

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 185 Week ending October 7, 1961
Every Thursday, price 6d.

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U.S. LIFT BAN ON MONRO'S LATEST SINGLE

MATT MONRO'S recording of "Gonna Build A Mountain," one of the numbers from the Anthony Newley-Leslie Brasseur show "Stop The World—I Want To Get Off," is to be released from the ban imposed on all numbers from the show in the States.

The disc will be issued there soon, though no date has yet been fixed and so it is highly probable that Matt, who is now appearing at the Round Table night club in New York, will be able to include the number in his act after all.

It was at first feared that Matt would be unable to follow up his "My Kind Of Girl" hit because of the ban. The fact that this exception has now been made will mean that he will have the field to himself.

The only consolation Matt has is that no one else can beat him to it, as all American versions are banned as well.

It has taken a considerable time and a lot of effort and disappointment for Matt to reach the top of the singing tree where he belongs.

Now that he has made it, he obviously intends to stay there. There won't be any laurel sitting or easy-going casualness on his part where his singing career is concerned.

"Gonna Build A Mountain" demonstrates this fact extremely well. The song was sent along by the publishers in the normal manner to Parlophone recording manager George Martin.

Rejected it

When it was shown to Matt, he rejected it completely. Then he visited the show, enjoyed it a lot, and began to have second thoughts about "Gonna Build A Mountain." He looked at it again, and decided to try it out as a swinger instead of in its original form of a spiritual. Even then the matter wasn't settled. It took four arrangements before Matt was satisfied with the song.

Tommy Steele at Midnight Matinee

TOMMY STEELE joins actor Sir John Gielgud and dancers Anton Dolin and John Gulpin when he appears in a special Midnight Matinee at the Coventry Theatre on Friday, November 10.

The matinee is being held in order to raise funds for the forthcoming Coventry Cathedral Festival.

Tommy will be starting in the Coventry Theatre's Birthday Show at the time and his appearance in the Midnight Matinee will include excerpts from the show with some of the cast. He will also perform individually.

Guest Of The Week in the "Walter's Hour" Light Programme set on October 11 will be Anthony Newley.

SHOCK FOR BRITAIN'S TOP INSTRUMENTAL GROUP

Drummer Meehan leaves the Shadows

TONY MEEHAN has left The Shadows. This was the surprise announcement which startled the pop music world on Monday. Meehan, 18-year-old drummer and founder-member of Cliff Richard's famous accompanying group, will now concentrate on his drumming studies and arranging activities in London.



TONY MEEHAN — With the group since they started with Cliff.

"I've been considering this move for some time," he told DISC. "Constant touring with a group gives me no chance for intensive study and other activities which I want to undertake in order to gain as wide an experience as possible as a playing drummer."

Meehan is studying drumming under the well-known tutor Max Abrams. He has also received offers of session work in London which will enable him to remain in town without the necessity of touring for a living.

"It was a hard decision to make," he added. "It would have been nice to stay with the boys and be able to follow my other activities, but you can't have your cake and eat it."

His successor in The Shadows' drum chair will be 21-year-old Brian Bennett, a personal friend of The Shadows who has played drums with Marty Wilde's Wild Cats (now The Krew Cats).

The changeover took effect from Sunday last in order that Bennett will have sufficient time to play himself in with the group before their impending tour of Australia with Cliff Richard.

Columbia A and R manager Norrie Paramor, who records The Shadows, told DISC: "Tony will be coming to see me shortly, and we will discuss plans for the future."

Meehan, whose parting from The Shadows is entirely amicable, will go on participating in Cliff Richard recordings which use a big band.



MATT MONRO—U.S. decision on "Stop The World" song should help his chances of another hit.

MATT MONRO GONNA BUILD A MOUNTAIN

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My Boomerang Won't Come Back

by CHARLIE DRAKE

on

PARLOPHONE R4824

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Music moves on, Mr. Braden!

PRIZE LETTER

I WISH to address the following remarks to Bernard Braden, having heard his bitter and most unfair attack on the intelligence of the pop record-buyer in ITV's "The Time, The Place And The Camera."

Mr. Braden, you picked on Clarence Henry as a singer completely without merit. I assume you did this because he sang "You Always Hurt The One You Love" in a modern style. Surely, you must realise that if it were not for people like Henry, Connie Francis, etc., we would not hear the oldies which you keep on about.

The music business is progressive, not stagnant. If it didn't move forward, we would still be singing "John Peel" and "Strawberry Fair" backed by a lute!—BRIAN RISDON, 11, Newcomen Road, Sheerness, Kent.

TOO GOOD?

THE news that Judy Garland has a single on release in America is good news for her fans. Am I expecting too much when I hope that if the record is issued here, it will get into the Top Ten? Or is Judy going to be another star whose material is too good for today's so-called hit parade? —MICHAEL MORGAN, 272, Edward Road, Edgbaston, Birmingham, 5.

WISE CHOICE

I THINK Billy Fury was wise to choose "Jealousy" for his current single. Too many hit recorders are trying to get their follow-ups to

resemble their hit discs. No doubt, these efforts will get into the hit parade, but how long will they last?

Billy has more than earned his Silver Disc for "Halfway To Paradise." Let us hope that one day soon he will have a gold disc to go with it.—M. VINCENT (Miss), 109, Smith Street, Nelson, Lancs.

GREAT TRIO

I READ with disgust the prize letter I written by Thomas Spence. I heartily disagree with it. "Johnny Remember Me" is a first-class record. It is different, original, unique and top of the hit parade. It combines the talents of John Leyton, arranger Charles Blackwell and recording manager Joe Meek—a great trio producing great discs.

With more like this, British records will dominate the charts instead of American.—RAYMOND SHELTON, 3, Leaves Green Crescent, Leaves Green, Keston, Kent.

MATT'S FAULT

MATT MONRO says in DISC that he is tired of the Sinatra tag. He is partly to blame owing to his tendency to sing many of Sinatra's songs. In his Tuesday radio show there are often five out of seven songs associated with "The Voice."

However, Matt has a lot of talent. He and Johnnie Spence's orchestra

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

Post Bag

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

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

provide just about the best combination of their kind in this country.—C. ELLISON, 39, St. George's Square, London, S.W.1.

MARVELLOUS

IT was really wonderful to see Johnny Mathis on TV. His performance was great. But we had to wait weeks after his return to America before we saw this tele-recording of him. And what a poor supporting cast he had!

We so often have trips on the Sunday Palladium show. Surely a spot could be found occasionally for one as great as Johnny?—SYLVIA BEEVE, 72, Ash Road, Pan Estate, Newport, Isle of Wight.

THIRD-RATE

WHAT is the matter with the Piffdown Men? After their success with their first three releases, how could they make such a tremendous mistake as to record a third-rate disc like "Gargantua"?

As we have come to associate them with the Lord Rockingham-style, surely it would have been better to stick to the "Big Noise" rather than experiment with those oh so familiar guitars.—PAT TODD, 104, Bagge Road, Gaywood, Kings Lynn, Norfolk.

S*T*A*R*T*A*L*K

SO why did we pick Trad men to spotlight the strain of one-nighters in DISC recently? No casualties among them of late. But both Michael Holliday and Harry Belafonte had to be whipped off to hospital. A swift recovery to them both.

In a way I'm sorry for Helen Shapiro. She oozes talent, must be making more money than she knows what to do with and is certainly the biggest thing that has happened to pop music since Adam Faith. But she's only 15. Or maybe I'm just jealous?

As if I didn't know... But, I wonder what the BBC will do if, and when, "Roll Over Beethoven"

by
John Wells

—currently riding in the American top hundred—is released over here?

Bound to be a big hit in England, though not guaranteed in America. Johnny Mathis's latest U.S. single, "Wasn't The Summer Short?"

Wanting work—anything will do —one-time manager Parnes' protégé Peter Wynne. And another from the same stable, Dickie Pride, not making much headway either these days.

Rumours that the McGuire Sisters were breaking up in New York recently were said to be just that—rumours. They started when Phyllis McGuire took a solo part in a short summer season tour.

Everly Brothers being sued by Wesley Rose. He complains that they broke a five year contract with him. Court has to decide that one. But I've got a complaint, too. I wish the boys would invest a few dollars each month and have regular haircuts.

Talking about world record sales in America, EMI Managing Director L. G. Wood said his calculations of sales could only be a "guesstimate." Must remember that word.



ELVIS PRESLEY with Joan Blackman in a scene from his next film to be released here (probably in November), "Blue Hawaii."

Can't help feeling it would have made life easier if Matt Monro had changed the spelling of his surname before "Portrait Of My Love." British Press vary it from Monro to adding a final "e." We've sorted it out, but now our U.S. counterparts are having the same problem.

TUESDAY WELD

wants to film a musical. That's just about the ambition of every film and pop star at the moment. Appears that Tuesday has been having singing and dancing lessons since she was a child and is well qualified.

To give Charlie Drake an authentic, aboriginal, real down Australian sound for his new Parlophone disc, "My Boomerang Won't Come Back," EMI Records designed an instrument that they've called a "Flapperjane."

Singers get younger and younger, some of them even make me feel like an old man, but how about

this? A manager in Sweden, who looks after one of his country's leading rock groups, is only 16. He's Jan Olofsson. Ever felt you're in the wrong job?

Personally, I'd like Garry Mills' new disc, "Bless You," to be a hit. He's a fine performer.

Sonny Curtis, who wrote The Crickets' "A Sweet Love," is due for demob from the U.S. army next May.

Best wishes to Mark Wynter, now on his second round the world trip. On November 14 he takes a film test in Hollywood, and I'd certainly like to see him carry it off.

One of Gene Pitney's hobbies... taxidermy.

Buzz Clifford wrote his first song when he was only nine years old, which could explain the baby talk.

Just in case you're interested in Elvis Presley (and who isn't?), American fan magazine "Dig" presented one of its readers, Judy Gilbert, with the uniform Elvis wore in the film, "G.I. Blues."

TED HEATH

and his music

CHARMAINE CHA CHA



45-F 11302 45 rpm record

Russ Conway vocal disc is still on

writes
BRIAN GIBSON



RUSS CONWAY is a man with a problem—how to find time to cut the long-awaited vocal disc which he promised his fans some months ago.

"Believe me," said Russ on his return from a short holiday in Spain, "lack of time is the only reason we haven't done it. After all, I've had a very busy year and this holiday was much needed, I can tell you."

Norman Newell, EMI A and R manager, first broke the news of Russ' vocal debut to DISC after he had been besieged by Conway fans demanding it. Said Russ this week: "I'm not branching out into singing because I feel that I can sing as well as anyone else. I'm doing it because I enjoy singing."

"I sing in the same way that I play the piano—by feeling and by instinct and I definitely want to make a vocal."

Would it be a Russ Conway composition I asked, bearing in mind that Russ had a considerable hand in the Dorothy Squires hit, "Say It With Flowers"?

"Could be," replied Russ. "But it will definitely be a ballad, possibly two which will be put out on an EP rather than on a single. That way we won't be accused of flooding the market!"

As far as the hit parade is concerned, Russ has been absent from that for some months but he said: "One can't expect to be top of the charts all the time and for my part I feel I've had a very good run."

One-nighters

"I've reached the stage now where I don't feel dependent on a hit to keep me in the limelight."

At the moment Russ is on a series of one-night stands which makes a change for the pianist who usually stays in one spot for some time.

"One-nighters aren't too bad," he said, "and anyway, if you're in one place for a season you often wish you were on the road. At Christmas I'll be overseas entertaining the boys at troop bases."

And the future?
"At the moment," said Russ, "I'm trying to consolidate my success on stage in my act, because I feel that's where my future lies. Negotiations are also under way for me to do some acting but I can't say much yet."

"But even if I do take it up, it won't mean the end of my vocal or piano career."

says Cleo Laine

WHEN I met Cleo Laine in her dressing room at the London Palladium, where she was appearing on Val Parnell's Sunday Show, she was smiling all the time. She has been smiling constantly ever since "You'll Answer To Me" entered the charts.

"It's wonderful, isn't it?" she beamed. "One week I'm singing at Sadler's Wells and the next I have a number in the Top Twenty."

Was Cleo's recording of a hit by design or by accident?

"By design I suppose. My A and R man, Jack Baverstock, suggested that I should record the number and I think that he felt it would be a Top Twenty shot. I hope that every number that I record will get in."

To sing a pop number is a new departure for jazz woman Cleo. Is this just a one-shot or will she continue to sing numbers designed for the hit parade?

"I haven't really thought of 'You'll Answer To Me' as anything different. Of course, it isn't likely to be a standard. But then numbers such as 'Small Hotel' were pop songs in their day. Any number, if it is good enough, can be sung by a jazz singer or played by a jazz musician."

"I would never sing anything that I didn't like and I know that I couldn't sing ballads."

Did she have to adapt herself at

all in order to sing a pop number?

"I didn't adapt myself, but I did alter the melody a little in the second half of the number."

"I feel that anybody who knew about jazz and knew nothing about me could listen to 'You'll Answer To Me' and know that I had been influenced by jazz."

"I'll have a go at anything," she went on, "providing I feel that it is within my capabilities. I enjoyed singing in 'Seven Deadly Sins' at Edinburgh and at Sadler's Wells."

One of the directors of Sadler's Wells paid me what I think is one of the nicest compliments I have ever received. He said that now he would tell some of his opera stars that you can be heard at Sadler's Wells. Evidently many operatic stars had complained that the people in the 'gods' couldn't hear them."

Now that Cleo was a current hit parade artist would her record company be putting out an LP?

"Fontana haven't said anything about it. But I'm on an LP called 'The Showstoppers'. I sing three numbers—'I Could Have Danced All Night', 'How Are Things In Glocca Morra' and 'Baubles, Bangles and Beads.'"

PETER HAMMOND

I'LL AIM AT THE CHART EVERY TIME

When I met Cleo Laine in her dressing room at the London Palladium, where she was appearing on Val Parnell's Sunday Show, she was smiling all the time. She has been smiling constantly ever since "You'll Answer To Me" entered the charts. "It's wonderful, isn't it?" she beamed. "One week I'm singing at Sadler's Wells and the next I have a number in the Top Twenty." Was Cleo's recording of a hit by design or by accident? "By design I suppose. My A and R man, Jack Baverstock, suggested that I should record the number and I think that he felt it would be a Top Twenty shot. I hope that every number that I record will get in." To sing a pop number is a new departure for jazz woman Cleo. Is this just a one-shot or will she continue to sing numbers designed for the hit parade? "I haven't really thought of 'You'll Answer To Me' as anything different. Of course, it isn't likely to be a standard. But then numbers such as 'Small Hotel' were pop songs in their day. Any number, if it is good enough, can be sung by a jazz singer or played by a jazz musician." "I would never sing anything that I didn't like and I know that I couldn't sing ballads." Did she have to adapt herself at

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 30).

Last This Week	This Week	Title	Artist
1	1	Take Good Care Of My Baby	Bobby Vee
2	2	The Mountain's High	Dick and Dee Dee
3	3	Michael	The Highwaymen
4	4	Cryin'	Roy Orbison
5	5	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan
6	6	Little Sister	Elvis Presley
7	7	Who Put The Bomp	Barry Mann
8	8	My True Story	The Jive Five
9	9	Without You	Johnny Tillotson
10	10	His Latest Flame	Elvis Presley
11	11	One Track Mind	Bobby Lewis
12	12	Mexico	Bob Moore

Last This Week	This Week	Title	Artist
13	13	Hit The Road, Jack	Ray Charles
14	14	Bristol Stomp	The Dovells
15	15	When We Get Married	Dream Lovers
16	16	You Must Have Been A Beautiful Baby	Bobby Darin
17	17	More Money For You and Me	The Four Preps
18	18	It's Gonna Work Out Fine	Ike & Tina Turner
19	19	Big Pole Wind	Pat Boone
20	20	Let Me Belong To You	Brian Hyland

ONES TO WATCH

Bless You	Tony Orlando
This Time	Troy Shondell

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending September 30, 1961

Highwaymen take over from John Leyton

Last Week	This Week	Title	Artist	Label
3	1	Michael	The Highwaymen	HMV
2	2	Kon-Tiki	The Shadows	Columbia
1	3	Johnny Remember Me	John Leyton	Top Rank
5	4	Jealousy	Billy Fury	Decca
14	5	Walking Back To Happiness	Helen Shapiro	Columbia
7	6	Get Lost	Eden Kane	Decca
6	7	Wild In The Country	Elvis Presley	RCA
11	8	Together	Connie Francis	MGM
12	9	You'll Answer To Me	Cleo Laine	Fontana
—	10	Wild Wind	John Leyton	Top Rank
9	11	Hats Off To Larry	Del Shannon	London
4	12	You Don't Know	Helen Shapiro	Columbia
8	13	Reach For The Stars	Shirley Bassey	Columbia
20	14	Sucu Sucu	Laurie Johnson	Pye
10	15	Michael Row The Boat	Lonnie Donegan	Pye
17	16	Granada	Frank Sinatra	Reprise
—	17	Muskat	Everly Brothers	Warner Bros
15	18	Ain't Gonna Wash For A Week	Brook Brothers	Pye
16	19	That's My Home	Acker Bilk	Columbia
19	20	Sea Of Heartbreak	Don Gibson	RCA

ONES TO WATCH

Boomerang	Charlie Drake
Caravan	Duane Eddy

ANOTHER BIG HIT FOR...

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Bassey: I'm going to do more work over here

Let's Dig A Little Deeper
The TEMPERANCE SEVEN

We're not trying to start a craze for the twenties

TO get the lowdown on The Temperance Seven I phoned Brian Innes. He is the deft, devil-may-care drummer. But he was reluctant to speak for the group, on the grounds that it has no leader. He gave way only when I pointed out that trying to interview all the Seven's nine members at once would probably drive me crazy. So we met, a couple of days later, in a Soho pub.

"I said, 'You were in at the birth, I believe?'"
"Correct! It was Christmas Eve, 1955. I was in my Chelsea flat—with 90-odd other people. Two chaps came knocking at the window. They announced they wanted to start a band."

"I'd had a couple of years playing in pick-up jazz groups—so I called out that I was interested. We roped



BRIAN INNES—We may be playing pop in a few years' time.

in a few others—and the first rehearsal of The Temperance Seven took place on Boxing Day. Our first date was the New Year party of the Hampstead Musical Society!

"That was the start of five years' hard going. We wore old clothes. Our instruments were held together with rubber bands, cello tape and nail varnish. We all played very badly."

"How and why," I asked, "did this twenties business come into things?"

"We were jazz addicts. We collected vintage, junk-shop discs. Our total reached hundreds. Somehow, quite a few tunes from the twenties got roped in. Some of these were more subtle than the old jazz standards. We decided that playing them would be more of a challenge."

"No, we're not trying to start a craze for music of the twenties. In fact, I doubt if we're trying to do anything—except develop ideas."

"You know how white jazz moved away from the original form—with scored passages coming more and more into things? Our group has gone through a similar development. We may be playing pop 15 years from now—possibly sooner!"

"I hear the group are fairly long-haired."

"We are rather heavily educated," said Brian with a grin of apology. "Most of us earn our living in art. We are jazz types rather than show-biz types. I believe one or two members have even been heard to remark that showbiz is a dirty word."

"On stage, we strive for a quiet dignity. If anyone starts using showmanship, we try to sober him down—to stop him embarrassing the others."

"We are told," I said, "you first gained notice in the disc world by backing Peter Sellers on 'Ukulele Lady.' How did that job come your way?"

"Through John Brownell, the BBC producer. We had auditioned for him. Having produced the Goon shows, he knew George Martin—Parlophone recording manager—who had put the Goons on disc, John

played a tape of our audition to George—and we were in."

"Then," I suggested, "disc fame with 'Crazy' soon followed."

"Not just like that! We carried on for months, getting a growing fan-following through broadcasts and stage shows before George Martin felt it was time for our first disc."

"That session! For a start, Alan Swainston Cooper insisted the piano was sharp. Everyone said it wasn't—and that his clarinet needed fixing. So he took it to pieces, cleaned out a lot of fluff, put it together again—and still it wasn't right. Then he took it apart once more, put the pieces in hot water and said they'd have to soak."

"Studio time was going by. George Martin looked greyer every minute. It was nearly two hours before Alan's clarinet was fixed—and we hadn't recorded a note."

"George said, 'Do something to warm up.' Someone suggested 'Crazy'—and off we went."

"But that wasn't one of the numbers intended for the disc. We had planned to tape several, with 'Vo De-Do-Do Blues' the likely top side. But when George heard 'Crazy' played back, he said at once that this was the number."

Dick Tatham

HOLLYWOOD INTERESTED

NO! Shirley Bassey, the girl who has scored the greatest success of any British artist ever to play America, will NOT settle there permanently.

The rumours started at home after her rave notices when she opened two weeks ago in cabaret at New York's lush Persian Room night spot.

She had, it appeared, New York at her feet. With that money, that climate, those cities, who would not want to stay?

Shirley, for one.
Why? She revealed to me the other day, speaking on the phone from the Hotel Plaza, Suite 1170 overlooking Central Park, that the climate was



John Wells talks to SHIRLEY BASSEY in New York

affecting her voice, and she couldn't stay in New York too long at one time.

"It's the air conditioning," said Shirley. "I can't stand it. I just could not work here for very long... the weather is making my tonsils grow again!"

No joking. Shirley is having trouble with her voice, she has already had to miss one night's performance. And she tells me the doctors are insisting that her tonsils have started growing.

But, air conditioning apart, Shirley is having a fabulous time. She has already been offered dates in Reno and is hoping to appear in Chicago. "I have a sister living only sixty miles away who has never heard me sing. I would like her to be able to come and see me," said Shirley. "I shall certainly be working more in America in the future."

"American audiences? No, I don't really think they are any different. They are the same the world over. One or two customers who have had one too many to drink, but you get that everywhere."

"The orchestra that is backing me at the Persian Room is wonderful. The place is small, only holds about 270, I think, and we really get the place swinging."

"The most popular number is 'Every Time We Say Goodbye'... and I sing that to just a piano accompaniment. You can almost hear a pin drop. It's the contrast I suppose."

Shirley told me she is not having much spare time. "I don't seem to do much except work and rest. I am missing my husband terribly, and when he was over here with me we did have one or two outings before my season here started."

"Managed to see 'Camelot.' I thought the costumes, music and scenery were wonderful but I can't say the story was for me. I also got over to Birdland one evening and saw Basie."

"That's when we got talking and decided we would both like to make an LP with each other. Nothing is fixed but I'd love to do it."

Big plans

There are other big plans afoot, too. Sammy Davis sent the head of Paramount pictures a telegram when Shirley opened in the Persian Room saying, in effect, "See this girl, she is one of the greatest."

After he had caught her act, back went the reply. "That is the greatest understatement of the year."

If Paramount have the right film planned there could well be offers from Hollywood coming Shirley's way. She would jump at the chance. "They are very interested," she said. "And I would love to make a film there."

Shirley is obviously enjoying New York. But anything special? "The food, for one thing," she told me. "Even if you go down the road into the smallest hamburger place everything is so spotlessly clean. And what variety. I'm having a wonderful time trying them all out."



SHIRLEY BASSEY—"I can't stand that air conditioning" (DISC Pic)

"I have just flipped over pickled corn on the cob. It's delicious."

When I spoke to Shirley it was in the early hours of the morning, British time, and pouring with rain. In New York the evening was just beginning and it was baking hot. "Actually," said Shirley, "it is funny you called this evening, a slight breeze has blown up and I have been able to turn the air conditioning off. It's lovely to breathe fresh air again."

CONVICTS TURN OUT A POP ALBUM

SOUTHERN prisons have always provided a rich source of material for folk and blues albums, and now the prison inmates are beginning to move into the pop field. A comedy album has just been recorded live in a southern Michigan prison with JACKIE KANNON—it's called "Pros From The Cons." It's a double fold LP and is issued on Roulette. All inmates taking part received \$100 each, with the remainder of the royalties going to the prison fund.



Henri Rene has arranged, and is presently conducting, the orchestra for the up-dated Broadway version of Gilbert and Sullivan's "The Pirates Of Penzance," which, incidentally, received rave notices.

On Frank Sinatra's latest release on Reprise—two oldies, "I'll Be Seeing You" and "The One I Love," Sy Oliver handles the

Cable from AMERICA

backings for the first time, with tremendous results.

Judy Garland is reported to have taken up permanent residence in New York City, and her latest LP "At Carnegie Hall," has most certainly taken up a permanent position in the LP hit charts.

Johnny Mathis is to make a rare TV appearance on the Ed Sullivan Show in November. The reason for Johnny's thrifty appearances is that he contends TV definitely affects the box office for his live shows.

Benny Goodman and his band have been invited to play at a State dinner in the White House... which all goes to show the Good-

JUDY GARLAND to live in New York for good?

man style has suddenly come alive again.

Pearl Bailey must surely have the best sense of humour in the business. When recently buying a pair of shoes, the salesman, trying to be complimentary, said: "They make your feet look petite," to which Pearl answered, "Honey, you ain't never seen a petite nine in all your born days."

Brenda Lee has just resumed her High School education in Nashville, and it looks as if her

Cable from AMERICA

latest Decca release, "Anybody But Me," is going to equal the sales of "I'm Sorry."

Bob (Button Down Mind) Newhart's LP material will soon be heard throughout the world in foreign languages. He has just given permission to have his material re-recorded by foreign comies, for which he will receive a royalty. First issues are to be in Swedish, German and Spanish.

At Frankie Avalon's 21st Birthday party, which was held at New York Harwyn Club, the last of the red-hot mommas, Sophie Tucker, joined Frankie and Chubby Checker in a hot version of Italian in preparation for his next movie to be made in Italy.

The original film sound-track of "West Side Story" will this month be released on Columbia.

Well-known gospel singer, Wally Fowler, wrote "May The Lord Bless You Real Good," a tune featured in the new movie, "ADA," which stars Dean Martin and Susan Hayward.

It looks as if Frankie Avalon will get the highly coveted part of Billy The Kid in the forthcoming film epic of "How The West Was Won."

Sarah Vaughan postponed her scheduled operation to appear at New York's Palace Theatre this past week-end.

The Kingston Trio made their first stage appearance last week at Sacramento Auditorium with newcomer John Stewart, who recently replaced Dave Guard. They were, as always, a tremendous success.

Robert Preston, who was a smash success in the original Broadway version of "The Music Man," is shortly to appear in a new musical based on the life of the famed Mexican bandit Pancho Villa. The show will be called "We Take The Town."

Ferrante and Teicher, whose United Artists records have sold in millions over the past year, have been selected as the "Outstanding New Artists In Recorded Sound" by the High Fidelity Institute, and are to be awarded with specially engraved silver bowls.

Thelma Carpenter has just recorded the beautiful theme song from the forthcoming movie "Back Street" on Coral. This will make the third re-make of this film classic.

THIS WEEK'S

EMI

HITS

MIKE BERRY
with The Outlaws

Tribute to Buddy Holly

H.M.V. 45-POP912

CAROL DEENE

Sad movies

(Make me cry)

H.M.V. 45-POP922

DUANE EDDY

Caravan

PARLOPHONE 45-R425

IVORY JOE HUNTER

I'm hooked

CAPITOL 45-CL1320

DANNY JORDAN

Jeannie

MERCURY 45-AMT159

THE MOONTREKKERS

Night of the Vampire

PARLOPHONE 45-R414

MALCOLM VAUGHAN

The wedding

H.M.V. 45-POP923

CONWAY TWITTY

It's drivin' me wild

45-MGM1137

* THIS WEEK'S STAR SINGLE



John Leyton
WILD WIND

TOP RANK JAR585

THIS COULD MEAN A NEW POP TV SHOW

and a chance for YOU



says

JACK GOOD

IN response to thousands of insistent requests from my fan I am at last getting down to some serious work for a television project. Yes, Mum, you are right. I see it all now. I ought to go out and do an honest day's work.

Mind you, it's not easy... every day I go in, "sign on," and ask if they have anything for a rock and roll television producer, but they just thumb their way through their grubby files, and shake their heads.

Still, I never let it get me down. Hope springs eternal. I mean it took Billy Fury long enough, didn't it? And this time I have an idea that I really think is quite fair.

Anyway, we are going to give it a try. If it's no good you won't hear another word about it from me. Lots of other people will be very ready to give you a blow-by-blow account of the disaster, however, so you won't be missing the fun.

If the idea works out, though, I shall be yapping about it morning, noon and night... and be my old intolerable self again.

All this is working up to a request I have to make in connection with a feature of this projected programme.

If anybody would like to have a go at singing on telly, they should make a tape of themselves singing a song lasting no more than two minutes, recorded at 33, and send it with their name and address and a stamped envelope for return to Jack Good, 4, Golden Square, London, W.1.

Send no accompanying letter, no photo, just the tape, name and address and return envelope. You must understand that the

chances of anything coming of it are slim. But if you are willing to have a go, we'll be pleased to hear you. One thing I do promise is to hear all the tapes personally.

LET'S have a brief glance at two gents who overnight have become two of Britain's most successful songwriters. First of all there is Mike Hawker.

Mike is a charming, quietly-spoken, soberly dressed young man whom I first met in the Larry Parnes' offices in Oxford Street. Mike was assigned to help me rustle together the "Rock

'n' Trad' shows in between doing odd stunts at the switchboard.

Meanwhile in another office, Larry Parnes would be pacing up and down, trying to find some good material for his music publishing company to publish and his artists to record. Did he but know it, the young man at the board was destined to collaborate in writing all of the Helen Shapiro hits.

Now Mike has become a manager in his own right. And one of his first signings was a Parnes discovery who had been released from the Parnes office.

Larry had called him Johnny Goode. The name wasn't a lucky one, so now he has become Tony Allen, and he has a brand new, and very good release on Fontana called "When Love Comes To Call" (lyrics by Mike Hawker—of course). This boy could be big.

The other songwriter is Geoffrey Goddard, who has written both "Johnny Remember Me" and "Wild Wind." Can't be bad, eh?

Geoffrey appears as an artist in his own right under the exotic name of Anton Hollywood. Anton plays the piano—thrashes would be a more accurate description.

You know how, halfway through both "Johnny Remember Me" and "Wild Wind" the piano comes galloping in as if some rock-crazed virtuoso had just escaped from his cell and broken into the session? Well, that, my friends, is Anton Hollywood.

Hollywood has been tested more than once for an instrumental disc of his own. All to no avail. You see, whenever he attacks the piano, he beats time by stamping his right foot on the ground, and from the back of his throat comes an uncanny grumbling growling wailing sound.

When he was asked to play without either stamping or growling, he found he couldn't. So they can't make the record.

Along the Alley

News from the Street of Music

"SLEEPERS"—those unpredictable discs which hit the market in a blaze of obscurity and slowly build up to hefty sales—are something which music publishers find heartening and rewarding.

Len Taylor and Roy Pitt at Filmusic have one which has been sleeping healthily for some time now. It's JOSH MACRAE'S Pye rendition of Tony Hatch's catchy little ditty, "Messin' About On The River."

Requests for it are cropping up everywhere and have been for quite some time," said Len. "Housewives' Choice," "Children's Favourites" and several TV programmes, too."

The interest in the Macrae disc probably will not add up to a chart rating in any one week, but over a period of time the results should be very good. Good enough so far to have encouraged Filmusic to publish sheet copies of the song, anyway.

Roy Pitt has started at Filmusic simultaneously with the start of the big-selling HELEN SHAPIRO "Walkin' Back To Happiness" on Columbia. This Filmusic song, featured in Helen's "Look At Life" film featurette, stands a very good chance of winning another Silver Disc for this East London schoolgirl.

Roy is also having a go with a

swinging DENNIS LOTIS item called "She'll Have To Go" on Columbia, plus some of that trad jazz by ALEX WELSH for the same label—in the shape of "Tansy." In the same idiom next week Filmusic have "In The Denhouse" coming out on HMV played by DICK CHARLES-WORTH and his outfit, who will also be heard performing it behind the credit titles of the film with the same name.

ROGER WELSH of the Marlva Music Office is looking after songwriter Clive Westlake's penning for that firm called "A Girl For Every Day," which MARK WYNTER has recorded for Decca.

Bond Street Music, Marlva's subsidiary, has a trio of songs on the go at present, aided and abetted by Ron. There's "They Called It Love" by CHRIS DOPS on Fontana; "How's My Chicks?" by THE HUNTERS on the same label; and "Jumbo's Jump" by MAX HARRIS, also Fontana.

Clive Westlake was in the office when I called, and yelled after me that Jack Fishman collaborated with him on "A Girl For Every Day," and please would I be sure to mention that. Here you are then, dad.

N.H.



EMI Records Ltd. EMI House
20 Manchester Square London W.1

'PASADENA' FOR ISSUE IN STATES

WARWICK RECORDS in America, the label that boosted Matt Monro's "My Kind Of Girl" into their hit parade, is to issue The Temperance Seven's version of "Pasadena." There is the possibility of another single and an LP to follow.

Meanwhile the band has a new Parlophone disc released in Britain, their first since June. Titles are "Hard Hearted Hannah" and "Chili Bom Bom," both taken from their first LP, "The Temperance Seven 1961" released this month.

Singer for Delaney

AMERICAN singer and dancer Herbie Goins arrived in London this week to join the Eric Delaney Band for their winter tour of one-night stands. He will be featured in duets with Eric Delaney's singer, Elaine Mansfield.

Goins opened at the Coventry Theatre last Tuesday and Wednesday and is at the Savoy Ballroom, Southsea with Delaney tomorrow (Friday), followed by Exeter's University dance on October 7 and the Haymarket Theatre, Basingstoke, on October 8.

Galliards with Helen

THE folk singing group known as The Galliards, comprising Jimmie MacGregor, Robin Hall, Leon Rosselson and Shirley Bland, appear in the concert headlined by Helen Shapiro at the Essoldo, Brighton, this Saturday.

Rebels to tour Scotland

THE Rebel Rousers beat group have a Scottish tour of one-nighters lined up for next week. They will be appearing in Glasgow (Monday), Thurso (Wednesday), Inverness (Thursday), Wick (Friday) and Slagin (Saturday).

Sinatra film—no Frank

FRANK SINATRA'S film production company, Essex Productions, is to release their rocket age drama "X-15" shortly. Sinatra does not appear in the film.

BBC to screen Crosby show

BBC TV is screening an edition of "The Bing Crosby Show" next Monday evening (October 9). Originally shown in America last March, the programme will feature as Bing's guests dancer Carol Lawrence, a new singer Aldo Monaco, whom Bing discovered in a Rome night club, and Nelson Riddle and his orchestra.

Special guest of the show will be veteran French entertainer Maurice Chevalier.

Chester at Laurie Club

PETE CHESTER and his group are now appearing every Sunday afternoon at the Cy Laurie Club, playing a session of rhythm and blues.

They also have a busy schedule of one-nighters including regular ones at Rawmarsh, where Chester is handling the promotions.

He and his father, comedian Charlie Chester, are currently searching for suitable material to record duets for the Pye label.

Robb Storme—TV date

DECCA singer Robb Storme has a date in A-R TV's late afternoon show "Tuesday Rendezvous" on Tuesday next.

He will be starring in "Thank Your Lucky Stars" on October 28, and has a Light Programme "Easy Beat" date on October 29.

Welsh plays Switzerland

THE Alex Welsh jazz band flew to Switzerland on Tuesday to start their second tour of that country. They have dates at Schaffhausen, Basle, Zurich, Lausanne and Lucerne.

The band returns on October 17 for the recording of a new overseas programme devoted to trad.

Lonnie sets world record for Golden Discs



LONNIE DONEGAN achieves a world record next Monday (October 9) at Shepperton Studios when he will receive **TWO** gold discs simultaneously. They mark sales in excess of a million each for his records of "Rock Island Line" and "Does Your Chewing Gum Lose Its Flavour On The Bedpost Overnight?"

The presentations will be made by Bing Crosby, currently filming "The Road To Hongkong" at Shepperton.

"Rock Island Line" was recorded for Decca ten years ago when Donegan was banjoist with the Chris Barber jazz band. It appeared initially in a Barber LP on Decca, and subsequently was released as a single, proving to be a million-seller smash hit.

A gold disc was never presented to Donegan partly because he had left both the Barber band and the Decca label by that time. Pye approached Decca recently to inquire about the matter, and Decca agreed to manufacture the gold disc for presentation at Shepperton on Monday.

Another British gold disc achievement will be marked on October 14 when The Allison's receive their award for over a million sales throughout the world of their first single "Are You Sure?"

The presentation will take place in the ITV programme "Thank Your Lucky Stars."

Scottish singer **ANDY STEWART** flew in to London Airport on Friday from his holiday in Majorca, recorded a number of sides at EMI's studios on Saturday, and the same evening flew to Australia for an eight-day tour.

Denver plugs 'Mexicali Rose'

KARL DENVER, accompanied by the Trio, will sing his highly original version of "Mexicali Rose" on ABC TV's "Thank Your Lucky Stars" on Saturday, October 7. He may also sing it on the BBC Light Programme in "Easy Beat" on November 19 and December 10.

"I've always liked the sentiment in the song," says Karl, ever since I heard Gene Autry sing it on a TV programme in Galveston, Texas, about six years ago.

Karl was also appearing in that programme and has wanted to record the number ever since.

Mackintosh series

KEN MACKINTOSH and his orchestra return to radio on November 7 to begin a weekly series called "Mack Is Back." Featured with the band will be singers Shirley Western, Kenny Bardell, Terry Gray and The Mackpies.

This is the beginning of a series which will spotlight a top-name pop band each month.

KEN DODD—FIRST EP

KEN DODD'S first EP, "Love Is Like A Violin," is released this month by Decca. The numbers are the title song, "Dream That I Love You," "Jealous You," "Once In Every Lifetime," "Treasure In My Heart" and "Just For A While."

Vernons wax U.S. song

THREE of The Vernons Girls have recorded an American song for Parlophone entitled "Let's Get Together." They will be seen performing it in ITV's "Thank Your Lucky Stars" on October 14.

'Workshop' stars Harriott

BBC radio's Network Three will present a "Jazz Workshop" in their "Jazz Session" programme on October 18. The featured group will be the Joe Harriott Quintet, and Johnny Dankworth will compere the show.

TREND WINNER

Winner of the recent contest in which we asked our readers to give their idea of future trends in the world of pop records is **Mr. E. G. Stonestreet, 2, Manners Corner, Manners Way, Prittlewell, Essex.**

Lenzie Felix on 'Tavern'

THE Light Programme's "Trad Tavern" will feature Lenzie Felix and George Chisholm as guests on October 14 and 21 respectively. The same wavelenght's "Jazz Club" will be visited by Sonny Terry and Brownie McGhee on October 19.

Guest spot for Boswell

GUEST stars in "The Jimmy Logan Show" on BBC TV on October 14 will be Eye Boswell, Richard Hearne and Scottish singer Alistair McHarg.



Valance to cut new side by top writer

RICKY VALANCE records his next single for Columbia today (Thursday). The titles are still secret, but the top side has been composed by John Schroeder, writer of the Helen Shapiro hits, in collaboration this time with Lorna Muse, office manager Peter Pavey.

Next Monday Valance stars in a BBC General Overseas Service show entitled "Song Shop." Future one-nighters include Barry St. Edmunds (October 14), Imperial Ballroom, Waltham Cross (October 17), Baths Hall, Rawmarsh (21), Drill Hall, Alfreton (27) and the Drill Hall, Grantham (28).

The Avons in cabaret

THE AVONS begin a week's cabaret engagement at the Embassy Club in London, next Monday. They broadcast in "Worker's Playtime" on Tuesday, and in "Saturday Club" on October 21.

Shane Fenton on 'Stars'

SHANE FENTON and the Fentones appear on "Thank Your Lucky Stars" on Saturday (October 7) and Helen Shapiro will introduce them. On the same morning Shane has his fifth BBC "Saturday Club" date, and he and the group also have a Scottish Television date scheduled for this month.

POP STARS PICK THEIR CHRISTMAS CARDS

ROY CASTLE, VERA LYNN and **ADAM FAITH** have got their Christmas cards in good time this year—from the Spastics Society. Seen with them at the new headquarters of the National Spastics Society in London is one of the many spastic workers. (DISC Pic)

HURRY!

Grab your chance for stardom

The trio of **Lenzie Harrison**, bass, **Ray Barclay**, pianist, and **Laurie Morgan**, drums, backs the contestants at the Centre Of Sound.

AUDITIONS for the great new talent contest which DISC is organising in connection with the Centre of Sound in London have started. Already the scores of applications received have produced a waiting list, so if you want to take part—hurry! Auditions are being held every Saturday and all you have to do is 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.

NEW RELEASES

Karl Denver Mexicali rose 45-F 11306 Decca

Jess Conrad Every breath I take 45-F 11304 Decca

Hayley Mills Let's get together from 'The Parent Trap' 45-F 21306 Decca

This time Troy Shondell 45-HLG 9432 London

I understand The G-Clefs 45-HLU 9433 London

The astronaut Jose Jimenez 45-HLR 9434 London

Ray Charles I wonder who 45-HLE 9435 -GPM- ATLANTIC

Tammy tell me true Sandra Dee 45-05086 Brunswick

RICKY NELSON

Hello Mary Lou 45-HLP 9047 London

WEIRD BEARD

GINDY MALONE 45-RCA-1254 RCA

FRANK CHACKSFIELD

and his orchestra

Theme from 'King of Kings' 45-F 11303 Decca

I've got to go on exploring

says TONY NEWLEY

IS being different just a gimmick? In the case of Anthony Newley the answer is definitely no. And yet Tony is constantly being referred to as "off-beat" or "way out."

"I don't like to be called off-beat," Tony told me. "Some people say that I'm way out, but I feel that they are little people if they can say that of anybody. I think that it is necessary to look for new things."

Tony has been searching for something new for years. Two years ago he bought back his contract to the film industry, and he paid a high price for it.

"I want to feel free to do things that I feel I should do," was the only comment he made at the time.

New look

Slowly something started to emerge from Tony's searching mind. His TV spectaculars took on a new mantle. Here was an artist who was experimenting with new ideas in entertainment.

Then finally Gurney Slade appeared. It wasn't the popular success that Newley had hoped for.

Then the Little Chap took the place of Slade and "Stop The World—I Want To Get Off" came into being.

Now, Tony has discovered something that the public wants.

Tony Newley is no longer labelled off-beat. But people are still searching for some suitable label to pin on him.

"I haven't got a gimmick," he told me. "I am just looking for something different in

a world where entertainers can become drab.

"Too many entertainers are climbing on someone else's band wagon. I'm looking for something new. Call it exploration.

"The whole of the entertainment industry is wide open for adventurers. Wonderful and fantastic things can be done. There are wide avenues to be explored.

"The public today is so intelligent. They are ready to grab at something different. It's like rock 'n' roll—it may not be marvellous but it became successful because it had a voice of its own, something personal.

Different

"That something different has only to be grabbed by a few and then everybody jumps on to the bandwagon. If Gurney Slade had been snapped up by a section of the public then everybody would have been on the Slade wagon.

"One day I might stumble on something really fabulous, until then I have to go on looking—go on exploring."

Tony Newley hasn't got a gimmick, so let's stop trying to label him. Let us accept that he is a versatile entertainer who is potentially full of many surprises. And if his adventurous spirit produces more, and varied, entertain-



ments such as "Stop The World," then we should be thankful.

Newley wants to stop the world all right. But not to get off!

Peter Hammond

Top stars on 'Ace of Hearts'

TWELVE LPs by such stars as Bing Crosby, Buddy Holly, Louis Armstrong and Peggy Lee are released by Decca this month on their new cheap series called "Ace of Hearts." All the albums are drawn from the vast library of hit LPs in the American Decca catalogue. The complete list is:

Bing Crosby—"Old Masters—Vol. 1," "The Ink Spots—"The Best Of The Ink Spots," "Buddy Holly—"That'll Be The Day," "Danny Kaye—"Danny At The Palace," "Peggy Lee—"Black Coffee," "Carmen Cavallaro—"Dancing In The Dark," "Louis Armstrong—"Jazz Classics," "The Vagabond King" and "The Student Prince" (all star cast), "Victor Young—"After Dinner Music," "Lenny Dee—"Hi-Dee-Fi," "Judy Garland—"Greatest Performances," and the original sound-track recording from "The Glenn Miller Story."

Jess's premiere

QUEEN'S GUARD, the film featuring Jess Conrad, opens in London at the Carlton, Haymarket, on October 12. General release date is fixed for October 23.

Decca have not yet decided whether "Susanne," the song Jess sings in the film, will be released by them.

Lightfoot Xmas TV spot

TERRY LIGHTFOOT will tele-record from Mossborough Hall Farm, St. Helens, Lancs., on December 18 for a programme to be transmitted on Christmas Eve in ABC's "Christmas On The Other Man's Farm."

Tony Hatch—new single

TONY HATCH and The Piccadilly Strings are featured in a forthcoming single release on Pye's Piccadilly label playing two ITV series themes, "Sir Francis Drake" and "Our House."



HELEN SHAPIRO is given a birthday kiss—she was 15 on Thursday—by Dorothy Squires at a party held in her honour at the Talk of the Town in London last week. (DISC Pic)

Chris Barber will record 'Trad Tavern' title tune

CHRIS BARBER and his jazz band returned from Germany in time for their resident spot in the Light Programme's "Trad Tavern" last Saturday after three successful concerts at Freiburg, Uhm and Stuttgart.

The band resumes its resident trad spot at the Marquee Club, Oxford Street, on Wednesdays, and will also be appearing next week at the Guild Hall, Cambridge (Sunday), the Lea Cliff Hall, Folkestone (Monday), and the Town Hall, Cheltenham (Tuesday).

Barber composed the signature theme of the "Trad Tavern" series, and the band will be recording it soon for Denis Preston's organisation for probable release on the Columbia label.

Meanwhile Pye Jazz are issuing another single by the Barber band which couples "Marioca" with "My Old Kentucky Home."

Tito Gobbi in ATV spot

WELL - KNOWN Italian operatic singer Tito Gobbi undertakes his first engagement for ATV when he heads the bill of their "All Kinds Of Music" show on October 24.

Other artists appearing will be the Marino Marini Quartet, Andy Cole, Adele Leigh, Daniel Barenboim and Pilar Romero.

Bassey—tour dates

SHIRLEY BASSEY begins a tour of concerts with Ken Mackintosh and his orchestra on her return from America in November. The dates and venues are:

Colston Hall, Bristol (November 10); Guild Hall, Portsmouth (12); City Hall, Newcastle (19); City Hall, Sheffield (24); Sophia Gardens, Cardiff (26); Winter Gardens, Bournemouth (December 3); Town Hall, Birmingham (6); De Montfort Hall, Leicester (10).

Hayley Mills moves up

CURRENTLY moving a red bullet (indicating a sharp upward move), in the "Cash Box" Top 100 is 15-year-old Hayley Mills' first pop record "Let's Get Together," released here tomorrow (Friday).

The number is taken from the sound-track of her latest film, "The Parent Trap," and was recorded in England with the American market in mind.

On Reprise

PYE will release the first selection of LPs from Frank Sinatra's Reprise label on October 17. They are:

Frank Sinatra—"Sinatra Swings"; The Sande and Green Fun-Time Band—"The Old Calypso Man At The Fair"; Calvin Jackson—"Jazz Variations On Movie Themes"; Mort Sahl—"The New Frontier"; Tony Williams—"Tony Williams Sings His Greatest Hits"; Sammy Davis Jr.—"The Wham Of Sam."

Calvin Jackson also has an impending Reprise single—"How High The Moon" and "Moon River."

SAMMY DAVIS TO DO SPECIAL SHOW

SAMMY DAVIS JR. stars in a special midnight matinee at the Prince of Wales Theatre this evening (Thursday), staged specially for his admirers in British show business. Normal seat prices are being charged, and all the proceeds will be devoted to charity.

A spokesman of the Bernard Delfont office told DISC: "A lot of people in show business want to see Sammy but can't because they're working themselves in the evening when his show goes on. They can't make the afternoon matinee either, because these are all booked solid.

"So, Sammy decided to do this midnight matinee for them and donate the takings to charity—a nice gesture on the part of a very hard-working artist."

Shapiro on 'Easy Beat'

HELEN SHAPIRO, Craig Douglas and Jimmie MacGregor and Robin Hall will be the guest stars in "Easy Beat" on October 29.

NEXT WEEK

Cliff Richard—birthday tribute
Lonnie Donegan—is his style out of date?

Should pop stars go into films?

DON'T MISS THESE FEATURES—AND MANY MORE

JANE MORGAN

It takes love

45-HLR 9422 London

JERRY LEE LEWIS

It won't happen with me

45-HLS 9414 London

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KICO MOORE
S orch.

45-HLG 9406 London

(HE'S) THE GREAT IMPOSTER
THE FLEETWOODS

45-HLG 9406 London

Reviews of the latest records—Pop, EPs, LPs and Jazz

'What A Mess' could be the hit The Allison's need

TRAD JAZZ

by Owen Bryce

Ashman is great on the right numbers, but . . .

MICKY ASHMAN AND HIS RAGTIME JAZZ BAND
Through Darkest Ashman
Jungle Nights In Harlem; Ostrich Walk; Darkness On The Delta; Listen To The Mocking Bird; Under The Bamboo Tree; Hummie Bird; Brown Skin Mama; Snake Rag; Pagan Love Song; Green Cockatoo; Zambesi.
(Pye Jazz NJL 29) **

I'M sorry if I am going to offend anyone, but I think this is atrocious. The jazz content is almost nil. Only Snake Rag and Ostrich Walk rate as numbers suitable for a traditional band. *Jungle Nights In Harlem* is a wonderful Duke Ellington speciality but only sounds effective when played by that worthy gentleman's own band. Under *The Bamboo Tree* was made into jazz by one Kid Ory. Micky's attempt reveals its true place in jazz.

Snake Rag is first-class and shows what bands can do given the right material. *Ostrich Walk* almost does the same, except that Micky, by taking the breaks, proves what many have said for a long time—he doesn't play the right notes. It's called "faking", and this faking probably accounts for many of the record's weaknesses.

PEE WEE RUSSELL
Swingin' With Pee Wee
What Can I Say Dear; Midnight Blue; The Very Thought Of You; Lulu's Back In Town; Wagon Wheel Troubles; In Dreams; I Would Do Anything For You; Endless Love.
(Swingville 2008) ****

PEE WEE RUSSELL is a sensitive clarinet player who has suffered at the hands of the critics because of his highly personal approach and his years of work with The Chicagoans and The Nixieanders.

This album sets out to put all past associations into their proper perspective. Here is Pee Wee as he prefers to be known. Here is Pee Wee the lyricist, the creator, the wit, the philosopher, the supreme white clarinet, the light-hearted youth of 55, teaming up with a perfect mate, Buck Clayton, in a series of free improvisations on five standards, one blues and one Pee Wee Russell original in modernistic vein.

Swingville's standard studio rhythm section completes the session, with Tommy Flanagan taking most of the honours on piano, Wendell Marshall on bass and Ozie Johnson on drums are exactly what's needed.

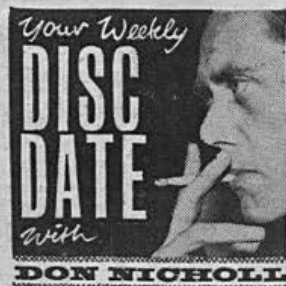
THE ALBERT NICHOLAS QUARTET
Nick's Jazz
Dig A Dig A Doo; Windin' Boy Blues; Song Of The Wanderer; Ain't Misbehavin'; Blues My Naughtie Sweetie Givest To Me; Lover Come Back To Me; I'm Coming Virginia; Rose Room; Rosetta; Anita's Blues.
(Esquire 32-133) ****

THIS is not the same quartet that recorded the Creole sides which I reviewed recently. These date from 1946, these from July, 1949. Together the discs make an excellent introduction to Albert Nicholas and a must for all who interest themselves in the jazz of the Creole style musicians. I said a lot of wonderful things concerning Nicholas and they still stand. Add to these our old friend Art Hodes, on piano, and two excellent but not well known rhythm men, Earl Murphy, on bass, and Freddie Kolman, on drums, and you have excellent value. The agile phrasing is shown off beautifully. Like the incomparable Jimmy Noone, his playing is full of runs, and he uses the clarinet as it is meant to be used.

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).



THE DRIFTERS
Sweets For My Sweet; Loneliness Or Happiness
(London HLL 9427)****

CHA CHA CHA with a rock beat in it, that's what The Drifters serve up with *Sweets For My Sweet*. Catchy rhythm and melody could easily make it one of the team's big sellers.

The ballad on the other side is slower and more serious . . . at least it takes itself more seriously. Sung by The Drifters to a pounding accompaniment *Loneliness, Or Happiness* provides good contrast.

THE CHANTELS
Look In My Eyes; Glad To Be Back
(London HLL 9428)****

HIGH in the American lists is this girl group disc of a slow rock-a-ballad *Look In My Eyes*. High-flying vocal work with a heavy bank of strings for accompaniment. Too piping for my own taste but there's no doubt it could be commercial here.

Glad To Be Back is given a strong arrangement with chorus adding extra size to the girls. Steady ballad work again.

MALCOLM LOCKYER
The Pursuers; Stranger Than Fiction
(HMV POP 329)****

MALCOLM LOCKYER'S own composition for the theme music of the television series *The Pursuers* is played by orchestra here under Lockyer's direction. A dark, powerful stepper with a load of brass, it's probably well known to those who are likely to purchase.

Stranger Than Fiction is lighter in heart . . . a catchy little melody well played with unison saxes enjoying themselves.

THE CHAMPS
Canina; Panic Button
(London HLL 9430)****

QUANTINA takes the old "Tavern In The Town" tune in a Mexican rock rhythm and could begin collecting something like those old "Tequila" sales for The Champs again.

The instrumental work and the interjections in hoarse voice will raise a chuckle now and then. Saxophone grooves and the guitars race frantically for *Panic Button* on the flip-side. Rhythmic a mambo—and couldn't be better for the juke.

ALVINO REY
Original Mama Blues; Steel Guitar Rag
(London HLD 9431)****

ALVINO REY, I'm told, is expected over here soon. Mention his gimmicky disc of the *Original Mama Blues* should be attracting attention. Guitar talks the mama stuff while Alvino, in turn, talks to his guitar.

Slow, drawly novelty revealing the musician's talent for this sort of thing. *Steel Guitar Rag* is catchy without the talking novelty. Well played instrumental that will set the feet a-mov'ing.

RAY VASQUEZ
Nothing Ever Changes My Love For You; Easy To Love
(Starite ST 055)****

STARLITE may not be one of the biggest labels in the country but they've certainly picked a delightful balladeer in Ray Vasquez. This musician-turned-singer is well known on the other side of the water. His liquidly vocal of the tuneful *Nothing Ever Changes My Love For You* ought to make his friends here too. A latinish half you'll like to keep around.

Cole Porter's standard *Easy To Love* is given a warm romantic reading by Vasquez and the accompanying George Hernandez orchestra.

JOSE JIMINEZ
The Astronaut (I and II)
(London HLR 9434)****

BILL DANA is a comedian's writer and a comedian himself. In the States his Mexican characterisation under the name of Jose Jimenez gets a good night-club reaction. Recently his

The Boulevard Of Broken Dreams is lush and interesting all the way with some continental hip-swinging adding the atmosphere.

FRANK CHACKSFIELD
Theme From "King Of Kings"; Theme From "Francis Of Assisi"
(Decca F 11393)****

TITILE tunes from two soon-to-be-seen pictures, played by a large Frank Chacksfield orchestra. The *King Of Kings* music is stately in measure and is treated with some concert reverence by the musical director.

Perhaps more to pop taste is the lush sound-track theme from *Francis Of Assisi*. Piano playing in concerto style here with the strings laying velvet in the background.

THE STACCATOS
Topaz; Main Line
(Parlophone R 4828)****

TWANGY guitar leading in instrumental group here with some male chorus work, too. *Topaz* runs at a fair pace and has a pleasing melody to keep your attention.

Main Line has a wide clear sound which ought to bring a handclap or two for the engineers. Slower pace but a catchy melody line.

TOMMY SANDS
Love In A Goldfish Bowl; I Love My Baby
(Capitol CL 15219)****

A FILM title song—*Love In A Goldfish Bowl*—sung snappily by Tommy Sands to orchestra and chorus accompaniment directed by Percy Botkin

jr. Happy romancer with a tune which weaves into your head pretty quickly. Big filler on the other side. Tommy sings *I Love My Baby* with an intriguing approach that's not quite of this period but not quite of the pre-war type either. Interesting all the way.

THE DREAM LOVERS
When We Get Married; Just Because
(Columbia DB 4711)****

MALE vocal team dragging out the slow ballad *When We Get Married*. Familiar technique but used with some polish to a steady backing directed by Bob Martin.

Just Because quickens up the pace but the boys tend to chant around each other a little too much on this half. A bit of a muddle.

BILLY NASH COMBO
Sonnet; Nobody Loves Me Like You
(Philips PB 1181)****

SUNSET played warmly with sax leading above rhythm while men chant. The Billy Nash Combo will grow on you with this one.

Nobody Loves Me Like You by Sam Cooke is liked with a pleasing beat for the other side. Again, sax carries most of the weight. Attractive modern half.

THE CORONA KIDS
The Big Ship Sails On The Alley-Alley-O; Nid-Nid-Nodding
(Philips PB 1185)****

BEHIND the credits and occasionally throughout the picture of "A Taste Of Honey" you can hear kids chanting the rhyme *The Big Ship Sails On The Alley-Alley-O*. Youngsters chorus here



THE ALLISON'S
Johnny Worth number could send them back to the charts.

sings a little more sweetly than I remember from the sound-track. Skip-along item.

Nid-Nid-Nodding is an easy-going kiddie song, too. Gentle backings directed by Ivor Raymonde.

DICK CHARLESWORTH
In A Shanty In Old Shanty Town; Blue Blood Blues
(Ember EMB 137)****

DICK CHARLESWORTH and his City Gents offer up another good slice of traditional jazz in a lengthy performance of *In A Shanty In Old Shanty Town*. Well played by Charlesworth on clarinet, while banjo and the bass fiddle accompany.

Jelly Roll Morton's famous *Blue Blood Blues* is dusted off for a sympathetic production here, too. A slow, woody item which will be enjoyed.

THE CRICKETS
A Sweet Love; I Fought The Law
(Coral Q 72440)****

THE happy rocking number *A Sweet Love* is taken out of The Crickets' long play "In Style With The Crickets." Earl Sink takes the lead vocal for this one which is well up to the group's standards.

Quick and dramatic on the reverse—*I Fought The Law* will also have its customers. Altogether a good coupling from the trio.

THE ALLISONS
What A Mess; Lorraine
(Fontana H336)

JOHNNY WORTH had the hit parade touch in his compositions for Adam Faith and Eden Kane among others. Now he turns out "What A Mess!" for The Allison's duo. And it could climb into the parade for them. The boys handle it simply to a good Harry Robinson accompaniment. A cute filler with easy melody to hold.

"Lorraine" written by one of the boys, is a racing ballad with folksy feelings.

KARL DENVER
Mexicali Rose; Bonnie Scotland
(Decca F 11393)

KARL DENVER is probably going to ride into the charts with this one, since all his road show and "Marcheta" fans will be running to the counters. But he puzzles me. Karl is not only reviving the old country songs—or cowboy ballads if you like—he's also singing them just as the old screen singing cowboys did. The difference being that Karl does it with more noise.

The original singing cowboys on screen strove to keep some semblance of reality in their performances by singing softly as if to soothe the herds of cattle. Karl's not faced with such restrictions and can belt and whoop as much as he likes. This apart, he's as old-fashioned and square as a barn dance. Yet commercial!

Quick, nasal item on the reverse, "Bonnie Scotland," was written by Karl himself.

CLIFF RICHARD
When The Girl In Your Arms Is The Girl In Your Heart; Got A Funny Feeling
(Columbia DB 4716)

TWO songs from Cliff's film "The Young Ones." Top decker "When The Girl In Your Arms Is The Girl In Your Heart" is a slow, warm waltzing ballad which Richard sings soothingly. Romantic and tuneful.

"Got A Funny Feeling" was written by Shadows members Marvin and Welch. Boogie stuff that's more up-to-date than the other half.

RAY MARTIN
The Mime's Theme; The Boulevard Of Broken Dreams
(RCA 1253)****

RAY MARTIN directs chorus and orchestra for this coupling. *The Mime's Theme* is a fairly gay little dancer tricked out in costume for those who want more than half an ear on the background music.

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A FINE SET FROM SHIRLEY

SHIRLEY BASSEY

In The Sill Of The Night; Let There Be Love; I'm In The Mood For Love; Too Late Now.

(Columbia SEG 8098)****
SHIRLEY is a girl who opens her mouth and belts out the lyrics with all the resources of her powerful lungs and without any inhibitions.

This set is no exception. Some of her notes are a bit dodgy, but the voice and the style are unique. Geoff Love has fashioned some distinctive arrangements to showcase the Bassy talent.

Particularly effective is *In The Sill Of The Night*. The night is a Latin one, and there are birds and crickets around the mikes for atmosphere.

A strong set deserving equally strong sales from one of the artists most likely to become a top international celebrity.

CARSON ROBISON

Lady Round The Lady; Head Cooches Separate; Square Dance Polka; Promenade Indian Style.

(MGM EP 755)****
A HOE-DOWN in a western barn effort from Carson Robison and his Pleasant Valley Boys—not a set for squares who like to dance!

Robison's crew are famous experts at this kind of thing, and he and Lawrence V. Loy haul out the changes for the benefit of the dancers.

Everybody is dozy-doing all over the place, but I find this western and country-style music pleasant listening when it is played by a lively group like this one.

DAVID ROSE

Box Office Blockbusters Main Theme From "Exodus"; The Green Leaves Of Summer; Spartacus Love Theme; Love Theme From "Ben Hur".

(MGM EP 754)****
A SOMEWHAT indelicate title for a quartet of richly melodic items from recent film epics. The material is well chosen for maximum sales in a very attractive EP.

The David Rose orchestra plays with its customary serene studded polish. How pleasant it is to hear them working on something as worthwhile, after that wretched album which butchered the classics a month or two ago.

THE TEMPERANCE SEVEN

You're Driving Me Crazy; Charley My Boy; Pasadena; Sugar.

(Parlophone GEP 884)****
BACK to the cornball dance band style of the twenties in company with the Temperance Seven in an EP.

MICHAEL HOLLIDAY . . . relaxation itself through four familiar melodies. (DISC Pic)

collection of their single successes.

The typical, rather sleepy beat of the twenties takes the acma along gently, and Paul MacDowell coo the twenties band singers in equally gentle fashion.

It is an amusing gimmick which makes easy listening, but four tracks were enough.

ADAM FAITH

Adam's Hit Parade (Vol. 2) How About That? Easy Going Me; Who Am I? Lonely Pup.

(Parlophone GEP 884)****
MORE welcome fodder for the Faith—Adam's unique voice works its unique style through four of his recent single successes in a set which seems assured of the same big response won by the first volume.

Credit once more to John Barry for the accompaniment. The Barry string section bow like blazes throughout the set, especially in their racing contributions behind Adam's voice in *How About That?*

The Barry arrangements and string sounds plus, of course, that Faith vocal style, are jerry for the jackpot.

JERRY MURAD

Harmonica Cha Cha Peg O' My Heart; Perfidia; Petite Fleur; Chattanooga Cha-Choo.

(Mercury ZEP 10113)****
THE mouth organ has never been a favourite of mine except when the Three Monarchs go through their clever clowning. But Jerry Murad seems to produce consistently acceptable exercises on disc for his harmonica.



by NIGEL HUNTER

This one is easy enough on the ear. The mouth organ is backed by a crisp Latin rhythm section, and give a good cha cha cha account of all these items, with an ingenious arrangement for Chattanooga Cha-Choo catching the ear most of all.

THE PLATTERS

Harbour Lights Ebb Tide; Red Sails In The Sunset; Reflections In The Water.

(Mercury ZEP 10112)****
A WATERY set (as far as the themes are concerned) from The Platters. Maybe it is me, but this group seems to have become far more musical and tasteful in its choice of songs and its interpretation of them. Only in *Red Sails* does strident bawling replace singing.

The title song gets a very atmospheric build-up with lapping waves, deck sounds and a trade-tossed ship's siren. A nice set apart from the caterwauling in *Sails*.

BILLY ECKSTINE

Boulevard Of Broken Dreams Boulevard Of Broken Dreams; Stella By Starlight; Bubala; That Old Devil Called Love.

(Mercury ZEP 10110)****
THE reliable Mr. B. sings another stylish set of first-rate songs just the way his fans like to hear him.

That exaggerated vibrato grates my patience a bit, but apart from that, vocally, Billy is immaculate as ever. He really lets rip in the old Afro-Cuban standard *Bubala* with an appropriate orchestral setting depicting the jungle scene.

Excellent Eckstine which compares favourably with any vocalising to be heard on disc these days.

MICHAEL HOLLIDAY

Mike Sings Ragtime Swanee; Alexander's Ragtime Band; Margie; That's My Weakness Now.

(Columbia SEG 8101)****
STRONG echoes of Mr. Croby in this lightly swinging set of Dixie ditties but that doesn't bother me.

The boy is relaxation itself as he works through these familiar items, backed in appreciably spirited fashion by Norrie Paramor's orchestra. A smooth, soothing set which ranks amongst the best Mike has cut.

BIG BEN BANJO BAND

More Minstrel Melodies (No. 1) On The Banks Of The Wabash; Gullie Up A Little Closer; Mary's A Grand Old Name; On Mother Kelly's Doorstep; Last Night On The Back Porch; Tea For Two; The Flea's In Port Again; What Shall We Do With The Drunken Sailor; Anchor Aweigh; Let Him Go; Let Him Tarry; John Brown's Body; Knees Up, Mother Brown.

(Columbia SEG 8099)****
SOME more uproarious corn from Norrie Paramor's banjo pickers, helped by other instruments and a happy chorus.

It is ideal party music in black-faced minstrel style, full of life and vigour. If your party guests dig this kind of Dixie-style beat and this type of song, you will be very popular when you put this one on the turntable.

CONNIE FRANCIS

Where The Boys Are; Young At Heart; Where The Boys Are; You Made Me Love You.

(MGM EP 756)****
FOUR more treats for Francis fans, sung in Connie's usual manner and mercifully free of any astounding monotonies.

I didn't see Connie's first starring film "Where The Boys Are," and this EP gave me the first chance of hearing the title song right through. I hope she is better served by songwriters in her next film.

NINA AND FREDERIK

Barry McWhorter She Passes; My Pet Parakeet; Triste Vida; Suci Suci.

(Columbia SEG 8097)****
THE more Nina and Frederik discs I hear, the more convinced I am that their appeal is chiefly visual. When you watch them in action, their stunning good looks are so easy on the eye that their singing seems relatively unimportant. When you listen to their records, you realise how limited is their vocal capacity.

Frederik sings lead as usual, and Nina's small voice is almost inaudible throughout the EP. My Pet Parakeet, a calypso-style effort, is the most successful. *Triste Vida* is remarkably poor—compared to the original.

Suci Suci features words written by Nina and Frederik. They will add to the existing confusion about what the *suci suci* is, rhythmically speaking, and where it is from.



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DISC Date

continued from page 8

LP "Jose Jimenez at the Hungry 1" was issued here.

The *Astorian* is one of the album's tracks . . . an interview with the quiet Mexican-accented character before he's rocketed into outer space. The best part of the LP.

JOHNNY GREGORY

Sucu Sucu; Echo Four Two (Fontana H 337)****
JOHNNY GREGORY directing the orchestra through the television themes from "Top Secret" and "Echo Four Two." *Sucu Sucu* is already a parader via the Laurie Johnson version, but Gregory's performance should collect late sales too. Pleasant Latin work with attractive brass.

The dramatic *Echo Four Two* is played with the same dark stalking urgency as it gets on the sound-track.

SANTO AND JOHNNY

Come September; Hey Scotch

(Pye International N 2511)****
GUITARISTS Santo and Johnny had one big hit here in "Sleepwalk." Now after a fairly lengthy absence from the charts, they return with a bouncy melodious performance of the theme from the film *Come September*. Bobby Davin's certainly getting plenty of coverage for his composition . . . and I think this version will sell better than his own orchestral side.

Hey Scotch is a likeable rocking version of the old "Campbells Are Coming" theme. Well performed.

TROY SHONDELL

This Time; Girl After Girl (London HLG 9432)****
AMERICAN Troy Shondell chants the heavy slow-beat ballad fervently for this debut, which I'm told he originally recorded in a studio fit-up of his own. *This Time* could take off on the juke boxes.

Girl After Girl lifts the tempo a little but Troy drops in performance value. A southerner with style derived from Elvis and the rest, he needs to become more distinctive.

JESS CONRAD

Every Breath I Take; Walk Away (Decca F 1194)****
THE American beat ballad Every Breath I Take moves very smoothly, and Conrad sings it comfortably to Ivor Raymond's backing of hand and group. A thumping number that could sell heavily over here.

Jess has a smart offering for the other side, too. *Walk Away* is taken at a steady clip with mixed vocal team echoing the title phrase behind him.

ELAINE AND DEREK

Bluebird; Wooden Heart (Parlophone R 4829)****
THE young duettists Elaine and Derek singing sweetly and with a chance of captivating quite a lot of customers. *Bluebird* trots along simply to a good Tony Osborne accompaniment. Tune will keep you bouncing with it, though the lyric's a trifle odd for the singers I feel.

Wooden Heart is well enough known to need no further comment from me. Boy and girl sing it straight to rather wooden background.

CHAS. McDEVITT and SHIRLEY DOUGLAS

Mommy Out De Light; I've Got A Thing About You (HMV POP 923)****

A NEW version of the *Mommy Out De Light* song. Skillfully sung by McDevitt and Douglas to a very good orchestral accompaniment directed by Harry Robinson.

I like the simple melody and lyric of *I've Got A Thing About You* which Chas. and Shirley duet attractively on the other side of the record.

OCTOBER RELEASES

Shadows' album was worth waiting for

POP EPs

Eileen Donaghy—Upon The Derry Road (Fon. TFE 1747); Tommy Kinsman And His Orchestra—Holiday Quicksies, No. 2 (Fon. TFE 17348); Tommy Kinsman And His Orchestra—Holiday Quicksies, No. 2 (Fon. TFE 17349); Tommy Kinsman And His Orchestra—Holiday Footrots And Waltzes (Fon. TFE 17350); Tommy Kinsman And His Orchestra—Quicksies From The Toe-Tapping Twenties (Fon. TFE 17351); Tommy Kinsman And His Orchestra—Footrots From The Toe-Tapping Twenties (Fon. TFE 17352); Johnny Mathis—Am I In Love? (Fon. TFE 17353); Johnny Mathis—Let's Do It! (Fon. TFE 17355); Johnny Mathis—Secret Love (Fon. TFE 17356); Ray Conniff—Under The Spell Of Broadway (Phil. BBE 12452); Trio Los Pájaros—Mexico (Phil. BBE 12454).

Harry Secombe—Sacred Song, Vol. 3 (Phil. BBE 12470); David (of "The Silver Chords")—BBC Proseman—Thank On Him (Phil. BBE 12477); Ray Castle—Castle (No. 1) (Phil. BBE 12478); Polly Bergen—Hit Songs From "Do Re Mi" (Phil. BBE 12481); Ray Conniff—Christmas With Conniff (Phil. BBE 12482); Original London Cast—"Bye, Bye, Birdie," excerpts Nos. 1-4 (Phil. BBE 12475-50); Frank Sinatra—The Great Song And I'm Happy, No. 1 (Phil. BBE 12484); The Polka Dots (Phil. BBE 12487); Vanessa Lee—The Glorious Voice Of Vanessa Lee (HMV 7EC 892).

LPs

Eileen Donaghy—Sing The Old Favorites! (Fon. TFL 5144); Blind Girls' Choral Society—Favorite Christmas Carols (Fon. TFL 5145); Maudie Miners' Choirs—Sing The Carols (Fon. TFL 5154); Gregory Street Strings and Voices—All Your Favourite Carols In Wonderland (Fon. TFL 5155); Peter Tomalty—Fon. Of The Mountains (Fon. TFL 5159); The Showstoppers (Fon. TFL 5160); Tony Bennett—My Heart Sings (Phil. BBL 7495).

Trio Los Pájaros—Mexican Love Songs (Phil. BBE 12502); Bobby Hackett—Dream Awhile (Phil. BBE 12503); Snow White And The Three Stooges (Phil. BBE 12504); Eba Fitzgerald—Get Happy (HMV CLP 1458); Danny Williams—Danny (HMV CLP 1458); Sassy Sings—The Return Of The Doodlown Fiers (HMV CLP 1460); Burl Ives—Burl Ives Sings Irving Berlin (HMV CLP 1470); Tito Rodriguez—Motion Picture Themes Cha Cha Cha (HMV CLP 1472).

Maria Deas—Exotic Percussion (Lon. HA-G 2387); The Pleuroods—Sofly (Lon. HA-G 2388); Ricardo Juárez—Happy Time Cha Cha (Lon. HA-Z 2389); Ritchie Valens—Ritchie (Lon. HA 2391); Donnie Brooks—The Happiest (Lon. HA 2391); The Whipsnaps—Just Call Me Lonesome (Lon. HA-P 2392); Sing-Along Children's Chorus—Do Re Mi & Fa Sol La (Lon. HA-R 2393).

Burl Ives—The Vegetable Bull Ives (Brun. LAT 8381); Big City—Musical Autobiography, Vol. 2 (Brun. LAT 8382); Liberace—My Parade Of Golden Favourites (Coral LVA 9149); La Sonora—The Night In Caracas (Secos SCLP 9060); Dance With Nore Morales And His Orch. (Tropical TRLP 5027); Johnny Rodriguez—Permanent Favourites.

The remainder of the EP and LP releases will be listed next week.

THE SHADOWS
Shadowing: Blue Star; Nirvan; Baby My Heart; See You In My Dreams; All My Sorrows; Stand Up And Say That; Gonzales; Find Me A Golden Street; Theme From A Filleted Place; That's My Desire; My Resistance Is Low; Sleepwalk; Big Boy.
(Columbia 33 SX 1374) ****

IT has been a long time coming, but it has been worth the wait. I am sure all Shadows fans will agree. Their LP is a mixture of their familiar brand of modern instrumental showcase.

LPs by Nigel Hunter
ing, plus solo spots for Messrs. Marvin and Meehan and vocalising from all four.

These additional attractions avoid the pit which the Ventures tumbled into. There is contrast and variety and no risk of boredom or monotony. Especially impressive is Hank Marvin's Nashville piano playing in Stand Up, and Tony Meehan's See You In My Dreams. Thank goodness for one drummer who can play an extended solo which is logical and relevant without losing himself and everybody else in the process.

THE VENTURES
Another Smash
Riders In The Sky; Wheels; Lonely Heart; Bulldog; Lullaby Of The Leaves; Beyond The Reef; Rawhide; Meet Mister Callaghan; Trambone; Last Date; Ginchy; Jinx.
(London HA-G 2376) ****

TO my way of thinking, groups like The Ventures are not the best sales proposition in the album v.c.v. On singles and perhaps, too, on EPs, they can command a lot of attention and enthusiasm with their amplified instrumental features.

But at LP length I find it an endurance test to sit through to the end of what seems an interminable succession of monotonous work-outs lacking essential variety and contrast. Possibly, the sales of this lot will prove me wrong. This set has its moments certainly, but they are outnumbered by the drags.

JACKIE WILSON
You Ain't Heard Nothing Yet
Too Toot Tootsie Goodbye; Sonny Boy; California, Here I Come; Keep Smiling At Trouble; You Made Me Love You; My Yaldishe Momme; Swanes; April Showers; Anniversary Song; Rock-A-Bye Your Baby With A Dixie Melody; For Me And My Girl; In Our House.
(Coral LVA 9148) *

MAN, I have heard enough of this kind of thing! Why is it that American artists plumb the lowest depths of sickly sentiment when they indulge in their prolific tributes to the late Al Jolson?

Jolson had a tremendous stage presence, and his numbers like Swanes are first-rate when put over in moderation. But the foundation of his repertoire was over-ripe ham, and songs like Sonny Boy—which must upset families who have lost a little boy every time they hear it—are the bottom. I don't recommend this lot.

FRANK SINATRA
Sinatra's Swingin' Session
When You're Smiling; Blue Moon; Spavin; It All Depends On You; It's Only A Paper Moon; My Blue Heaven; Should I; September In The Rain; Always; I Can't Believe That You're In Love With Me; I Concentrate On You; You Do Something To Me.
(Capitol WS 1491) ****

DISAPPOINTING. I little suspected when I put the disc on that my reaction at the end of it would be a three-star maximum. My usual verdict where Mr. S. is concerned is five or, at the worst, four.



Unfamiliar ballads of high quality from JANE MORGAN.

The clan leader is backed by his old associate Nelson Riddle. Let me say right away that the Riddle band has never played better.

But the maestro is not at his best. In some places in the set he sounds as though he would rather be somewhere else doing something else.

JANE MORGAN
The Second Time Around
The Second Time Around; My Favourite Things; Our Language Of Love; Romanica; The Twilight Waltz; The Bell Of St. Mary's; The Angry Sea; Somebody; Love Is A Simple Thing; My Rhapsody Of Love; I Am A Heart; Why Should I Cry Over You?
(London HA-R 2377) ****

WHATEVER happens in pop music trends you can always depend

on Jane Morgan to turn in a stylish, worthwhile album of good, varied songs. For instance, this lot. Unfamiliar pop ballads of high quality, leavened with a show item like My Favourite Things, a durable oldie such as Billy and a recent success like Romanica. Jane's singing is streets ahead of several of her contemporaries who get most of the limelight and disc sales.

CHUBBY CHECKER
For Twisters Only
Blackberry Hill; Your Feet's Too Big; Round Dog; Twist Train; Missed Twister; Whole Lotta Shakin' Goin' On; Hold Tight; Shake, Rattle And Roll; But Girls; At The Hop; Dance With Me, Henry; Rock Around The Clock.
(Columbia 33 SX 1341) ****

CHUBBY is a regular chart-parader in the States but he hasn't got off the ground here. This set isn't likely to do the trick, either. It is great for a rock party when everybody is in a jive mood, but sitting listening to it, I didn't flip at all.

NORMAN LUBOFF CHOIR
This Is Norman Luboff!
All The Things You Are; Band Of Angels; Baia; Get Happy; Serenade; Beer Barrel Polka; High Noon; Midnight Sun; O' The A Sing; Blues; Black Blues; It's Magic; Let There Be Peace On Earth.
(RCA RD-27220) ****

"THE greatest choir ever!" proclaims the sleeve of this set. Maybe that is a rather extreme assessment, but the album is certainly worth every one of its five stars.

Norman Luboff and his singers cover a lot of contrasting ground, everything is arranged and performed with unpertentious but impeccable skill and artistry. This outfit and the Ray Charles choir have the measure of the pop choir business. We certainly have no one to match them. Listen to this excellent LP and see if you don't agree.

MODERN JAZZ reviews and comments BY TONY HALL

A great Jay Jay re-issue from Blue Note

JAY JAY JOHNSON
The Eminent Jay Johnson (Vol. 1)
Turnpike; Lover Man; Get Happy; Sketch In A Capri; Jay; Old Devil Moon; It's You Or No One; Too Marvelous For Words; Coffee Pot.
(12in. Blue Note MLP 1505) ****

PERSONNEL: (tracks 1-5) Jay Johnson (trombone); Jimmy Heath (tenor, baritone); Clifford Brown (trumpet); John Lewis (piano); Percy Heath (bass); Kenny Clarke (drums); (6-10) Wynton Kelly (piano); Charlie Mingus (bass); Clark (cong.).

ANOTHER thoroughly worthwhile Blue Note reissue. These sessions date back to 1954. When Jay, the peer of modern trombonists, emerged from a period of semi-retirement to prove that he was still unchallenged on his horn.

Side two is the more satisfying. A flowing date with Jay in fluent, free-flowing form, swinging naturally and happily. The tempos are well varied and you should get an especially big boot out of Jay (a bright blues), Pot, Marvelous and Moon. No One reverts to its original tempo and becomes a most moving ballad vehicle.

The first session didn't quite come off as planned. But there are some most enjoyable solo outings from Jay, Jimmy and the already very able Brownie.

GEORGE WALLINGTON QUINTET
The New York Scene
In Salah; Up Tohikon Creek; Graduation Day; Indian Summer; Dis Dorn; So's Ollie.
(12in. Esquire 32-132) ****

PERSONNEL: Phil Woods (alto); Donald Byrd (trumpet); Teddy Kotick (bass); Nick Stabulas (drums).

WALLINGTON was one of the first of the pop pianists. But his musical

personality was perhaps always too tacit and retiring. Because he never really received widespread acceptance.

But George has always made satisfying and enjoyable records. His own work (on these 1957 tracks) has taste and swing.

Day, a pretty one-time pop soloist, is a piano solo. George plays tenderly without any embarrassment.

The other tracks by the full group and all hard-swingers. Mose Allison's Salala is a fine tune. Summer, at medium tempo and Byrd's funky minor blues, Mornin' have the best overall perfect nuances.

TEDDY EDWARDS QUARTET
Teddy's Ready!
Blues In G; Scapple From The Apple; What's New; You Name It; Take The 'A' Train; The Sermon; Higgings Hideaway.
(12in. Contemporary LAC 12275) ****

PERSONNEL: Teddy Edwards (tenor); Joe Castro (piano); Leroy Vinnegar (bass); Billy Higgins (drums).

FOR my money, Teddy's been ready for years! I can't hear all this much difference between his playing now and that of ten years or so ago. Except possibly that he's even more exciting.

Teddy is a tremendously emotional and very rhythmic player. He is especially exciting at bright tempos. Listen to Blues, the opening choruses of Scapple and the drum feature Hideaway. He blows beautifully on the ballad, What's New?

The rhythm section is excellent, though Castro's comping is more inspiring than his solo. Leroy and Higgins sound great together.

And there is excellent Lee Morgan and Bobby Timmons.

The tunes are Hank Mobley's The Opener, Lee Morgan's funky What's New, a most moving Rooming In, About Midnight, a groovy Breeze And L Plus their umpteenth version of The Theme.

Horace Silver's first location recording contains four new Silver tunes. All are amongst his best. The titles are Doin' The Thing, Kiss Me Right, The Gringo and—dig this one—Filthy McNasty!

Donald Byrd's discs get better every session. He is extremely impressive. Two of the tunes are his—Soulful Kiddy and Cecilie. Both are bluesy with a difference. And there's beautiful, almost "straight" reworking of the Nat Cole ballad, Portrait Of Jenny.

The Minton's set features outstanding new tenorist Stanley Turrentine with new guitarist Grant Green and Wayne Horace Parlan's Trio.

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W. H. SMITH & SON

WHAT A WHOPPER OF A MISTAKE, ADAM

ADAM FAITH'S latest film, "What A Whopper"—much publicised in production—was slipped quietly into the West End last week. No trade shows, next to no publicity. "Let's keep the whole thing dark" was obviously the sales theme behind the "launching."

And who, having seen the film, could blame them? I paid fifteen shillings for my seat, only to be witness to the biggest mistake Adam and his advisers have ever made.

The story-line is good, or it could have been developed into a comedy-packed film—if money had been spent on the script.

Adam plays the part of a struggling and very broke writer who has written a book on the Loch Ness monster. No monster has appeared of late so no book sales. But Adam and two "Chelsea" friends decide to make it appear again. With the help of car inner tubes, planking and a modelled head they fake a photograph.

What went wrong?

Adam, though being tipped as a very promising actor of the future, is not yet experienced enough to carry a film on his own. It wanted more stars and more money poured into it.

And who got hold of the idea that he is a potential comedian? It takes years of experience, many would say ten or more, before an actor learns to play comedy.

No, Adam, this was a mistake, a real "whopper."

Money problems hold up U.S. Bonds' tour of Britain

GARY (U. S.) BONDS, one of America's newest and hottest recording artists, now drawing fantastic crowds on a one-nighter tour of the States, has had two offers to tour Britain, according to his office in New York. "The money is not right yet," said a spokesman, "but when it is he'll be coming."

Up until early this week I doubted if U.S. Bonds really existed. So did a lot of other people in the business. All I knew about Bonds was that he has put two of the best records ever in our hit parade. In my desk I had a photograph, indistinguishable and unprintable, and a life story amounting to all of 150 words.

Did Bonds really exist or was it just a pseudonym for another artist already well known? I asked New York.

The wires sizzled. "Exist! Man, not only does he exist he is just about the hottest property in American pop music at the moment. He is headlining one-nighters all over the country and drawing fabulous crowds."

Bonds, in company with only a handful of others, is introducing different discs into the charts. They sound as if they have been recorded on equipment more suitable for The Temperance Seven. They are woolly, muzzy and make progress in recording techniques seem a farce. But, as colleague Jack Good stated a few months back, "they're sensational." They are packed with pulsating rhythm.

His latest, "School Is Out," already

a big hit in America, looks set to follow his previous hits into the British charts.

Bonds is a 22-year-old coloured singer from Norfolk, Virginia, real name Gary Anderson. The story goes, "honest to goodness truth," I was assured, that Gary got his disc name because he was always buying U.S. bonds. All his spare cash from his earnings as a spiritual singer were invested this way. He was nicknamed by friends and it stuck.

Now he is getting away from it a bit by calling himself Gary (U.S.) Bonds.

Gary, or U.S., or Bonds, is a natural athlete and, I'm told, really excels at golf. He has recently introduced a good stunt which enables him to play as often as he likes.

Every town he visits on his tours he offers a challenge to one of the local radio station DJs to a round of golf. The course is over 18 holes and if Gary loses he gives the DJ a hundred dollars' worth of U.S. bonds. If he wins the jockey passes

by **John Wells**

a hundred dollars to the local Police Athletic League.

"It's a good cause," says Gary, "and I have really been doing a pretty good fund-raising job for the Police and having a lot of fun at the same time."

What started out as a hobby for Gary—songwriting—has turned into a very lucrative business. Both "Quarter To Three" and "School Is Out" were penned by him. He also plays drums and piano.

It's his fantastic sense of rhythm that produces such a pulsating sound on his discs. Top American DJ Dick Clark is quoted as saying: "There's nothing quite like the U.S. Bonds sound for sheer excitement on record."

Whether Bonds visits these shores remains to be seen. Unless promoters can match the money he is being paid in America it won't be for some time. But from the sound alone, this is one performer I would really like to watch.



GARY (U.S.) BONDS . . . He does exist in spite of those rumours.



J.W.

BUDDY HOLLY FANS DO LIKE MIKE

HOW sincere is Mike Berry's "Tribute to Buddy Holly"—the fast-selling disc that has caused considerable controversy among DISC readers? Many of the letters received state pretty plainly that Mike's recording is, in their opinion, an unfair way of cashing in on Buddy's name and making money.

"That's just not true," said Mike Berry when I challenged him, "I never made this record with the intention of it being a best-seller, although if it is I'll be very pleased."

"I did it as a sincere tribute to Buddy, who has always been one of my idols. It's something I've wanted to do for some time and when Geoffrey Goddard, who wrote it, sang it for me I was very moved and wanted to record it."

"The whole point is surely that it's how people take things. We wanted to make sure we wouldn't offend Buddy Holly fans so we invited 100 of them along to hear it and they seemed pleased enough with it as a tribute. I certainly never made it with the intention of cashing in."

Another criticism of the disc is that Mike tends to sing a lot like Buddy. "That's true," said Mike, "because he's always been a big influence on me and I have most of his records."

John Beecher, President of the Buddy Holly Appreciation Society, definitely likes the record.

"Yes, I think it's good," he said, "it has a wonderful sound and I don't think Mike has done it simply for the money, but means it as a sincere tribute to Buddy. He did go a bit too far imitating Buddy on an earlier record—'My Baby Doll'—and he does it again on the flip-side of 'Tribute,' but on the whole, his is an honest record."

B.G.

The Allison's' future hangs on their latest release

"WHAT A Mess," the latest disc from The Allison's, could make or break the boys. If it's a hit they'll again be riding high in the charts . . . if it misses, the impact the boys scored with the sensational "Are You Sure" will be lost.

Their song triumph in the Eurovision Contest has earned them a golden disc for world-wide sales exceeding a million.

A sensational start, but remember the follow-up, "Words"? It didn't ring the bell at all though many people thought it would get high placings on the strength of "Sure".

The future success of The Allison's now seems to hang on one record, "What A Mess."

DISC'S Don Nicholl has tipped it for the top. John Allison sounded equally confident when we spoke to him.

"I think 'What A Mess' could be as big as 'Are You Sure?' in a different way," he stated "Bob and I didn't like the song at all when it first came to us, but we've changed our minds since."

The number is markedly different in sound and presentation from previous Allison discs.

"It's a hully gully style of number," said John. "We're pleased about the disc because it's nearer to what we want to sound like."

John didn't seem unduly concerned or regretful about the damp sales squib which "Words" turned out to be. He felt it was perhaps too much in the same mood as "Are You Sure?" to elick big.

Jack Bayerstock, the Fontana A&R manager, is equally optimistic about

trouble everywhere. I thought to myself 'What a mess,' and that started my mind going on an idea for a tune. The lyrics are about a couple of youngsters in love—not the world situation."

The Allison's finished their Blackpool season last Saturday. They are completing their second Fontana LP, and have a six-week one-nighter tour of the Midlands and southern England starting on October 17.

There's also a week of dates in Ireland before Christmas, and the likelihood of appearances in Scandinavia before long.

J.S.

the prospects of "What A Mess." "It's a tailor-made job for the boys by Johnny Worth, and it's slanted right to the kids with its beat and theme."

Over to hit writer Johnny Worth, who wrote "What A Mess" with The Allison's in mind. His inspiration came from an unusual source—an ITV current affairs programme.

"It was a really gloomy report on the world situation—nothing but

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SUNDAY — 7.0 Juke Box
7.30 Swoon Club; 8.15 Dedication to Glamour; 8.30 Katrina and the Stars; 8.45 Pete Murray; 9.0 Trans-Atlantic Tops; 9.30 The Anne Shelton Show; 10.0 Sam Costa; 10.30 Magic of Sinatra; 11.0 Top Twenty; 12.0 Top Of The Shop; 12.30 Night Service.

MONDAY — 7.0 The Record Show; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.45 9.15 Bing Crosby Story; 9.45 Monday Spin; 10.0 Top Pops;

10.30 Hit Parade; 11.0 Spin With The Stars; 11.15 Monday Special; 12.30 Night Service.

TUESDAY — 7.0 The Record Show; 8.0 Tuesday Special; 8.15 Honey Hit Parade; 8.30 Tuesday's Requests; 9.0 Spin Beat; 9.15 Spin Around; 9.30 Record Date; 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0 Marquee Trax Club; 12.0 Midnight on Luxembourg; 12.30 Night Service.

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; 12.30 Night Service.

THURSDAY — 7.0 The Record Show; 8.0 This Week's Top Discs; 8.30 Honey Hit Parade; 8.45 Fan Fare; 9.0 David Jacobs' Startime; 9.30 Deep River Boys; 9.45 Pat Boone; 10.0 Peter West Show; 10.30 Sam Costa; 11.0 Reprise Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.

FRIDAY — 7.0 The Amami

Week-end Show; 7.17 Honey Hit Parade; 7.30 The Record Show; 8.0 Mistry Beauty Box; 8.15 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 Elvis Presley; 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; 12.30 Night Service.

SATURDAY — 7.0 The Record Show; 8.0 Marquee Trax Club; 9.0 Hits and Misses; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Tops; 11.0 Keith Fordyce, Sound Off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

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