lucky Stars" on October 1, his appearance has now been postponed.

On October 2, Craig will star in a package show being held at the New-castle Empire, and running through until the 7th. Other artists on the same bill include Karl Denver and Robb Storme.

On the same day as he guests on "Easybeat," Craig will make an appearance at the Gliderdrome, Boston, on October 28. This will be followed by a date at the Guildhall, Plymouth, on November 17.

From December 4-9, Craig Douglas will appear in cabaret at the new Emerson Restaurant in Newcastle, followed by a one-nighter at the Town Hall, Oxford, on December 16.

Los Paraguayos in London for cabaret stint

LOS PARAGUAYOS, the world's most successful Latin American group, arrive in Britain on Saturday week to open in cabaret at the Savoy Hotel on October 2 for a two-week season.

The four singer-instrumentalists, led by Luis Alberto del Parana, will telefilm and record for BBC TV and radio during their stay. Three quarter-hour programmes are planned by BBC TV, and Los Paraguayos will record four half-hour shows for the Light Programme.

Philips are releasing another LP featuring the group this month, "Sentimentally Yours."

Donegan U.S. album

FOLLOWING up the success of "Does Your Chewing Gum Lose Its Flavour?" Dot Records have released, this week, a Lonnie Donegan album in the States.

The album, called "Lonnie Donegan," contains mainly American folk songs, including "Grand Coolidge Dam" and "Sally Don't You Grieve," two of his hits here.

Apologies to the Harold Davison Organisation for the error in last week's issue concerning Chris Barber. Text should have read: "That the Malcolm Nixon Agency is handling the Barber band publicity while the Davison Organisation will continue to act as their agent."

SQUIRES NEXT

DOROTHY SQUIRES will follow Frances Faye into cabaret at London's "Talk Of The Town." She will open a three-week season on Monday. Dorothy is scoring heavily with her latest disc, "Say It With Flowers," on which she is teamed with Russ Conway.

Although she is an established night club favourite in America, this stint will mark Dorothy's British cabaret debut. She will be succeeded at the "Talk Of The Town" by the American group, The McGuire Sisters, on October 16.

Warner Bros. reverse flip

IN releasing the latest disc by the Everly Brothers, tomorrow (Friday), Warner Brothers have turned it over. In the States, the top side is the oldie, "Don't Blame Me," backed with "Muskrat," a new number.

Here, "Muskrat" is being plugged as the top side.

Now appearing in Manila, the Everly Brothers will fly to Australia at the end of the month for a three-week tour. During this trip, they will also make their debut in New Zealand.

Jackson plays host

WELL-KNOWN disc jockey Jack Jackson is host of a new panel game starting on BBC TV on October 3. It is called "Play Your Hunch," and is described as "a game of observation and intuition played by two couples."

CONNIE — NEW SINGLE FOR STATES

CONNIE FRANCIS has a disc among the new Stateside releases this week. Following "Together," which is in the British and American charts, Connie has recorded two new numbers, "He's My Dreamboat" and "Hollywood." Top side is a beauty ballad, while the flip is a rocker.

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"TAMMY TELL ME TRUE"
7N 35014 7N 35014

<p>NEW RELEASES</p> <p>Ted Heath and his Music SUCU SUCU; CHARMAINE CIA CIA 45-F 11392 Decca</p> <p>The Everly Brothers MUSKRAT; DON'T BLAME ME 45-WB 50 Warner Bros.</p> <p>LONELY FOR A GIRL OLIVER REED 45-F 11390 Decca</p> <p>ALL THESE THINGS THE KESTRELS 45-F 11391 Decca</p> <p>Della Reese A FAR FAR BETTER THING 45-RCA 1251 RCA</p> <p>Hank Locklin YOU'RE THE REASON 45-RCA 1252 RCA</p> <p>Pat Boone BIG COLD WIND 45-HLD 9420 London</p> <p>Jane Morgan IT TAKES LOVE 45-HLR 9421 London</p> <p>SUMMER SOUVENIRS KARL HAMMELL 45-HL 9422 London</p> <p>NAG THE HALOS 45-HLU 9424 London</p>	<p>JACKIE WILSON Years from now 45-Q 72439 Coral</p>	<p>I LIKE LIKE CHRIS K 45-HLL 9416</p>
<p>CON STEV The Greenwo 45-WB 47</p>	<p>TIMI YURO Hurt 45-HLG 9403 London</p>	<p>CON STEV The Greenwo 45-WB 47</p>

studios where Helen Shapiro was cutting her latest single, "Walking Back To Happiness." The scene was being recorded on film for the Rank featurette, "Look At Life." Centre, near their new home in the south of France, at Juan Les Pins. Pet who is now permanently begin cutting down her work—she's expecting a baby. Right, two familiar faces, Tony Hall, DISC and Jill Browne of ITV's "Ward-10" fame. Jill begins commencing a new DJ series starting on BBC, debut with another member of "Oxbridge General"—Dr. Don Nolan (Ray Barrett) on Oriole.



More U.S. moves

FOLLOWING in the footsteps of Mike Stoller and Jerry Leiber, who, as announced last week, have joined the A and R roster of United Artists records, it is now reported that Doc Pomus and Mort Shuman have formed an independent producing firm.

Pomus and Shuman, one of the best-known writing teams in the States, have called their company Pomshu. They have signed Barrett Strong, who clicked in the States with "Money," for sessions.

In addition, they have sold a disc to Cub Records, "My Heart Is Telling Lies Again," by Arlene Martell.

Parnes tour finalised

A COMPLETE itinerary has been worked out for the Larry Parnes' production, "Star Spangled Nights," which is due to start a four-week run at the Danilo, Cannock, on October 17.

Other October dates for this package, which features Billy Fury, Eden Kane, Joe Brown, The Viscounts, Tommy Bruce, Karl Denver, The Allison's, Terry Hale, Don Munday, and Peter Jay and the Jaywalkers, are: Essoldo, Huddersfield (18); ABC, Hull (19); ABC, Lincoln (20); ABC,

Cleethorpes (21); Colston Hall, Bristol (22); Plaza, Worthing (23); Regal, Cambridge (24); Ritz, Romford (25); ABC, Dover (26); Regal, Gloucester (27); Granada, Walthamstow (28); Granada, Tooting (29); Granada, Woolwich (31).

Dates in November, all at Granada cinemas, are Bedford (1); Aylesbury (2); Kingston (3); Slough (4); Regal, Colechester (5); Maidstone (6); Kettering (7); Harrow (8); Mansfield (9); Grantham (10); Taunton (11).

The package will wind up with a concert at the Coventry Theatre on November 12.

It was originally planned for Billy Fury to start his first film before the show went on tour. He will now start shooting in December.

Mudlarks — TV and cabaret

HAVING appeared on TWW's "Disco A Gogo" last night (Wednesday), The Mudlarks will guest on "Thank Your Lucky Stars" on ABC-TV on October 1.

This will be followed by an "Easy-beat" on October 18, and a one-nighter at the Lido, Prestatyn, on October 21.

The Mudlarks will appear at the Emerson Restaurant, Newcastle, from October 23-29, and while there appear on Tyne Tees Television on October 25.

Plans are in hand for the Mudlarks, together with Craig Douglas and Gary Mills, to tour Ireland for five days next May.

TEMP SEVEN TOUR

THE George Cooper Organisation is lining up a tour which will feature the Temperance Seven and Bert Weedon in the starring slots. Other artists named for this tour, which will start on November 17, at the Regal, Edmonton, include The Mudlarks, Joan Small, and Tommy Sanderson with the Sandmen.

Only other definite dates in this Granada tour are Woolwich (November 25), and Harrow (26).

At Edmonton, on one date only, the package will be joined by Michael Cox.

Lotis on TTT

DENNIS LOTIS will be the guest singer on Tyne Tees Television's "The One O'clock Show" on October 6. "The One O'clock Show" is broadcast on Wednesdays and Fridays from 1.02 p.m. to 1.47 p.m. and is exclusive to Tyne Tees Television.

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HERE'S your chance to do more than just dream of being a top recording star. In conjunction with The Centre of Sound in London, DISC is holding another competition to find the stars of tomorrow.

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

The contest is open to male and female vocalists, vocal groups, instrumental groups and jazz groups. Entrants who reach the required standard after auditions will be invited to appear in a series of heats, culminating in a grand final in the New Year.

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

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	<p>HEART AND SOUL JAN and DEAN 45-HLH 9395 London</p>	<p>SACRED THE CASTELLS 45-HLN 9392 London</p>	

EDMUNDO ROS WILL TAPE ATV SERIES

EDMUNDO ROS is to tape thirty-nine half-hour shows for ATV titled "Broadway Goes Latin." Shooting starts on November 1 at ATV's Wood Green studios under the direction of Milton H. Lehr. He is an independent producer of International Productions (Inc), of San Juan, Puerto Rico. Dicky Leeman of ATV will direct.

Services tour

COMBINED Services Entertainment, the organisation which books concert packages for tours of British military camps throughout the world, has four shows set for October openings.

On October 7, Charlie Chester heads a package starting a tour of Aden, the Persian Gulf and Kenya. On October 8, Bill Maynard sets out for the Far East with a show which will play in Singapore and Malaya.

"Black And White Minstrel Show" comedian Stan Stennett is heading for Cyprus and the Middle East on October 19, and also next month comedian Reg Dixon headlines a bill including singer Joyce Shock, which will visit Kenya, Aden and the Persian Gulf.

The programmes will feature Edmundo Ros and his Orchestra, twelve dancers and eight regular singers, the Ros Singers. Guest artists will come principally from Latin America and Spain, but some Britons will be included.

Starr flies in

KAY STARR, the popular American singer, flew in last Tuesday to telefilm two shows for BBC TV. The first will be screened on October 1, and will feature Derek Guyler, Jack Billings, George Baron and Woolf Phillips and his orchestra. The second show will be transmitted on October 15.

ATV line-up top stars for Palladium

ATV are lining up strong bill-toppers for forthcoming editions of "Sunday Night At The London Palladium." On Sunday Connie Francis is the star, supported by speciality acts.

On October 1 Sammy Davis Jr. will headline the bill, probably supported by artists from his show at the Prince of Wales Theatre. Britain returns to the top of the bill on October 8, when comedian-singer Dave King heads the cast.

Sammy Davis has telefilmed a spectacular for ATV which is tentatively scheduled for a Christmas screening.

Avons play Scotland

THE AVONS, who are always being kept very busy on one nighters, have signed a contract for a six-day tour of Scotland next April, between 23-28.

Plans for tours down south before then are being formulated, but at the time of going to press nothing was settled.

Barber on 208

CHRIS BARBER will be featured in the first of EMI's "Marquee Trad Club" programmes which will be broadcast over Radio Luxembourg next Tuesday, with a repeat on Saturday week.

Chris goes to Germany for three dates on Monday. He will be playing in Freiburg, Ulm and Stuttgart, returning here on Thursday for a spot at the Putney Jazz Club the same night.

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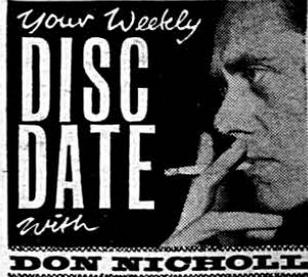
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Singles pages 10, 11 and 12
LPs pages 12, 13
Mod Jazz page 14
Trad Jazz page 15

Seven new discs that can shatter the charts



doing well in the States where, no doubt, they enjoy the slight religious philosophy of the good earth lyric. Tune's catchy.
Make Him Happy is a slow country waltzer which has chorus echoing Wink's title advice to the lost love who's going to marry another boy. One of those dreary narrative middles again

THE LENNON SISTERS
Sad Movies; I Don't Know Why (London HLD 9417)***
The Lennon Sisters—Lawrence Welk's group who've often been seen here on Perry Como shows—come out with a slow waltz harmony version of Sad Movies. The slow cha-cha backing is by Billy Vaughn and his orchestra, and this will certainly help the side commercially.
I Don't Know Why is the old favourite (. . . I love you like I do). The girls sing it softly, slowly, sentimentally, giving it the old ballad treatment for the first half of the side. Then they whip up the pace for a bouncy spell, taken to piano, guitar and drums. Squarish, but pleasant.

ANITA BRYANT
The Wedding; Seven Kinds Of Lonesome (Philips PB 1182)***
ANITA BRYANT (turning up on Philips now, you'll notice) sings The Wedding with a wealth of drama and soulfulness. Song's almost a narration, it's taken so slowly and so deliberately. I don't know about this one's commercial chances—it could easily nudge itself into favour.
Harmonica and train-blues rhythm underline Seven Kinds Of Lonesome, which Anita plants successfully for the turnover.

TONY OSBORNE
Mexico; San Paulo (HMV POP 921)***
TONY OSBORNE, directing the orchestra with those South of the Border trumpets going well in character. Piano in there merrily, too, for Felice and Boudleaux Bryant's com-

RATINGS

*****—Excellent.
**** —Very good.
*** —Good.
** —Ordinary.
* —Poor.

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

position. Mexico. Title really tells all you want to know.
Osborne's own composition, San Paulo, gives his piano more prominence still. Catchy melody ought to find favour.
EARL GUEST
Winkle Picker Stomp; Honky Tonk Train Blues (Columbia DB 4707)***
EARL GUEST sounds like an American but isn't. He pounds piano very commercially indeed for the Winkle Picker Stomp. . . his own composition. This one could strut out from the jukes towards the hit parades. Twangy guitars going while Mr. G. punishes the keyboard.

MATT MONRO
Gonna Build A Mountain; I'll Dream Of You (Parlophone R 4819)

D N T
"GONNA Build A Mountain" is a very good ballad, probably the best number in the show. "Stop The World—I Want To Get Off." A natural for Matt, who sings it silkily to a good Johnnie Spence accompaniment. It swings well enough to live a long time and builds in power all the way. Should see Matt into the sellers.

"I'll Dream Of You" is a softer romantic ballad to which Matt brings the "Portrait Of My Love" quality. Makes a very useful contrast to the other side.

CLARENCE HENRY
Lonely Street; Why Can't You (Pye International N 25108)

D N T
THE "frogman" heading for the heights again. This time Mr. Henry takes a rhythm 'n' blues turn in "Lonely Street," and sings the song smartly to a good rhythmic backing which includes neat saxwork. Easy-going and infectious enough to see him into the best-sellers again.

"Why Can't You" uses plenty of instrumental novelty over the pounding beat while Henry sings. Trombone occasionally slashes deliberately right across the singer, and unison trumpets punctuate like asterisks.

FATS DOMINO
Let The Four Winds Blow; Good Hearted Man (London HLP 9415)

D N T
ALWAYS a chancy business tipping Fats Domino for the parade over here—he's in and out of favour almost unpredictably. But this rhythm 'n' blues offering is so contagious it's got to make headway. "Let The Four Winds Blow" has the catchiest of shuffle beats and Fats chants his number winningly.

Fats playing country piano on the flip as he hurbles through the slow "Good Hearted Man." Not such a potent number as the top one, but good enough to aid sales.

BEN E. KING
Amor; Souvenir Of Mexico (London HLK 9416)

D N T
THE song's twenty-three years old but "Amor" is good enough to be a bit all over again, particularly since Ben E. King's vocal is cut perfectly for the modern market. The arrangement is in Latin, of course, but with a slick up-to-date beat that moves quickly and smoothly while King sings with a warm deliberation for contrast. A personality performance we should be hearing over and over again.

"Souvenir Of Mexico" is Mexican in rhythm, mood and gaiety all the way. King sings it happily.

TONY WILLIAMS
Sleepless Nights; Mandolino-Mandolino (Reprise R 20019)

D N T
TONY WILLIAMS, who was lead voice with the Platters, picks up a ballad written by Platters' manager Buck Ram . . . "Sleepless Nights." And it makes a fine commercial debut for him on Reprise. A slow, undulating number which Williams sings gently and persuasively. With plays it should grow into a winner on this side of the water, just as the side itself builds in power and size.

"Mandolino-Mandolino" is a lilting number taking a mood and melody cue from the title. Sung sweetly by Tony.

JOHN LEYTON
Wild Wind; You Took My Love (Top Rank JAR 585)

D N T
WRITTEN by the same composer as "Johnny Remember Me," "Wild Wind" is playing safe for Mr. Leyton. Safe enough to make sure of another hit parade entry. Fast-moving dramatic ballad cut along similar lines to the first success it benefits, like the other, from the itchy studio noise dreamed up in Joe Meek's lair.

"You Took My Love For Granted" could also sell the disc. A choppy beater just out of the liting category, it is competently performed by Leyton to a commercial Charles Blackwell backing.

HELEN SHAPIRO
Walkin' Back To Happiness; Kiss 'n' Run (Columbia DB 4715)

D N T
YOUNG Miss Shapiro has just gone walking back to school, and now I think she'll be walking back to the hit parade with "Walkin' Back To Happiness." Cute bouncy ballad with thumpy backing of rhythm and girl group directed by Norrie Paramor. Helen's riding very high at the moment and this one should please her fans all right.

"Kiss 'n' Run" was written by Paramor and Bunny Lewis. Adult lyric of love since Adam and Eve is well tailored for the girl's odd grown-up voice.

DIGNO GARCIA Y SUS CARIOS
Brigitte Bardot; Morena (Palette PG 9024)***

SPANISH novelty Brigitte Bardot chanted by man and cute girl chorus. Band backing—as on other version previously reviewed—is village band style.

But the noise of this recording is far superior. Morena is liquidy material which ought to revive a few holiday memories.

MONTY BABSON
Blue Trumpet; Square Feet (Palette PG 9021)****

BLUE TRUMPET is an extremely novel ballad which Babson sings softly, feelingly to a great accompaniment. The sound here should stop a lot of ears. Let's hope it gets Babson off the ground into the big sellers. . . should do, thought it may take time.

Square Feet is an amusing British number that speaks for itself. Babson sings it quickly and neatly to humorous backing.

WINK MARTINDALE
Black Land Farmer; Make Him Happy (London HLD 9419)***

MRTINDALE returns to the record scene with a steady jogging country song, Black Land Farmer. This one's

NEW TO YOU

Ral's already a big hit in the States

Ral Donner
"You Don't Know What You've Got"

IF the name Ral Donner is familiar to you, it's because he recently had a tremendous hit with the Presley song, "Girl Of My Best Friend" in the States.

But, it's his second American hit, "You Don't Know What You've Got," currently standing at debut here, on the Parlophone label.
number 10, which marks his disc Ral, born in Illinois on February 10, 1943, comes from a musical family, which probably accounts for his voice. He can play a fair piano and guitar too.

Four years ago, while appearing as a vocalist with the group at the Club Hollywood, Chicago, Ral was spotted by two television producers who signed him for an afternoon, fully networked, show. He was so successful, that he eventually appeared for 13 weeks on the same programme.

It was while appearing on one of these programmes that Ral's act was caught by Sammy Davis Jr., who invited him to appear on his own bill at the Chez Paree, Chicago. Later, Sammy signed him to appear with himself and Steve Allen in New York.

From Florida, shortly after his appearance with Sammy Davis Ral received an offer to cut a demo disc. However, when he arrived, he found that the offer had been retracted.

Undaunted, he cut some tapes anyway, and these found their

way to the president of Gone Records, who immediately signed him to a long term contract.
"Girl Of My Best Friend" followed, and then his second hit, "You Don't Know What You've Got." Now Ral Donner is busily engaged in TV and radio dates, with a very rosy recording future.

Carole Deene
"Sad Movies"

ALTHOUGH there are two American versions of "Sad Movies"; (I wrote about Sue Thompson's last week), Carole Deene is the only British singer to record this song.

Sixteen-year-old Carole, a pretty, blue-eyed blonde, has her version on the HMV label, and it marks her disc debut.

A coalminer's daughter, Carole started singing almost before she could talk. She started taking singing lessons when she was seven, but stopped when she was about fourteen because her teacher thought her voice more suited to classics, while Carole wanted to sing pops.
"I left school at 15," says Carole, "and went into a drapery shop to train as a window dresser. I tried hairdressing for a while, too, but my heart was in singing."

So Carole's father, coalminer Jeff Carver, arranged for her to have singing lessons with Freddy Winrose in London.

"When he first heard me," she says, "he told me I would have to learn to breathe properly and phrase correctly. I was so upset I rushed out of the studio. Three weeks later, I wrote a letter of apology and asked him if I could study with him."

This was last December, and through Freddy, Carole passed a BBC-TV audition. Her first appearance was in the Joan Regan Show last

June, and since then, she has been appearing regularly in the "Show Train" series.

Already on the road to success, Carole has realised two of her ambitions by appearing on TV and making a record.

"The third," she says, "is to go on working and become a really proficient singer of pop songs. I'm not a rock fan, even though I can take Presley and Cliff in small doses."

Howlin' Wolf
"Little Baby"

SEPTEMBER marks the Pye Jazz Month, but releases will not exclude rhythm and blues discs. One of these is the big sounding "Little Baby," backed with "Down In The Bottom," by Howlin' Wolf.

Howlin' Wolf is the pseudonym of Chester Burnett, (no relation to Johnny or Dorsey), a blues singer. He was born in West Memphis, Arkansas, stands 6ft, 3ins, and weighs 19 stone 11lbs. Most of his early life was spent working a cotton patch of something like 20 acres, but like all Southerners with blues in their blood, he finally made his way north of the border.

In Chicago Howlin' Wolf first found fame—with his powerful, almost belting voice, which is well in keeping with his physique.

Joe Ferrer
"Rockin' Cricket"

ORIOLE RECORDS are obviously going full steam ahead in an attempt to capture the British market with Continental discs. From Italy their latest Neapolitan release, Joe Ferrer with "Rockin' Cricket," is one more in an excellent series and the first by Ferrer to be released here.

Joe Ferrer (real name Eraldo Volonte) is a tenorist exceptionally popular in the modern jazz field. He has played with Italy's top orchestras and, in many cases, also directed them.

The Italians consider him to be one of their best musicians, and he is always in demand for radio and TV dates.

J. H.

This deserves to be a big hit, BUT . . .

SAMMY DAVIS JR.
One More Time Back In Your Own Back Yard
 (Reprise R 20018)****

I'D like to see this one rip into the parade . . . it certainly deserves to. If it can break Sammy's non-commercial disc run here it will be doing a great service. "One More Time" is sub-titled 'a tribute to Ray Charles' and what a powerful, exciting performance it is! Davis and the big Morty Stevens accompaniment almost burst out from the disc. Play, play, play it.

For the other half Sammy swings the familiar oldie "Back In Your Own Back Yard"—again to a great big band backing. Stevens lets his sense of humour run free for the middle and Sammy reverts to the Ray Charles voice for the finish.

appeal to plenty of customers. Here he shows something of the old attraction which the Ink Spots had in their group hey-day. Watch this boy.

SHEILA SOUTHERN
Throwin' Kisses; If My Heart Was A Ship
 (HMV POP 917)***

SHEILA SOUTHERN'S got plenty of vocal experience behind her and it shows in this glossy performance of John Loudermilk's "Throwin' Kisses." With its quota of pluses this quick, attractive side should sell smoothly. Neat accompaniment is directed by Peter Friday.

If My Heart Was A Ship (on the ocean) is a drifting, dreamy romantic ballad and Sheila sings it straight and with sincerity.

THE VIBRATIONS
The Watusi; Wallflower
 (Pye International N 25103)***

THE WATUSI stands a chance of heavy sales here I'd think. The Vibrations chant it to a contagious beat as they tell us to wiggle the hips. We probably will too. Rhythm's everything on this one.

Wallflower is a more conventional effort which The Vibrations plant hoarsely.

HOWLIN' WOLF
Little Baby; Down In The Bottom
 (Pye International N 25104)***

WHAT with Froman Henry and now Howlin' Wolf, it sounds as if Pye International's sponsoring a menagerie rather than a record label. This one chants huskily, something after the style of the late Big Boy, but not so appealingly. He sings Little Baby to an r'n'b backing.

Down In The Bottom is a muzzy thumper also from the rhythm 'n' blues country.

THE IDEALS
Knee Socks; Mary's Lamb
 (Pye International N 25103)***

IHONESTLY thought that this kind of vocal groupings had gone out of the running, but no, here come out The Ideals chanting with high-voiced leader, while the others shudabub beneath. Knee Socks is sent out quickly and meaninglessly.

A baa-baa vocal ironically suits the idea of Mary's Lamb, the jumbly beater on the second half.

THE TEEN STARLETS
Children's Picnic Song; Theme From "Spinster"
 (Top Rank JAR 583)***

BOTH tracks here feature tunes from the MGM film, "Spinster." The Children's Picnic Song is a cute marcher sung by the young chorus in happy vein to a dancing orchestral backing from Joe Leahy.

The film's theme melody is, in itself, based on another theme by Liszt. Gentle and melodious, with the chorus filling out the orchestra's size.

BERT WEEDON
Ghost Train; Fury
 (Top Rank JAR 582)***

GOOD noise from studio as Bert picks out the quick-moving Ghost Train for his latest instrumental. Mood fits the title without being over-gimmicky. Tune's a tapper and it's zipped across with Weedon's usual skill.

Fury is a darker beater but one which also races along at a good clip. Bert twangs his way commercially.

DONNA DOUGLAS
Tammy Tell Me True; Memory Lane
 (Picadilly N 35014)***

THE film title ballad, Tammy Tell Me True, sung soulfully by young Donna Douglas to a subdued Tony Hatch accompaniment. Harp centre-piece is at home in this sentimental ballad production.

Pace livens up for the brisk lilter. Memory Lane, which Donna sings strongly for the reverse. Hard to believe it's the same girl.

DENIS LOTIS
She'll Have To Go; St. Louis Blues
 (Columbia DB 4706)***

NO relation to songs of similar titles which have made it in recent months. She'll Have To Go is a gay swinger used for the film of the same title. Lotis sings it briskly to a confirming accompaniment by big band under Brian Fahey's baton.

St. Louis Blues has been adapted by Basil Kirchin for this production and Lotis moves it engagingly with some modern jazz inflections.

TINY TOPSY
After Marriage Blues; Working On Me Baby
 (Pye International N 25104)***

LONG time since I've heard the Tiny Topsy girl. Here she comes again with a walking rhythm 'n' blues entry. After Marriage Blues, which she puts over in her growling, husky vocal manner. Good group accompaniment behind all the gravel.

Working On Me Baby is a year-year chanter which Topsy sends out strongly while male group echo.

JOHNNY KIDD
Please Don't Bring Me Down; So What
 (HMV POP 919)***

JOHNNY shouting out the plea. Please Don't Bring Me Down, to a twangy accompaniment from The Pirates. May sell on his name, but

Contd. on page 12



BEN E. KING . . . old song, new hit.

Just for dancing

JOHN WARRENS
STRICTEMPO ORCHESTRA

Brazil; Man From Madrid
 (Pye N 15375)

I'll Never Say "Never Again"

Again; Unforgettable
 (Pye N 15374)

Always; All Alone
 (Pye N 15372)

La Comparsita Adios
 Muchachos
 (Pye N 15373)

READING from the top, we get two sambas, two chachas, two waltzes and two tangos in the Pye Strictempo series. Cut especially for dancers, but with good sound on each record. All are introduced by the ticking of the metronome and are all pleasing to listen to as well as for dancing accompaniment.

Notice that not all the melodies selected by Warren are oldies . . .

Tony Osborne's Man From Madrid makes a gay samba half with organ, saxes and rhythm going well.



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(PBR476)



THE KIRBY STONE FOUR . . . a space age novelty "in a capsule built for two."

The well-known Honky Tonk Train Blues comes up fresh and lively on the turnover. Rousing and well performed with good rhythm team accompaniment.

BILL SNYDER

and **DICK MANNING**

Fanny; It Might As Well Be Spring
 (HMV POP 920)***

SNYDER and Manning at the pianos with orchestra and chorus behind them in a lush arrangement of the film theme, Fanny. A rich production spreading plenty of glitter around.

The old Rodgers and Hammerstein hit for the second half . . . It Might As Well Be Spring. Played with a gentle rolling beat by the men at the pianos. Enjoyable.

THE KIRBY STONE FOUR
A.O.K.; Fascination (Is Just For The Moment)

(Philips PB 1180)***

AO.K. (or All O.K. if you prefer) is a space age novelty (in a capsule built for two!) which The Kirby Stones sing neatly and with a shine on their voices. They've done better, but this one's contagious of its kind.

Hick time in Salvationist style for the reverse as the vocal team chants Fascination (Is Just For The Moment).

RAL DONNER
You Don't Know What You've Got; So Close To Heaven
 (Parlophone R 4820)***

RAL DONNER'S making good headway in the States, and I'm not surprised after hearing him on You Don't Know What You've Got. I'd say this sliding beater could be a successful sleeper over here. Donner's voice is rich in personality and deeply suited to the song.

So Close To Heaven is a drawing cling-cling ballad which will also

Disc Date

Contd. from page 11

It's not a beater up to Kidd's usual commercial standards.

So **What**, by Crompton and Jones, is a fast rocker with plenty of pounding piano as Johnny chants forcefully.

JOHNNY RESTIVO

Looka Here Now; Sweet Sweet Lovin'

(Ember EMB S 135)***

JOHNNY RESTIVO turning up on Ember this time out via the 20th Century-Fox label. **Looka Here Now** is a routine middle beater which Restivo handles in routine juke box fashion. Girl group filling in the background.

Organ sweeps Johnny and the group into the quicker **Sweet Sweet Lovin'** on the second deck. Litter that doesn't quite climb out of the rut.

CUDDLY DUDDLY

Sitting In A Train; One That I Like

(Ember EMB S 136)***

TRAIN-RIDING tempo as Duddy burbles and wonders if the girl's missing him yet. Twangy instrumental group accompany him on the ride.

Steady rock for the turnover as Duddy tells of the **One That I Like**. Backing by the Redcaps group is slick though not wildly original.

PATTI BROOK

Heaven Is Being With You; Your Love Came Into My Heart

(Pye N 15378)***

PATTI warping the beat as she sings the romantic ballad. **Heaven Is Being With You**. Good sturdy vocal to lilting strings batonned by Bob Leaper.

On the reverse. **Your Love Came Into My Heart** has a spiritual-like shuffle, and Patti punches the lyric across to tinkly accompaniment which includes vocal group work.

IAN MENZIES

Clyde Valley Stompers

Auf Wiederseh'n; Taboo

(Pye-Jazz NJ 2046)***

IAN'S gathering plenty of press after announcing that he's quitting for health reasons. Should gather plenty of customers, too, for this trad performance of the familiar **Auf Wiederseh'n**. Trombone and clarinet have most to say while banjo plunks away below stairs.

Taboo is another oldie which takes fairly colourfully to this kind of production.

JOHNNY DUNCAN

The Legend Of Gunga Din; Hannah

(Pye N 15380)***

DUNCAN and the Blue Grass Boys telling the story of the little water carrier, **Gunga Din**, to marching tempo almost as if they were selling a Civil War song instead of a Kiplingesque fable. The famous "better man than I" phrase could help to make it stick.

Hannah trots merrily with its country cotton-picking style. Johnny sings it easily.

THE MUDLARKS

The Mountain's High; Don't Gamble With Love

(Columbia DB 4708)***

THE vocal trio chanting with an edgy sound as they stalk through **The Mountain's High** for the top deck here. Rat-a-tat accompaniment is directed by Frank Barber.

Paul Anka's composition, **Don't Gamble With Love**, is sung rousingly with a slow beat by The Mudlarks on the turnover. Ken Jones is MD for this half.

NINA AND FREDERIK

Long Time Boy; Counting Colours In A Rainbow

(Columbia DB 4703)***

EASY Latin with the folksy touch as Nina and Frederik bring their usual polish to **Long Time Boy**. One of their best performances, this one has the sort of melody that's quickly held and repeated. Should sell.

British song, **Counting Colours In A Rainbow** is soft and tuneful though somewhat hackneyed in the lyric.

JERRY LEE LEWIS

It Won't Happen With Me; Cold Cold Heart

(London HLS 9414)***

JERRY pounding the piano in typical fashion as he whips through a beat novelty, **It Won't**

Happen With Me. Lyric is full of famous names as Jerry tells of the girl who raves about the various disc stars like Ricky and Elvis. Girl chorus in the good rocking accompaniment.

Cold Cold Heart is a joggling western ballad which Jerry nasals almost as if he were impersonating the CW stars.

REG OWEN STRINGS

Ten Dreams; Bye Bye Blackbird

(Palette PG 9022)****

TEN DREAMS is one of Reg Owen's compositions, and this performance by an orchestra (mainly strings) under his direction could climb high. Lush liting with over-turkish gimmicks.

Even better do I like the revival of **Bye Bye Blackbird** which the strings take to a comfortable rocking beat. A novel production that could also sell.

CARL PERKINS

Anyway The Wind Blows; The Unhappy Girls

(Philips PB 1179)***

RHYTHM 'n' blues from Carl Perkins as he grunts **Anyway The Wind Blows**. Instrumental group and some voices behind him in this steady item.

The Unhappy Girls is a quick rocker which could catch on, too. Perkins sings it with skill to twangy accompaniment. Should suit all juke areas.

DOTTY CLARK

That's A Step In The Right Direction; It's Been A Long Long Time

(London HLX 9418)***

MISS CLARK singing with a Latin lilt. **That's A Step In The Right Direction**. Girl group and strings plus xylophone supply the background to this number, which is close to being a point item. Doesn't quite come off for me.

I much, much, much prefer Dotty's revival of the ballad. **It's Been A Long Long Time**. She sings this old hit with a slow rock-a-beat. Girls shirubadip in the background above rhythm and strings. Good modern arrangement which the soloist handles cleverly. Given airings, this half could grow into something.

CHRIS DORS

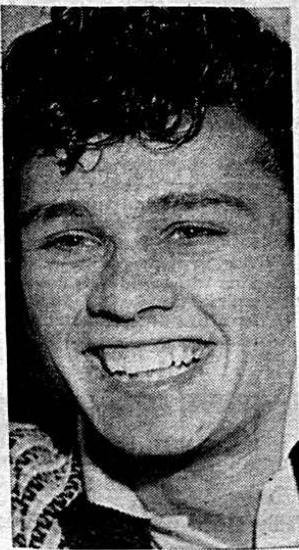
They Called It Love; That's When Your Heartaches Begin

(Fontana H 329)***

CHRIS DORS and the Del-Fi's conjure up a nice sound for **They Called It Love**. Latin-type lilt which is not so very far removed from folk material. Dors sings it simply and well enough to sell.

Shorter vocal on the turnover, and the instrumental group is given more scope. I'd like to have heard them occupy the entire half.

NELSON KEENE . . . he lites through "Poor Little Rich Boy." (DISC Pic)



LPs

REVIEWED

BY



NIGEL HUNTER

This really shows his talent

Darin traces his rise to fame

BOBBY DARIN

The Bobby Darin Story

Spish Splash; Early In The Morning; Queen Of The Hop; Plain Jane; Dream Lover; Muck The Knife; Beyond The Sea; Clementine; Bill Bailey Won't You Please Come Home?; Artificial Flowers; Somebody To Love; Lazy River.

(London HA-K 2372)****

BOBBY DARIN tracing his rise to fame since April, 1958, when he splashed into the big-time with **Spish Splash**. He speaks a few words here and there, filling in details very pleasantly.

Listening to the Darin hits again makes one realise what a talented artist he is and how long he's going to stay at the top of the show business tree. His early rock days marked him as one of the best in that idiom, and his developing talent as a versatile pop artist can be heard as this album plays.

His frenetic but tuneful rock items at the beginning and the more sophisticated songs later, with their marvellously swinging big band accompaniments, make this a first-rate set with a lot of potent impact and a cert for Darinities.

HENRY JEROME

Brazen Brass Brings Back The Bands

In The Mood; You Made Me Love You; Song Of India; Sentimental Journey; The Dipsy Doodle; Sing, Sing, Sing; Introducing Christopher Columbus; Begin The Beguine; Moonlight Senerade; At The Woodchoppers' Ball; I Can't Get Started; Theme From "Brazen Brass"; Cherokee.

(Brunswick LAT 8379, stereo STA 3047)***

HENRY JEROME'S busy recording group of brass and rhythm working through some of the standards established by the famous big bands in the thirties and forties.

The results are full of plenty of bright beat, and once again the brass avoid boring listeners by switching to mutes often and giving the maximum sound contrast. These versions are not better than the original ones, but that is a bit much to expect when one considers the originals were recorded by names like Glenn Miller, Woody Herman, Benny Goodman, and the Dorseys.

HARRY JAMES

Spectacular Sound Of Harry James

Man With The Blues; What A Woman Feels; Swingin' Together; New Life; There's A Crowd The Jazz Connoisseur; Harry's Delight; Sweet's Tooth; Lover Man; Connectin' The Bones.

(MGM C 862, stereo CS 6036)****

THIS is another album which, strictly speaking, should probably have gone to my jazz colleagues for



HARRY JAMES . . . he blows some really fine trumpet.

review. Once again I'm glad it hasn't. Harry James is no chicken and he's one lung short, but you'd never guess either fact listening to this set. He blows some fine trumpet and leads a punchy big band in great style. Although I'm no expert, I'd classify the mood and effect of the album as mainstream jazz at its best.

The first side was composed and arranged for the James crew by Charles Albertine, matching Harry's trumpet against the rest of the band in a kind of musical courtship and marriage. It proves to be a happy affair, and in **Swingin' Together** the

whole outfit does exactly that.

Side 2 features originals and arrangements for the band by noted jazz trumpeter and ex-Basic arranger Ernie Wilkins. Once again it was an ideal combination of talents, producing some intelligent and stimulating writing and playing with two first swingers, **The Jazz Connoisseur** and **Connectin' The Bones**, opening and closing the side.

A first-rate set which deserves success beyond its immediate market of jazz and big band fans.

THE PLATTERS

Life Is Just A Bowl Of Cherries; **Trees; Tumbling Tumbleweeds; Lullaby Of The Leaves; Honeysuckle Rose; Jeannine; I Dream Of Lilac Time; When You Were A Tulip; I'll Be With You In Apple Blossom Time; Whispering Grass; Life Is Just A Bowl Of Cherries; A Little White Gardenia; Orchids In The Moonlight; Roses Of Picardy.** (Mercury MMC 14072)****

THE Platters have never been special favourites of mine by any means, but this LP has certainly made me sit up and take notice.

The group has revived a good selection of standards in a very reasonable manner, helped a lot by David Carroll and his orchestra. There's a good strong beat in the backings for the modern market, but the Platters do very little to cause offence to listeners who can remember the original hit versions of these tunes.

The lead male singer, **Tony Williams**, sounds pretty hopeless on his top notes, notably in **Lullaby Of The Leaves**, and the girl, **Zola Taylor**, has obviously been listening to Anita

BOBBY DARIN . . . at the top for a long time to come.



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Ray Charles is taking the charts by storm

EDITED BY MAURICE CLARK



RAY CHARLES has gone half way up the hit parade first week in with his new one, "Hit The Road Jack." This will be the biggest seller Ray has ever had—and the fastest.

Capitol have taken two tracks from **Judy Garland's** very successful album, "Judy At Carnegie Hall," and released them as a single, the first Judy has had for some time. Both the sides, "Rock-A-Bye" and "Zing Went The Strings" are getting loads of radio play.

New find by Liberty Records, **Troy Shondell**, is going great guns. His first release, "This Time," is heading for the top, and his label believe that Troy will become one of the most successful newcomers of the year. **The Kinsmen**, new folk-singing team discovered by comedian **Mort Sahl**, have an LP out next month, following their first single on the Warner label. **Paul Anka** has just written **Patti Page's** next release, a country and Western type song called "Broken Heart. . . ."

October 7 will be "Mario Lanza Day" in Philadelphia, the late singer's home town. Record dealers will devote their store windows to displays and many ceremonies will take place.

Dinah Washington gave a huge party in Boston after her appearance at the Revere Beach. The fun started at 1 a.m. and continued until dawn. Attended by more than 100 guests, including most of the local Dee-Jays and jazz writers.

Anita Bryant is very thrilled at her first disc for Columbia, "The Wedding," becoming such a fast hit.

PATTI PAGE . . . Paul Anka has just written her latest release — "Broken Heart." (DISC Pic)

Twenty-year-old **Chubby Checker** had to get permission from the court to buy a new car. Not just any car—his attorney was willing for him to have a Pontiac, but Chubby and his managers wanted a Thunderbird. The result—the managers paid the difference and got the Thunderbird.

The Jarmels, a new group on the Laurie label, are four boys who hail from Richmond, Virginia. They went to the same church and sang in the school glee club. The boys take their name from a well-known street in Harlem. Their first disc, "Little Lonely One," did very well and their latest, "A Little Bit Of Soap," is moving way up in the top 100.

Dick Manning has put a lyric to Beethoven's "Moonlight Sonata," and called it "There We Were." Epic Records has recorded it with **Roy Hamilton**. The result is wonderful. It looks set for a big sale.

Martin makes a come back this month

VETERAN disc jockey, **Martin Block**, who retired from radio a year ago, is making a comeback this month. He will have a new five-and-a-half hour show on Saturdays and Sundays, "Martin Block's Hall of Fame," featuring nostalgic all-time hits of the past by Goodman, Dorsey, Sinatra, etc., plus non-rock items from the current releases.

United Artists have reissued their year-old album, "The Highwaymen," to cash in on the group's current success, "Michael," a single that was taken from the album. U.A. report they have already received in excess of 100,000 orders.

Ferrante and Teicher have recorded a new album which features the music from the "West Side Story" film, along with other movie and Broadway themes. "West Side Story" looks as if it will be the picture of the year.

BELAFONTE —A SINGLE THANKS TO THE BBC

BELAFONTE—one of the top stars of the record business. The singer who can pack Carnegie Hall . . . stop the customers gambling at Vegas night spots. Belafonte—the singer who, it appears, can't make the charts.

Can't? He hasn't had a single released over here since "Round The Bay Of Mexico," in July, 1959. He's hardly been near the top sellers since he hit the jackpot with "Banana Boat Song."

But now, after waiting for nearly two and a half years, RCA plan to try again with "A Hole In The Bucket," on which Belafonte is teamed with **Odetta**.

What are its chances? Belafonte is an LP artist . . . and an artist who has to be seen to be fully appreciated. Two of his best albums have been recorded during performances. "Belafonte At Carnegie Hall" and "Belafonte Returns To Carnegie Hall."

It is from this second album, made at the Carnegie Hall on May 2, 1960, that RCA have chosen to release his latest single. It will not be released in the States. In fact it was only through the demand to the BBC for the track that it has been released here.

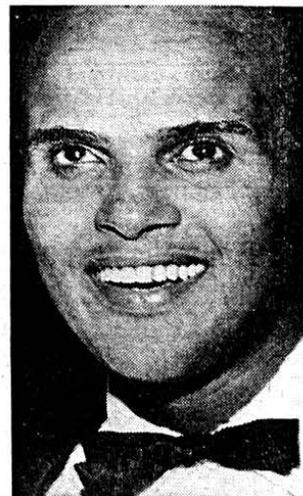
"A Hole In The Bucket" was first presented by Harry Belafonte and **Odetta** in this country last Christmas on Belafonte's own show. Previously to this it had been worked out by the duo for presentation on American TV.

Audiences and producers were so captured with it that it earned the singer his first "Emmy."

Though Belafonte hit the jackpot with "Banana Boat Song" and "Island In The Sun," both calypsos, he hates to be labelled the King of Calypso. In recent years of course, he has included more folk songs in his repertoire, but even now he can still be credited for having put calypsos on the map.

Belafonte has just completed a summer tour, playing to house full audiences everywhere. At Forest Hills, he filled an arena with some 14,000 people, while at Minneapolis, 22,000 poured in to watch his act. Harry has two more Carnegie Hall concerts very shortly, which may even bring forth yet another LP. He is also due to commence a season at the Latin Quarter, New York, and this will be followed by a further season in Las Vegas. J.H.

HARRY BELAFONTE . . . can he return to the charts?



LPs continued from previous page

O'Day, judging by the rendition of **Honeysuckle Rose**.

But these are minor defects, and I found the set as a whole an enjoyable one. I'm sure you will too.

KATHLEEN WATKINS
Presenting Kathleen Watkins
The Old Pigsty; The Spinning Wheel; Paddy Browne; Three Lovely Lassies From Bannion; Kelly Of Killane; I Know My Love; Come With Me Over The Mountain; Dan O'Hara; Rory Og McRory; Come To The Bower; The Three Flowers; The Bold Fenian Men.
(Beltona LBE 40)****

A VERY pleasant Irish set from a girl who accompanies herself on harp. Kathleen Watkins also uses a trio of bass, drums and guitar, and the overall effect is a delightful mixture of the modern and the folksy. The firm but unobtrusive rhythm backing injects additional charm into these shamrock items without detracting from their mood and quality. An enjoyable LP which should do well in many parts of the world.

BAND OF THE IRISH GUARDS
St. Patrick's Day; Let Erin Remember; Shehera's Hey; Pitter Pat Parade; Andaluca; Dance Of The Tumblers; Fandango; Jigger's Corn; Marche Lorraine; Perpetuum Mobile Op. 257; Diablero; Irish Washerwoman; La Sorella; Wood Nymphs; El Caballero.
(Encore ENC 107)****

A GOOD programme for military band enthusiasts by the Band of the Irish Guards under their conductor, Major C. H. Jaeger. It kicks off with their regimental quick and slow marches, and then works through some light pieces

arranged for the band plus one or two more marches.

Well played and well worth the reissue.

MANTOVANI
Mantovani Broadway Encores
Do Re Mi from "The Sound Of Music"; My Heart Is So Full Of You from "The Most Happy Fella"; I Love Paris from "Can Can"; Ascol Gavotte from "My Fair Lady"; Till There Was You from "The Music Man"; The Carousel Waltz from "Carousel"; You Are Beautiful from "The Flower Drum Song"; I Feel Pretty from "West Side Story"; Mr. Wonderful; Till Tomorrow from "Fiorello"; Shall We Dance from "The King And I"; Seventy-Six Trombones from "The Music Man."
(Decca LK 4387, stereo SKL 4129)

A SURE-FIRE success just about everywhere in the world. The familiarly lush sounds of the Mantovani orchestra play through a first-rate selection of show tunes, several of which have been unjustly neglected in favour of others from the various shows.

The Mantovani cascading string device is in evidence, of course, but not overdone. He brings out the best from both tunes and his excellent orchestra in his usual polished fashion and, as I said earlier, this set can't go wrong.

JOANIE SOMMERS
The Voice Of The Sixties!
This Can't Be Love; Nobody Else But Me; Cherokee; I Concentrate On You; For All We Know; The Best Thing For You; Why Try To Change Me Now?; I'm Old-Fashioned; Aren't You Glad You're You?; This Heart Of Mine; Let There Be Love; A Wonderful Guy.
(Warner Bros. WM 4045, stereo WS 8045)****



JOANIE SOMMERS . . . Not quite "The Voice of the Sixties," but nice to listen to.

treatment to those which this great tune has received in the past, and I don't think the new appearance does it any credit. The last track gets an "African Waltz" kind of backing which doesn't come off very well either.

Joanie is accompanied by Neal Hefti and his orchestra, and the original mind of Mr. Hefti devised the arrangements. They're certainly different, and Joanie's nice to listen to if you like the kind of girl singer who breathes down the mike at you. But she doesn't rate her album title on this showing.

IVOR CUTLER, O.M.P.
Who Tore Your Trousers?
Steady Job; The Obliging Fairy; First Love; Who Tore Your Trousers, James?; Are You All Right, Jack?; A Red Flower; Do You Ever Feel Lonely?; A Warning To Flies; Grass Seeds; The Market Place; A Tooth Song; Egg Meat; Muscular Song; The Handymen; Sh Chi.
(Decca LK 4405)*

I STILL don't get it. I've listened to this LP carefully and conscientiously as I did to Mr. Cutler's initial EP for Decca, and there was not one moment in it anywhere which caused even a smile.

He rambles through his interminably long and pointless verbal exercises in his irritating Scottish accent without giving one clue as to what he's aiming at or how one should approach his sense of humour, if that is what it's supposed to be.

Some of the titles give scope for comic exploration, but Mr. Cutler successfully avoids the temptation throughout.

WARNER BROS. are certainly staking a big claim with their title for this set! Having heard it, I think the verdict must be "not proven."
Joanie Sommers seems to have tried to retain some of the class and characteristics of earlier pop grass in her performances while introducing some 1960s-type beat and bounce. The first track has a very different

HEAR THIS MILES DAVIS OF ANOTHER DECADE

Raw, rugged stuff —but it's a 'must'

MILES DAVIS
Tempus Fugit; Kelo; Enigma; Ray's Idea; How Deep Is The Ocean; C.T.A. (alternate master); Dear Old Stockholm; Chance It; Yesterday; Donna (alternate master); C.T.A. Would'n You.

THESE are Miles recordings made in 1952 and '53. At that time, he was very much out of favour with the critics. But, to my mind, much of this work here, though rough in places, has more substance and earthiness than his more recent (and more popular) efforts.

Both sessions were once available here on Vogue 10in. LPs, long since unavailable. Blakely (slightly over-recorded, but who cares!) has seldom roared so much on records. His slashing, swinging spirit inspired Miles and the very under-rated Jimmy Heath to play great, gutty solos.

(Jackie's tune) is on "Sweet Georgia Brown" changes and better known as "Dig". Raw and rugged. But magnificent and a "must"! Well worth the money. This is a collector's item that everyone should own. I used to know all the solos off by heart. I found that I still do.

"SAXES INC."
Fugue For Tin Horns; Broadway; The Gipsy; A Night In Tunisia; Four Brothers; Sometimes I'm Happy; Tickle Toe; Sweet And Lovely; Jumpin' With Symphony Sid; Early Autumn; Axmobile.

PERSONNEL: Coleman Hawkins, Al Cohn, Zoot Sims, Georgie Auld, Selton Powell, Morty Lewis (tenors); Herb Geller, Phil Woods, Gene Quill (altos); Hal McKusick (soprano); Sol Schlinger, Gene Allen, Al Epstein (baritone); Shelly Gold (bass sax); Dick Katz (piano); George Duvivier (bass); Osie Johnson (drums); Bob Prince (arranger, conductor).

GEORGE AVAKIAN'S spell with Warner Brothers produced a wide variety of albums. Most of the jazz LPs were certainly "different." Sax Inc., to my mind, was one of the most interesting—and successful. Arranger-conductor Bob Prince (composer of "N.Y. Export op. Jazz," featured in "Ballets U.S.A." at the Saville Theatre) has created unusual and very varied settings for 13 different saxophonists. There were 10



MILES DAVIS.—Sounds inspired in "Tempus Fugit" set, one of the hardest-swinging he ever made.

on each date, divided into two groups, with a "Four Brothers"-type section heavily featured. Probably the most successful tracks are Gipsy (featuring some luscious Hawkins), Tunisia (an excited work-out by Phil and Quill), a scored version of Lester Young's solo on Sometimes, Georgie Auld's Sweet And Lovely, and the tuneless Early Autumn.

JIMMY SMITH "Home Cookin'"
See See Rider; Sugar Hill; I Got A Woman; Messin' Around; Gracie; Come On, Baby; Motorin' Along. (12in. Blue Note 4050)***
PERSONNEL: Jimmy Smith (organ); Percy France (tenor); Kenny Burrell (guitar); Donald Bailey (drums).
BLUE NOTE boss Alfred Lion's discovery, Jimmy Smith is unquestionably the best modern jazz organist. Jimmy's considerable success was mainly responsible for the rash of organists that have since sprung up. And who have been shot down with relentless consistency by every British critic!

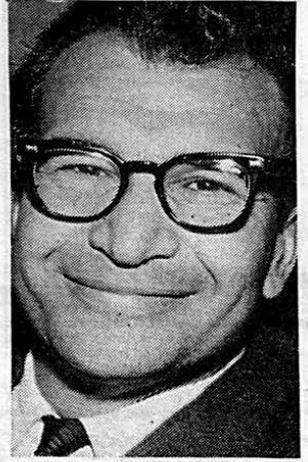
Now I'm a Smith fan. But I wouldn't have chosen this LP as the best, way in which to introduce Jimmy to British audiences. His "Crazy Baby" album would have been much more suitable. This is a collection of blues moods. Some by the Trio, others with Percy France's earthy—but ordinary—tenor added. Some of the blues come from by-gone eras; others are simply riffs thought up by Burrell or Smith. If you want an LP of good, groovy, easy-going, mood-provoking blues, by all means buy this. But if you want an album showing how talented Jimmy Smith is, wait till "Crazy Baby" or some of his earlier efforts are made available here.

reviews MODERN JAZZ by Tony Hall comments



BRUBECK HEADS U.S. GROUPS AT FLAMINGO

THIS could be the waitiest winter yet for British jazz fans. Following my news the other week that top-line American hornmen—kicking off with Zoot Sims—will be featured regularly at the Ronnie Scott Club, Sam Kruger announces that his Flamingo Club will present American GROUPS. They will be presented at the club "in concert." So, as a result, we should get the best of both worlds. Under an agreement with agent Harold Davison, the Flamingo will first feature the Dave Brubeck Quartet. This is scheduled for November. Negotiations for the MJQ fell through, unfortunately. If the Brubeck debut is successful, I hope we'll see other American



CLARK TERRY, famed ex-Ellington trumpeter, has been leading an exciting group at the Half Note. Bob Brookmeyer (trombone), Eddie Costa (piano), Joe Benjamin (bass) and Osie Johnson (drums) were the sidemen. At the Jazz Gallery, pianist-composer Randy (Hi-Fly). Weston worked with ex-Mingus tenorist, Booker Ervin, brilliant new bassist, Ron Carter and drummer Charlie Persip. Pianist Walter Bishop (whose first LP as a leader is out on Jazztime) led a Trio opposite them.

JIMMY GIUFFRÉ is still in New York. His regular trio now has Paul Bley on piano and Steve Sallow (bass) with Ornette Coleman's original partner, Don Cherry (trumpet) and drummer Roy Haynes added, the group did an LP for Candid. Giuffrè is now, apparently, very much a member of the "Third Stream Jazz" brigade. Incidentally, from what I hear, the Candid catalogue may be distributed soon in Britain. It has some exceptionally interesting albums.

THIS month's new American releases include the two-volume set which the Miles Davis Quintet (with Hank Mobley) made a few months back at San Francisco's Blackhawk Club... a Horace Silver set at the Village Vanguard, his first-ever location recording... a Los Angeles reunion between hop veterans, trumpeter Howard McGhee and tenorist Teddy Edwards, backed by Phineas Newborn (piano) and Peterson Trioites, Ray Brown and Ed Thigpen... the final Miles Davis LP on Prestige, called "Steamin'" (with Coltrane, Garland, Chambers and Philly Joe); it's scheduled for British release on Esquire later in the month... Pianist Les McCann has an album of ballads on Pacific Jazz directly aimed at those critics who dismiss him as simply a "pseudo-soul" musician.

BRITISH tenorist Don Rendell took his Quintet back to Star Sound Studios the other week to cut a couple more tracks for their first Jazzland LP. One was a re-make; the other a new Johnny Burch original, which could be the track to sell the album. His tune has what you might call "all the necessary ingredients." Drummer Phil Kinorra's soul blues "Blue Ego" (probably the band's most requested tune) is being saved as the title track of the Quintet's follow-up LP.

MY American correspondent, Fred Northworthy tells me that trumpeter Donald Byrd is back in New York and has reformed his Quintet with poll-winning baritonist Pepper Adams. Herbie Hancock is on piano and Don's new drummer is a long, lean and lanky ex-GI named Teddy Robinson who was stationed in Britain and often heard at the London clubs. The Quintet recently cut two "live" LPs for Blue Note at the Five Spot. Volume one is released this month.

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RADIO LUXEMBOURG
Pick of the Programmes
Week beginning September 24
SUNDAY.—7.0 Juice Box 7.30 Film Time—Bobby Darin; 7.45 Frankie Laine; 8.0 Sheila Southern; 8.15 Dedication to Glamour; 8.30 Al Johnson; 8.45 Pete Murray; 9.0 Top Tunes Of Our Time; 9.30 The Anne Shelton Show; 10.0 Sunday's Request; 10.30 Magic of Sinatra; 11.0 Top Twenty; 12.0 Top Of The Shop. MONDAY.—7.0 The Record Show; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45 Record Show; 8.0 Honey Hit Parade; 8.30 Wednesday's Requests; 9.0 Internationalities; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guinea; 11.15 Hits For Six; 12.0 Midnight On Luxembourg. TUESDAY.—7.0 The Record Show; 8.0 The Elvis Presley Show; 8.15 Honey Hit Parade; 8.30 Tuesday's Requests; 9.0 Ronnie Carroll; 9.15 Spin Around; 9.30 Record Date; 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0 Marquee Trail Club; 12.0 Midnight On Luxembourg. WEDNESDAY.—7.0 The Record Show; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Wednesday's Requests; 9.0 Internationalities; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guinea; 11.15 Hits For Six; 12.0 Midnight On Luxembourg. THURSDAY.—7.0 The Record Show; 8.0 This Week's Top Discs; 8.30 Honey Hit Parade; 8.45 Fanfare; 9.0 David Jacobs' Startime; 9.30 This Is Their Life, Acker Bilk; 9.45 Cliff Richard; 10.0 Peter West Show; 10.30 Sam Costa; 11.0 Thursday Special; 12.0 Midnight On Luxembourg. FRIDAY.—The Record Show; 8.0 Misty Beauty Box; 8.15 Disc Date; 8.30 Friday's Requests; 8.45 Honey Hit Parade; 9.0 Spin Beat; 9.15 Chocolate Time Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Record Choice; 11.0 Kent Walton Show; 12.0 Midnight On Luxembourg. SATURDAY.—7.0 The Record Show; 8.0 Saturday Jazz Time; 8.30 Saturday's Requests; 9.0 Hits and Misses; 9.30 ABC of the Stars; 10.0 David Jacobs; 10.30 Honey Hit Parade; 11.0 Keith Fordyce Sound Off; 11.30 Record Round-Up; 12.0 The Late Late Show.

The 'Bean' has lost none of his brilliance



COLEMAN HAWKINS:
First to play jazz on the tenor.



these four sides made, I believe, in 1946. I can't tell you precisely because Riverside are not exactly lavish with their sleeve notes. I spotted Danny Barker (what a wonderful guitarist!) and Pops Foster on the bass. I guessed at the pianist and at the drummer. But my guess was not the same as my friend's.

The group plays the three Creole items with the appropriate beat and the fourth as an attractive, slow tempo, slightly Spanish-tinged Twelve Bar Blues . . . very Jelly Roll Mortonish.

Nicholas is marvellous. He darts lightly up and down the scales and chords with remarkable agility and intense jazz feeling.

Ken Lindsay of Interdisc, who has specially imported this record, has kindly offered to dispatch a free copy to the sender of the first letter correctly giving the name of the pianist and drummer, together with reasons for the choice. Write direct to me c/o DISC.

LIGHTNIN' HOPKINS
Lightnin'

Automobile Blues; You Better Watch Yourself; Mean Old Frisco; Shinin' Moon; Thinkin' Bout An Old Friend; The Walking Blues; Back To New Orleans; Katie Mae; Down There Baby.

(Bluesville BVLV 1019)*****
THE writer of the excellent sleeve notes wants to know, "why it is that critics become embarrassed when confronted with the blues? I can't speak for other critics but as far as I am concerned the hardest of all records to review are blues records. You see, the blues is such a personal thing. I love Big Bill's blues, but then I spent a lot of time with Big Bill. I enjoy all the blues of Sonny Terry and Brownie McGhee but then again I remember vividly a party given by Topic at which the pair sang and played for hours on end.

The same goes for Champion Jack Dupree, for didn't I have the pleasure of standing beside him on many an occasion. That's what the blues means to me. Something deep inside a guy that comes out and comes across and brings a message. A message for me alone.

I don't doubt Lightnin' Hopkins' abilities as a blues singer. Nor his excellent accompaniments on guitar. But the message seldom comes across to me as it should do. I've had no personal contact with Hopkins, and I find his voice rough. Too rough for my City-sophisticated ears.

On the other hand those of you who listen to the blues more than I do will find a lot in this disc. For there is not the slightest doubt that Lightnin' is one of the finest bluesmen of the day. And one of the great poets of the blues.

He wrote them all, in the tradition of the best performers, except the *Back To New Orleans*, which comes from the team of Terry/McGhee.

SIDNEY BECHET
In Memoriam

Sweet Lorraine; Up The Lazy River; China Boy; Four Or Five Times; That's

A Plenty; If I Could Be With You; Squeeze Me; Sweet Sue.

(Riverside RLP 138)*****

TWO weeks ago I dealt fully with the Bechet session which produced "Sweet Lorraine" and the other sides with Spanier. Though I gave the Ember disc the highest marks, I qualified my rating because of the inclusion of two Rex Stewart tracks. Now not only have the Stewart tracks been re-issued by Riverside but the company have issued the complete batch of these Bechet-Spanier recordings including the "If I Could Be With You," omitted by Ember in favour of the Stewart sides.

I have not had a chance to compare this latest disc with the previous one but I strongly suspect that the Riverside recording is much brighter. I heard the others while on holiday and they sounded dull. I wasn't surprised at this for I know the original seventy-eights were far from brilliant.

CLUB PRICES GOING UP

by OWEN BRYCE

ANNOUNCEMENTS from two chains of promoters indicate that prices for Jazz Club admissions will be going up. Reason is that the bigger boys, who two years ago couldn't care less about most of our Trad bands, are now offering big money to book them.

The established clubs can't afford to lose the name attractions, so the Hertfordshire Jazz Clubs Association are increasing by 6d. a session. And on special nights when the top "top attractions" appear they may go up again.

And for your money you get the best bands at Hitchin, Welwyn Garden City, Edgware, St. Albans, Barnet and Berkhamsted.

Berkhamsted Jazz Club has been redecorated for the season. On Tuesday, September 26, you can hear Mick Mulligan with George Melly. On October 3 it will be Kenny Ball, then Terry Lightfoot, Ken Colyer, the Clyde Valley Stompers, and Mike Cotton. You couldn't expect better than that could you?

The Abracadabra Jazz Clubs, run by Bill Kinnel in the Midlands, have increased their prices for special sessions. These include a Humphrey Lyttelton show on October 16 at Leicester, and a Kenny Ball one on October 27 at Coventry. The visiting Australian group, The Melbourne Jazz Band, also warrant higher admission charges on September 25 at Leicester, and on October 13 at Coventry.

Though prices in the greater London area are around the 3s, 6d, mark, Bill fills his clubs at 4s, 6d, a time. On special nights it is 5s, for members and 6s, for guests. This is an indication of the popularity of trad jazz—and the spending power of the younger generation.

Along." An LP of theirs is also due in October.

The band recently signed for the Harold Davison Agency. It has a long term recording contract for Fontana. Its BBC Jazz Club debut is on October 12, and it appears in "Trad Tavern" on December 16.

MY remarks about the Confederates have upset one of our agents. Seems I should have contacted him before putting into print what I knew to be true. Seems that others limited their stories to releases from the agent concerned.

Now this column never has, and never will be, a publicity blurb sheet for agents, promoters or bands. This column will never hide the truth if it believes something ought to be known.

Everything I wrote about the Confederates' session was true—and checked. And this paper was the ONLY one to throw light on the matter. However, if George Cooper wants to reveal something about Owen Bryce . . . these columns are open. George. Go ahead!

Who Where When

Week beginning
September 24

BANBURY
Essoldo: The Avons (Fri.)

BIRMINGHAM
Hippodrome: Charlie Drake. The Springfields (Wk.)

BLACKPOOL
North Pier: Michael Holliday. The Allison's (Season). Winter Gardens: Lonnie Donegan, Dallas Boys, Miki and Griff (Season). Opera House: Cliff Richard, The Shadows (Season). Palace: Frankie Vaughan (Season).

BOURNEMOUTH
Winter Gardens: Helena Shapiro. The Vicarounts, Robin Hall and Jimmie MacGregor, Red Price Combo (Sat.)

BRIGHTON
Dome: Sonny Terry and Brownie McGhee, Terry Lightfoot's Jazzmen, Bob Wallis Storyville Jazzmen (Thurs.)

BRISTOL
Colston Hall: Modern Jazz Quartet (Fri.). Hippodrome: Bryan Johnson (Wk.)

BROMLEY
White Hart: Clyde Valley Stompers (Tues.)

CANNOK
Danilo: The Avons (Sat.)

CHESTER
Royalty Theatre: Emile Ford. The Checkmates, David Macbeth, Joan Small (Wk.)

CHINGFORD
Royal Forest Hotel: Clyde Valley Stompers (Sun.)

DURHAM
Essoldo: The Avons (Mon.)

GLASGOW
Alhambra: Eve Boswell, "Five Past Eight."

HALIFAX
Victoria Hall: Sonny Terry and Brownie McGhee (Sun.) (See Brighton.)

HORNCHURCH
St. Louis Club: Clyde Valley Stompers (Fri.)

ILFORD
Room at the Top: Adam Faith (Wk.)

JERSEY
Swanson's Hotel: Frank Ifield (Season). Watersplash: Malcolm Vaughan (Season).

KEIGHLEY
Essoldo: The Avons (Thurs.)

LEICESTER
De Montfort Hall: Modern Jazz Quartet (Tues.). De Montfort Hall: Cliff Richard, The Shadows, Two Tones, Patti Brook, Red Price Combo (Sun.)

LONDON
Gaugmont, Hammersmith: Modern Jazz Quartet (Sun.). Jazzshows Jazz Club: Clyde Valley Stompers (Thurs.). Prince of Wales: Sammy Davis Jr. (Season). Queens Theatre: Tony Newley, "Stop the World . . ." London Palladium: Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert, "Let Yourself Go." Her Majesty's: Chita Rivera, Marjy Wilde, "Bye, Bye Birdie." Palace: Roger Dann, Jean Bayless, "Sound of Music." Adelphi: Van Johnson, Patricia Lambert, "Music Man." Savoy Hotel: Nina and Frederic, Hammersmith Palais: Joe Loss and his Orchestra, Putney Jazz Club: Chris Barber (Thurs.)

MALVERN
Winter Gardens: Clyde Valley Stompers (Sat.)

MANCHESTER
Palace: Max Bygraves, Maggie Fitzgibbon, Steve Arlen, "Do Re Mi."

NORTHAMPTON
Northampton Jazz Club: Mick Mulligan (Thurs.)

RUGBY
Town Hall: Clyde Valley Stompers (Wed.)

SHEFFIELD
City Hall: Modern Jazz Quartet (Wed.)

SHEREWSBURY
Granada: Eden Kane (Wk.)

STOCKTON
Hippodrome: The Avons (Tues.)

WEST HARTLEPOOL
Empire: The Avons (Wed.)

WORKING
Atlanta Ballroom: Clyde Valley Stompers (Mon.)

COLEMAN HAWKINS ALL STARS
You Blew Out The Flame; More Bounce To The Ounce; I'm Beginning To See The Light; Cool Blues; Some Stretching. (Swingsville 2005)*****

THEY can say what they like, but the Bean, as Coleman Hawkins was affectionately known, is still the master of them all. I'm not denying the greatness of Lester Young, or the wonder of Ben Webster and Don Byas, nor even the work of Rollins and the best mass of new modernists. Nor am I forgetting the excellence of Herschel Evans and Chu Berry, two men greatly influenced by Hawk.

Hawkins and the tenor are so inseparable that one might be forgiven for imagining that he had invented the instrument. That he was the first to play jazz on it is indisputable.

In the short space of four years he altered its style from the gawky, slapping, clumsy one of the early twenties to the marvellously gummy jazz of "Sensation" of "Hello Lola." Around the turn of the twenties Hawk had evolved the rhapsodic mood of "One Hour." Years later he perfected this in his "Body And Soul" solo, which sold well in spite of adverse criticism.

During his years in Europe (1934 to 1939) he did not fail to keep abreast of American developments, and when he returned to the States, Hawk was able to cut all the newcomers at their own game. In the company of Joe Thomas, Vic Dickenson, Tommy Flanagan, Wendell Marshall and drummer Osie Johnson he proves here that he can still cut the rest.

You Blew Out The Flame turns out to be the same . . . almost . . . as Frec Glenn's "Working Eyes." Hawkins takes the first and final choruses straight. "I'm Beginning To See The Light" has a noteworthy solo from Hawk amply demonstrating that the old tone is still there, though the phrasing may be new, in places.

The master has lost none of his touches of melodic brilliance. In company with Louis and Bechet he thinks whole choruses ahead, making solo a clearly defined logical development of the theme. Strange to see the title *Cool Blue*. This isn't the Parker tune of a similar name (Parker added the s to blue) but you'd think that everyone in the business would have avoided that title.

ALBERT NICHOLAS
Moi Pas Lemme Albert's Blues; Sallie Dame; Albert's Blues. (Riverside EP 116)*****

NEXT to Jimmy Noone Albert Nicholas is certainly the finest exponent of the Creole style of New Orleans clarinet playing. There are two distinct styles. The piccolo style of the marching bands, exemplified in the present day work of George Lewis, and the Creole style of Noone, Nicholas, Bechet, Bigard and Omer Simeon. Dadd's added a blues style, foreign to the city of New Orleans.

Of them all I prefer that of the Creoles, with Noone standing supreme and Nicholas running him a close second.

Throughout the best part of his playing life Nicholas has worked with big bands, and thereby possibly lost some of the attentions of the purist collectors. Firstly with King Oliver in Chicago, then with Luis Russell right through the time that Armstrong led the band until 1939, when he began working with smaller bands. Since 1953 he has remained in Europe, mainly in Paris.

The excellent records he made with Mutt Carey were recently re-issued. They are among his best. And so are

Pop fans rock the Albert Hall

But were the strong-arm tactics really necessary?

THE Pop Prom at the Royal Albert Hall, London, last Sunday was a screaming success—literally screaming. And there was far more of it than I have heard anywhere else.

But were the strong-arm methods of the commissioners used to control the kids quite necessary?

The kids were excited. One or two climbed on to the stage, but surely there was no need for the commissioners to put some of them out of the Hall so that they missed the rest of the concert?

This unfortunate business marred an otherwise "sell-out" Prom—Cliff, Adam, Billy and Helen were great. And Peter Elliott turned in a very polished performance.

R.H.



Adam Faith is greeted by a fan (above). Right, another fan who would like to give him the same treatment.



DAVE SAMPSON (above) giving out. PETER ELLIOTT (right) trying to duck out.



Big smiles from Cliff Richard, Adam Faith, Jean Burman, Helen Shapiro.

'Nonsense, we are not breaking up'

Nina and Frederik deny rumour.

THE beautiful Baroness, known as Nina, was shocked by my question. Was it true that she and her husband, the Baron Frederik von Pallandt, the other half of the successful singing twosome, were going to break up the act in two years? The Baroness stepped back. "What told you that?" she asked.

It had been reported in a national newspaper.

"Absolute nonsense," she said. "We have no such plans. Why should we stop doing something that we love? There will come a time when we grow too old to sing together, but that time is far off."

Nina and Frederik have a private income and they need not work so hard. Why do they do so?

"The fact that we have a little money does not mean that we should not supplement it by working. In any case, singing is better than sitting on your seat and doing nothing."

PLAYED TO NINA

With records such as "Little Donkey" selling over a quarter-of-a-million copies and winning a Silver Disc, it certainly is better than doing nothing.

Nina and Frederik were just four years old when they began singing together. They met in 1938, in Copenhagen, where their families were close friends.

In 1956, Frederik went to Trinidad to study tropical agriculture, but learned more about calypso music. When he returned to Denmark he

played his guitar to Nina and she began to sing. That is how it started.

They made their debut at a nightclub in Denmark and got rave notices. From then on, radio, television and recording offers poured in.

The film world took notice. They made a Danish film called "The Richest Girl in the World." It went down in film history as the greatest cash-box success in Scandinavia. Hecht-Hill-Lancaster threw in a seven-year offer, but received a polite "no, thank you."

"Frederik is very interested in films," Nina told me, "but he wants to write scripts, and to produce."

How will Nina fit in with this ambition?

"A woman can be a great help to a man. I shall not be useless. I can be on the side and make comments. Always asks my opinion."

This is the third visit of Nina and Frederik here. They will appear on television, do cabaret at the Savoy Hotel, London, and make their concert tour of Britain.

They have left their three-month-old son, Nichol, at their home in Switzerland.

PETER HAMMOND

THE BRUCE WELCH COLUMN

WE QUIZ CLIFF



IT won't be long now before we are off on our Australian tour. We leave on October 14, Cliff's twenty-first birthday, and we ought to be back within a month. For future comparison I would like to put on record some of Cliff's thoughts and ambitions before the day he reaches full adulthood.

Jet, Hank, Tony and I cornered Cliff in the sitting room of our house near Blackpool and fired questions at him. This is how the session went.

HANK: "If you weren't Cliff Richard, who would you like to be?"

CLIFF: "Marlon Brando. I've always wanted to be a top-rate actor."

ME: "What happened to Harry Webb?"

CLIFF: "He still exists. I haven't changed my name legally. Do you remember when we were at the 21's coffee bar and that Derby ballroom manager wanted to book us? He didn't like my name, so we played around with others. I'd always liked Richard."

"Someone said 'Russ Clifford.' I didn't fancy that and tried 'Cliff Russard.' Then Johnny Foster said: 'How about Cliff Richard? Without the 's.' Don't you see, people will always call you Cliff Richards and we can correct them. That way they'll never forget your name."

TONY: "What do you most dislike about yourself?"

CLIFF: "The nervous habit of continually combing my hair because I think it's out of place."

JET: "You know how we feel about girls who scream during our act. Do you feel the same?"

CLIFF: "Yes, I think I do. Sometimes I wish they'd save it for the beat numbers and listen to the ballads. I think it's their way of letting off steam though, and it's also a way of showing their appreciation."

ME: "What kind of a girl do you go for?"

CLIFF: A girl who is quiet, neat and modestly dressed suits me. When I've dated a girl—and you know that's becoming all too rare these days—I have usually planned the evening. A meal and a flick. It's no good suggesting taking a girl to a dance because I don't dance. I can dive, but that ballroom dancing is not for me."

JET: "What's your ambition?"

CLIFF: "To do what Sinatra has done. He's the greatest and his technique is fabulous. But for me he's a greater actor than singer. One day I hope I can act just half as well, then I'll be ready to star in my own picture. But not yet. Furthermore . . . can I go now?"

We released Cliff from the room, and as he went we heard him muttering, "hot shot reporters. The lot of them. Just because Bruce does a column for DISC they think they're a collection of Graham Greenes."

Apologies for an error in last week's column. The name of the Dale Sisters' new Ember record is "My Sunday Baby," not "My Sunday Break" as stated.