

# DISC

THE TOP RECORD & MUSICAL WEEKLY

# Mammoth pop and trad film planned

## Shapiro, Leyton, Barber, Bilk in line

No. 186 Week ending October 14, 1961  
Every Thursday, price 6d.

A MAMMOTH American film to star some of our top trad jazz bands, several of our top pop stars and a number of big American names is being planned by Columbia Pictures. Shooting of the British material is expected to start in December and the man behind the project is American Milton Subotsky, who has already made a name for himself in the pop music film world by producing "Rock, Rock" and "Disc Jockey Jamboree."

Norrie Paramor has been named MD for the film and he will also collaborate with Subotsky in writing some of the musical numbers. The title will be "It's Trad, Dad."

British pop talent which Subotsky hopes to secure includes Helen Shapiro, for whom he has an acting role, John Leyton, the Brook Brothers, Craig Douglas, The Shadows and one more instrumental group not yet named.

Trad jazz names being sought for the film are Chris Barber, Acker Bilk, Kenny Ball, Bob Wallis, the Temperance Seven, Terry Lightfoot, George Melly and Clinton Ford.

The American star contingent will probably comprise Al Hirt and his Dukes of Dixieland, Clarence Henry, U.S. Bonds and possibly The Highwaymen. DISC understands their contribution would be filmed in America.

Subotsky told DISC: "Trad jazz will be the strong feature, but pop stars will also appear. There will be a ten per cent contribution from American stars too to fulfil quota obligations."



HELEN SHAPIRO—acting role. (DISC Pic)

"We know exactly who we want, but I must emphasize at this stage that no names are definitely contracted yet."

## CLIFF RICHARD

21  
this  
week  
Special feature  
on page 12



★  
**PLUS**  
**LONNIE DONEGAN**  
page 4

★  
**TONY MEEHAN**  
Three years with  
The Shadows  
page 2

★  
**All the  
latest news  
and reviews**

## Stars picked for Palladium panto

CHARLIE DRAKE, Janette Scott, Jackie Rae and Gary Miller have been selected as the stars for the London Palladium pantomime, "Old King Cole," this season. It is to commence on December 20.

The pantomime, especially written by Robert Nesbitt and Phil Park, is based on the nursery rhyme, and it is the first time that "Old King Cole" has been given a full panto treatment.

Charlie Drake will play the title role, thus marking his second starring pantomime at the Palladium (his first was "Sleeping Beauty" in 1958).

Both Janette Scott and Jackie Rae will be making their first appearances at the Palladium. At the time of going to press their roles were undecided.

Janette Scott will sing, for the first time on a variety stage. Currently she and her husband are on holiday in Majorca, and they will return in time for rehearsals, which commence on November 20.

Gary Miller, well established recording star, made his Palladium debut in "Humpty Dumpty" in 1959.

In addition to the four top stars, the cast will comprise over 80 people.

"Old King Cole" will succeed "Let Yourself Go" when the latter concludes its run on December 10.

Shirley Bassey will provide the vocal fireworks at the top of the "Sunday Night At The London Palladium" bill on Guy Fawkes Night.

## LABEL SWITCH

AMERICAN singer Andy Williams, who has had numerous hits in the States, but only one here, "Butterfly," has switched labels.

The singer, previously with Archie Bleyer's Cadence label, has now signed to Columbia, which means that his future discs will be released here on Philips.

He has already cut his first single for the label, "Fly By Night," backed with "Danny Boy," and Columbia is planning immediate release on it.

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Congratulations Cliff **21 TODAY** OUT THIS WEEK!



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**'HONEY HIT PARADE'  
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TONY MEEHAN—He didn't like the screaming. (DISC Pic)



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.

## Stop this slating of 'Juke Box Jury'

### PRIZE LETTER

LET'S cut out the sour grapes and stop slating "Juke Box Jury." Whatever may be said of this programme, it is undoubtedly an outstanding success.

It has been running since June 1959, missing only one week during the 1960 tennis championships, and the average viewing audience in the first quarter of 1961 was 13 million!

"JBJ" is still the only TV programme to introduce new releases. "Thank Your Lucky Stars" features records which are usually already hits or ones which have been well plugged. And there is nothing more irritating to watch than artists miming (and miming badly) to their records as they do in this programme.—B. S. FLETCHER, 56, Birmingham Street, Willenhall, Staffs.

### BETTER IF . . .

I WOULD like to correct a misunderstanding in a recent article in DISC which quoted me on Matt Monro. I did make the statement that I felt that Matt went to the States too late to do himself any good with his "My Kind Of Girl" disc. I felt he should have hit the American public with personal appearances at the time

Tony Meehan talks about his

# THREE GREAT YEARS WITH THE SHADOWS

THREE years in the drum chair of The Shadows has been quite an experience for Tony Meehan. Working with Britain's top beat combo and accompanying Cliff Richard, one of Britain's top singers, has kept Tony constantly in the front line of pop entertainment. But he had one complaint to make.

"Those screaming girls. They're terrible, and they really irritated me. When we were working with Cliff on dates, they yowled all the time, and it happened sometimes when we were doing concerts by ourselves."

Tony and the boys often found the din very frustrating. Neither they nor the rest of the audience could hear what was being played and sung, and it often seemed a wasted effort to play anything at all.

"These screamers are so silly. I watched a couple of them from the wings recently at the Albert Hall while Adam Faith was on. A few bars into his first number, one of them screamed and then nudged her companion with a big grin. The other one then shrieked obediently too, and returned the grin. They just do it because they think it's the thing to do, I suppose."

### Dead silence

But not all audiences were that bad. Sometimes in England and more especially on the Continent, there was dead silence during the group's numbers or Cliff's songs, and then thunderous applause at the right time at the end.

"Those were great dates to play. You went off at the end feeling you had done something worthwhile which had been appreciated."

Tony won't forget his first date with Cliff and The Shadows. It was at the Free Trade Hall, Manchester,

"I was scared stiff, and I couldn't have fixed my drum kit up properly. Anyway, in our second number it started collapsing, and I ended up playing with one hand and holding it together with the other."

The halls where The Shadows appeared during Tony's three years with them were a mixed collection. He found the old variety theatres the best to work in.

"The staff in those always seemed to know what was required and how to do it. Other places we've had to play I wouldn't even use as a lavatory. They were still building the stage at one when we arrived!"

Tony recalled the days when The Shadows blossomed out into an attraction in their own right as well as backing Cliff.

"I'd always thought the boys were good, but I wondered whether it was commercial enough to please the public. I think I still like 'Apache' best of the discs we did."

He grinned as he described recording sessions with Cliff and the group.

"If it was an orchestral thing for Cliff, everything was neat and orderly. But if it was Cliff or the group by ourselves, the EMI studio would be in chaos. Guitar cases and music littered all over the floor, and we arguing together about what to do and how to do it."

**Nigel Hunter**

when the record was climbing to our Top Twenty.

But I did not mean that his career would be finished because he didn't appear in the States at that time.

I still miss, however, that he missed the best bet he ever had to establish himself on the American scene, because that record was the greatest—BILL DOWNS, 410, West 115th Street, New York City, U.S.A.

### NO IDEAS

KENNETH WILKINSON (DISC 30/9/61) obviously fails to understand the view of those who prefer original music.

The relative amount of old music that is suitable for alteration to the modern "beat" setting is not very large, but some composers persist in making cheap imitations which are a far cry from the original songs. Most copied songs contain nothing to be proud of, and are generally used because the composer has run out of ideas.—THOMAS ROOKES, 29, Addison Drive, St. Giles, Lincoln.

### WASTED

WHY do Joe Meek's wonderful talents have to be wasted in recording a terrible morbid song like "A Tribute To Buddy Holly"?

To make things even more exasperating, the Outlaws' backing on this disc is fabulous and so are the sound effects. If only the lyrics were different, this record would have a very good chance of being a hit, because Mike Berry sings very well.—PETER F. BETTS, 175, Wollaton Road, Beeston, Nottingham.

### WRONG TIME

I AM glad that ABC TV have decided once more to show a programme intended for teenagers.

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

But why do they have to time it to coincide with "Juke Box Jury" of the BBC channel? Surely we have few enough teenage shows on TV without them being screened simultaneously.

Readers may say they are glad "JBJ" has got some competition, but rather than watching one or the other, wouldn't it be better to be able to watch both?—PETER BARNES, "Martinhoe," Woldview Road South Driffield, Yorks.

### ORIGINALITY

THERE are so many instrumental groups which sound alike today that it is difficult to pick out one with an original sound. The Champs of "Tequila" fame are one of the few exceptions.

Lately they have had little success, but now there is another of their records released. It's "Cantina," backed with "Panic Button," and as well up to their standard of excellent Latin American rock.

Perhaps this disc will bring a little originality back to the hit parade.—RICHARD JAMES, 22, Walnut Walk, Bishopsworth, Bristol 3.



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# HAYLEY MILLS

LET'S  
GET TOGETHER

From 'The Parent Trap'  
45-F 21395



45 rpm record

## AMERICAN

# TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending October 7.

Last This Week

- |    |    |  |                 |
|----|----|--|-----------------|
| 1  | 1  | Take Good Care Of My Baby              | Bobby Vee       |
| 2  | 2  | The Mountain's High                    | Dick and DeeDee |
| 3  | 3  | Cryin'                                 | Roy Orbison     |
| 13 | 4  | Hit The Road, Jack                     | Ray Charles     |
| 6  | 5  | Little Sister                          | Elvis Presley   |
| 3  | 6  | Michael                                | The Highwaymen  |
| 12 | 7  | Mexico                                 | Bob Moore       |
| 16 | 8  | You Must Have Been A Beautiful Baby    | Bobby Darin     |
| 5  | 9  | Does Your Chewing Gum Lose Its Flavour | Lonnie Donegan  |
| 14 | 10 | Bristol Stomp                          | The Dovells     |
| 7  | 11 | Who Put The Bomp                       | Barry Mann      |

Last This Week

- |    |    |                          |                  |
|----|----|--------------------------|------------------|
| 9  | 12 | Without You              | Johnny Tillotson |
| 11 | 13 | One Track Mind           | Bobby Lewis      |
| —  | 14 | Ya Ya                    | Lee Dorsey       |
| —  | 15 | Let's Get Together       | Hayley Mills     |
| —  | 16 | The Way You Look Tonight | The Lettermen    |
| —  | 17 | This Time                | Troy Shondell    |
| —  | 18 | Bless You                | Tony Orlando     |
| —  | 19 | The Astronaut            | Jose Jimenez     |
| 8  | 20 | My True Story            | The Jive Five    |

### ONES TO WATCH

- Runaround Sue - Dion  
Look In My Eyes - The Chantels

# JOHNNY TILLOTSON WITHOUT YOU

45-HLA 9412



45 rpm record

**BIG BAD JOHN**  
C/W I WON'T GO HUNTIN WITH YOU JAKE  
**JIMMY DEAN**

PHILIPS PB 1187

# TOP TWENTY

Compiled from dealers returns from all over Britain

Week ending October 7, 1961

## Shapiro, Leyton battle for the top spot

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

### ONES TO WATCH

- Mexicali Rose - Karl Denver  
Who Put The Bomp - The Viscounts



**PETER KNIGHT**  
and the Knightriders  
"LIKE LUCKY STARS"

(Theme from the TV series "Thank Your Lucky Stars")

7N 15388



**DAVID KOSSOF**  
"ALF'S BLUES"

7N 15385



**EDMUND HOCKRIDGE**  
"MOON RIVER"

7N 15377



**MIKI & GRIFF**  
"TENNESSEE WALTZ"

7N 15386



**THE PICCADILLY STRINGS**  
"SIR FRANCIS DRAKE"

b/w "OUR HOUSE" (Themes from two TV series)

7N 25013



# Comedy will soon come first, says Donegan

## Songs are getting harder to find

**LONNIE DONEGAN.** The first British artist ever to hold three Golden Discs. The first artist anywhere ever to have two presented simultaneously (see page 6). Lonnie Donegan, who after five years recording number one hits, can no longer rely on finding the right songs and is turning his talents to comedy.

"I don't think any artist can be at the top in the recording world much longer than five years," Lonnie told me when I called to congratulate him on the presentation. And "Rock Island Line" for which he earns one of his Gold Discs, was first released in 1956—five years ago!

"It would be stupid and untrue to say I was finished as a recording artist, but I do know that I can't go on for ever . . . and a comedian doesn't need a number one hit to top a variety bill," said Lonnie. "I enjoy comedy and to be frank I've run completely dry of suitable material for recording."

His problem is that all his records are folk. He's become a power unto himself, and is never able to select his material from the current trends.

**It doesn't date. But it does run dry.**

Lonnie estimates that in his TV series, "Putting On The Donegan," he has sung over 80 songs. He has a further run of six lined up for next year. "I can repeat one or two numbers but I've got to start looking around for others before the show, and it takes a long time. It's a big problem."

### More laughs

During Lonnie's Blackpool season, which finished only last week-end, he spent a third of his time on stage as a comedian. I'm told, not by Lonnie let me stress, that he was getting more laughs than many of the full time comics who were in Blackpool.

"I get the impression that the jokes go down better than the songs," said Lonnie. "But this is difficult to gauge. I'm more concerned about the reaction to the comedy as it's comparatively new to me. I take the songs rather for granted now."

"Of course I have a terrific advantage over other comedians. I'm not having to start right at the bottom as

so many of them did and slowly work my way up. I can introduce comedy from the top of the bill."

I asked Lonnie if he had any idea how long it would be before he became a comedian first and foremost. "Really that's impossible to tell," he said. "I think it will prove necessary to introduce more comedy than ever before in the next TV series. Simply because I won't be able to find enough songs."

"It will be very gradual, but it is certain that I shall eventually be a comedian and have to cut right down on recording."

"I've had a good run, and frankly

by  
**RICHARD ADAMS**

I'd have no regrets if I never had another hit disc."

A good run indeed. Two gold discs for "My Old Man's A Dustman"—"But I don't really count the one awarded in Australia," says Lonnie. "That was for sales equivalent to a million"—a Golden Disc each for his first-ever hit, "Rock Island Line" and now, mainly because of American sales, for "Does Your Chewing Gum Loose Its Flavour." Both of them, note, are on the comedy kick.

Seven of his singles since he's been with Pye have sold over a quarter of a million.

He's had comparative flops—he's got one now with "Michael," which has been beaten by the Highwaymen's version.

The next venture for Lonnie will, I think, be into films. He's often said he wanted to do this though nothing has been fixed so far.

He's in America now, and with the smash hit of "Chewing Gum" behind him this could be the visit that will get Hollywood inquiring.



LONNIE DONEGAN — Five years at the top is about the limit (ABC TV picture)

# S \* T \* A \* R T \* A \* L \* K

## Jerry Lordan by John Wells plays uke on Shane Fenton disc

**JERRY LORDAN** sat in on ukulele at the recording session when Shane Fenton and The Fentones cut his number, "I'm A Moody Guy" . . . it was the first time he'd ever backed an artist. Knowing the way Jerry works, the number was probably composed on the uke in the first place.

That fabulous, wide-open space effect in the middle of **John Leyton's** latest disc, "Wild Wind," recorded in a studio no bigger than an average sized bedroom. In fact, that's just what it was recorded in, a bedroom converted into a studio by Joe Meek.

New name well worth watching, **Nick Villard.** Doubt that he'll make the charts with his debut disc, "Don Quijote," but Pye, rightly I think, are going all out on this boy.

Hearing very favourable reports of **Cliff Richard's** musical film, "The Young Ones." A sequel is already in the talking stage.

**Hayley Mills,** who debuts on Decca with "Let's Get Together," a great fan of Elvis. Her father, film star John Mills, says that Hayley has no ambitions to be a singing star. Perhaps she hasn't told him yet that she is also to sing in her next film, "The Castaways."

A TIP from **Shane Fenton.** Parlophone's latest rock artist. He has a home-made recording studio which is sound-proofed with cardboard egg-packing. I'm expecting my neighbours to send me crates of it shortly . . . particularly as I'm now a confirmed fan of U. S. Bonds, and you can't play "School Is Out" with the volume down.

A nice thought, **Sheila Southern** "Throwin' Kisses." Song titles taken from every day phrases, "How About That!" "What A Mess," and Johnny Kidd's latest, "So What," a great temptation to record reviewers. And me.

Latest lucky charm for **Jess Conrad** . . . a bull's ear. He caught it when thrown by a matador after a bull fight in Spain. He tried to present it to **Sheila Buxton** during a recent TV show but, says Jess, "she was so frightened she wouldn't take it from me."

**Norman Newell** raving over a

SHEILA SOUTHERN—A nice thought

new find, 16-year-old **Susie Cope.** Her first record, "Teenage Fool," is released by EMI at the end of the month.

Strange are the ways of American press officers. Advance publicity for **Dion,** who arrives here next Monday (October 16) from the States, says that he is a "sensitive and seeking (inquisitive?) young man."

I hated having to slate **Adam Faith's** film, "What A Whopper," last week. I'm a great fan of his. And I'm glad to see EMI are releasing his song from the film, "The Time Has Come." The song was the only thing that stopped me pestering the sales girl at the cinema for ices, drinks, chocolates, etc. which is how I ran up a bill of fifteen shillings when the top price seat is only ten and six. Still, I had to do something.

ALREADY the envy of a few million teenagers in this country, **Adam Faith** is now getting the green eye from motorists. Two reasons: one, his Rolls Royce, recently bought after he was advised that his fans wouldn't think him getting too big-headed: two, an E-type Jaguar. This latest 150 m.p.h.-plus racing car is a 21st birthday present from manager **Eve Taylor.**

Sorry to hear **Eden Kane** was suddenly rushed off to hospital for an emergency operation last week. Wouldn't be anything to do with the fact I had to cancel our lunch date the day before, would it **Eden?**

The **Cannons,** ex-Decca and now with EMI, stayed in old Gestapo quarters during a recent tour of Germany.

Memo to all recording radio, TV and film companies. Will you please stop using the phrase "live audience." I'll not be irritated by it only when I've seen a dead



## DJ DAVID JACOBS HITS AT ROYAL SHOW CAST

**BRITAIN'S** top vocal names like **Cliff Richard,** **Billy Fury** and **Adam Faith** are notable absentees from this year's Royal Variety Show cast which includes **Acker Bilk,** **Kenny Ball,** **The Temperance Seven,** **Sammy Davis Jr.,** **Nina and Frederik** and **Charlie Drake.** Only **Shirley Bassey** stands out in the list as a top selling vocalist.

And this "put-the-accent-on-trad" decision produced an attacking statement from top DJ **David Jacobs** when I contacted him early this week.

"I suspect that the people who put on this show are trying to whip up an enthusiasm for trad that isn't really there," he said. "I don't see a swing away from pop music to trad stuff; if there were such a swing we'd see trad records at the top of the Hit Parade each week. Trad music is being forced down the public's throat at the moment."

"With a show like this they're out to make as much money as they can for charity, so it's very much a commercial proposition and I don't see the selections having much bearing on current trends."

But even though the cast must disappoint pop fans, none of the managements of the stars I might have expected to be chosen appeared worried or annoyed. Quite the reverse, in fact.

"I don't think the selection for a show like this has any bearing whatever on the music scene," said **Billy Fury's** manager, **Larry Parnes.** You see, every artist is chosen on his individual merit, not on the kind of music with which he is associated. It's just the luck of who is asked.

"**Tommy Steele** and **Marty Wilde** have both done three Command performances and I sincerely hope that in the future both **Billy** and **Joe Brown** will be asked to appear. In the meantime, I say good luck to those chosen."

**Peter Gormley,** Australian-born manager of **Cliff Richard** and **The Shadows,** had nothing to complain about either. "I've nothing to say except to point out that **Cliff** and **The Shadows** will be out of the country at that time. As it's a variety show there should be plenty of variety and it's fabulous that the trad boys have got such a showing because I think they deserve it."

**Adam Faith's** manager, **Eve Taylor,** had no complaints about **Adam's** omission and when I asked if she had sour grapes over it she laughed and said: "Sour grapes? Not us, love, after all, why should **Adam** be chosen? He's done one already . . . and we didn't even think about him being in this year's show. As far as we're concerned, it's a great bill."

But **EMI MD** **Wally Ridley** touched on a point that many will think valid. "Pop singers are out because they have little to offer in the way of stage performances," he said.

"That's why they've chosen **Shirley Bassey.**" he went on, "because they know that she's a wonderful stage performer and I'm only sorry there aren't more like her coming along."

"The pop boys have had a good run and this year's selections are just the outcome of the organisers wanting something new and fresh."

**Brian Gibson**

## Frank Sinatra admits he's slipping

I QUOTE from one of the most revealing books on show business to reach my desk in a long while: "He has admitted that the celebrated vocal chords are beginning to give out, and of late even those who have remained most devoted have begun to say that he is not singing as well as he once did."

The singer is **Frank Sinatra.** The book, "Sinatra And His Rat Pack," by American author **Richard Gehman.**

It's a startling statement. Sinatra is a timeless singer who you never imagine will age. He is even treated by fellow members of the **Clan,** or **Rat Pack,** with what appears to be almost godlike adulation. Fortunately, however, he doesn't see himself quite in this light.

He has made many mistakes in the past, particularly with his spectacular TV programmes, which have never been spectacular. Films that he made with the major companies were all financial smashes—those he made under his own banner were all flops.

At the age of 45 **Sinatra** is realising that he can no longer do everything himself, nor can he continue to lead such a hectic life.

His Reprise Label is one of the first moves in his taking a few steps back from the limelight, and early this year he signed a \$15,000,000 contract to produce and star in an unspecified number of films over the next seven years. Talking about the signing at one of the rare press interviews that he grants nowadays, **Sinatra** said: "One idea

I have for the future is to develop more things that don't involve me personally and my talent. I'd like to be able to function more in other departments than I have been able to in the past."

"With this deal I want to try and find properties that don't concern me directly. Same thing with my record company—I want to spend more time looking for new talent, soloists, songwriters, young guys."

**Sinatra** is neatly dissected in the first chapter of the book, sentence by sentence, in an effort to discover what makes him tick. It doesn't wholly succeed. There are accounts galore of the time he "belted" so and so, or showed extraordinary kindness and generosity to someone else.

But as the author states, you cannot fully understand him without knowing the people and the world in which he mixes. Why he is the undisputed leader of the **Clan,** which incidentally all members deny exists, is not made clear. But perhaps that is because he seems to live in a world populated with friends who are entirely different from those we know.

Why he is in their adoration of the leader. His reply: "Why because **Frank** is a very, very, very great man." He looked puzzled, it is reported, as though wondering what on earth had inspired such a question. **J. W.**  
\* Published by Mayflower Books Ltd. Price 3s. 6d.

THIS WEEK'S



HITS

**GARY (U.S.) BONDS**

School is out  
TOP RANK JAR581

**JIMMY CRAWFORD**

I love how you love me  
COLUMBIA 45-DB4717

**CHARLIE DRAKE**

My boomerang  
won't come back  
PARLOPHONE 45-R4824

**SHANE FENTON  
and the Fentones**

I'm a moody guy  
PARLOPHONE 45-R4827

**ANITA HARRIS**

I haven't got you  
PARLOPHONE 45-R4830

**GLEN MASON**

Shadrack  
PARLOPHONE 45-R4834

**BOBBY LEWIS**

One track mind  
PARLOPHONE 45-R4831

**HELEN SHAPIRO**

Walkin' back to happiness  
COLUMBIA 45-DB4715

THE WEEK'S TOP SINGLE!



**Joe Loss and his Orchestra**  
**SUCU-SUCU**

(Theme from AR-TV Series 'Top Secret')  
H.M.V. 45-POP937

**Richard's latest will test his fans**

**F**LIPSIDES are about the most interesting field of exploration in the Disc Biz. Broadly speaking there are two general categories of flip sides and they often separate the sheep from the goats of recording talent.

First there is the flipside where the artist cuts loose and shows us really what he could do, untrammelled by need to be desperately commercial. He shows us a new dimension to his work. This is the sort of flipside that is aimed to knock out the connoisseur.

The other kind of flipside is either the depressing sort that seems to be a potential top side that never quite made it, or the complete dead loss flip that is there for only one good reason—records unfortunately have two sides.

In desperation some sort of contrast is sought, whether the artist is capable of it or not. So, if your artist is a rocker, he tends to sing a ballad on the flip... even though he's a lousy ballad singer.

One of the finest flip sides ever in the rock 'n' roll category was the Coasters' flip to "Poison Ivy." It was called "I'm A Hog For You." It was just that bit too good to be an A side. But oh, what a scrumptious record.

Wish I could say the same about the flip of Cliff's latest. The top side is an absolute beauty, and Cliff seems to be able to make good records as easy as falling off a wall. It must have been really a tough job for him to make a record like "Got A Funny Feeling."

For some obscure reason he has a treble-clattering piano running amok through the whole thing, and the only relation it seems to bear to the rest of the record is that it starts and stops in more or less the same places as the other instruments.



by **JACK GOOD**

Cliff is really putting the loyalty of his fans to the test with this side.

"**H**IT the road, Jack, and don't you come back no more!" No folks, I am not quoting one of those letters I regularly receive from gentle DISC readers. "Hit The Road Jack" is the latest release by Ray Charles and for once I agree with reviewer Don Nicholl. It certainly gets my vote as the swaggiest, zingiest vocal single of the year. Surely the Ray Charles orchestra

must be the greatest band in the world right now. It's so good it hurts. No, I don't claim to be an expert on bands, but you don't have to be an expert to know when it's all happening. Just check your pulse and take a quick glance at your feet. And that vocal group, the Rascals. Out of this crazy mixed up world.

The other side is a real blues, not just the sort of blues that imitates every other blues. A blues is meant to deal with the worries and burdens that all men can universally recognise in their own lives from time to time. "Danger Zone" is the first blues I have heard on the subject of the increasing threat of nuclear catastrophe.

Everybody is worried. Some distribute pamphlets, some write to the papers, some sit down in Trafalgar Square. Ray Charles sings a blues. And as a comment this is just as valid—and in its way just as telling. A great record this on both sides.

**I** KNOW I'm always raving about Joe Meek's wizardry in the field of creative pop recording, but I'm unrepentant. Whenever I think he's done the lot and there's no more to say, he comes up with an exotic dash of sound more potent than the last. I must beg you to hear what he has done with Bobbie Grahams' drums on the flipside of the Outlaws' "Valley Of The Sioux."

I really thought Sandy Nelson had reached the ultimate in this line of country. Meek makes Sandy sound so one-eyed and old hat that he might be Lord Nelson, compared with Bobbie Grahams in "Crazy Drums."

**Along the Alley**

News from the Street of Music

**T**HOSE of you who wonder exactly how American singles are selected for British release should have been with me last week in the Chappell office. Here's a blow-by-blow description.

Just after I had walked in and exchanged the usual insults with Eddie Rogers, he came a Liberty single by Gene "100 Pounds Of Clay" McDaniels called "Tower Of Strength," which is published by Famous Music, an associate of Chappells in the States. It went right on the turntable, and Eddie decided he liked the song.

Next came a 'phone call to Geoff Milne of Decca's London label office, some sales talk to his secretary signifying Eddie's willingness to work on the disc, providing it wasn't released before October 20. Then a call to the Performing Rights Society to discover who was handling the Daywin Music catalogue, publishers of the flipside, in this country. The answer was Leslie Conn of the California-Melcher Music group.

Immediately Eddie phoned Leslie Conn, who said there would be no problems as far as he was concerned. So you can expect the next Gene McDaniels single on the London label some time after October 20.

The reason Eddie couldn't work it before then is his current busy plug roster. "Moon River," the Hank Mancini-Johnny Mercer song from the new Audrey Hepburn film, "Breakfast At Tiffany's," has no less than nine disc coverages; Edmund Hockridge (Pye), Carmen Cavallaro (Brunswick), Mantovani (Decca), The Holly Ridge String Chorus (Capitol), Perry Botkin Jr. (Capitol), Calvin Jackson (Reprise), Hank Mancini (RCA), Victor Silvester (Columbia), The Fuller Boys (London), and the most likely for a hit, Danny Rivers (HMV).

**L**ATIN American Music's Marjorie Murray is recuperating after a minor operation, and relaying in the knowledge that her catalogue's standards are keeping the plug pot boiling nicely until she gets back.

There's "Granada" by Frank Sinatra (Reprise) with that wonderful Billy May accompaniment which has everything except the Spanish kitchen sink; "Amor" by Ben E. King (London) which has survived the Italianisation of its title, and "Taboo" traded up for Pye Jazz by The Clyde Valley Stompers.

Plus the more recent "Farrago" revived for Philips by Frank Weir, and the flip of Pye hope Nick Villard's debut disc, another familiar oldie, "Besame Mucho," which a lot of people are liking as much as the top side. "Don Quijote," a Robbins Music property.

N.H.

**Off the cuff**

... I wonder if the reader who sent me a tape of his voice some long time ago is by chance fool enough still to be reading my column, because if so I'd like him to send me his address, for I have lost it. On the tape he sings "Don't Tell Me Your Troubles," "Sallie," and "Rolling Stone." ...

... I'm very proud to have been the last person to employ Brian Bennett on a recording session before he suddenly became The Shadows' drummer. I am equally proud to be the first person to use Tony Meehan in the same capacity. ...

... It is very rough luck that Dickie Pride has been appearing in the national Press in such an unfortunate way. For whatever the rights and wrongs of the business may be, the fact remains that Dickie is one of the most talented young singers in the country. Here for once is a boy who really could make the grade as an all-round entertainer. If you don't believe me, hear his LP "Pride Without Prejudice." He can clearly sing most of his contemporaries into a cocked-hat ...

... The success of records like "The Gurney Slide Theme," "Johnny Remember Me" and now "Succu Succu" prove what a tremendous impact sound makes on television. What a pity then that television manufacturers don't pay more attention to building sets with good speakers. Television sound engineers send out some of the finest sound transmitted, but what's the good if you have a tiny speaker tacked on to your elegant, slim-line console as a mere after-thought?





# FORD TO QUIT SHOW BIZ?

IS Emile Ford giving up show business? When he spoke to a DISC reporter before his appearance in variety with John Leyton at Brighton last week he said that he intended to give up show business for at least six or seven months early next year, but a spokesman for his agents, The Grade Office, said that they knew nothing about this decision.

Said Emile: "I have made up my mind to give up the business for at least six or seven months—if not more—and I'll probably be disbanding the present personnel of the Checkmates."

The main reasons for his decision include the rigours of taking part in long tours and dissatisfaction at not always being able to use his own arrangements at recording sessions.

However, he pointed out that he will be stockpiling some singles in addition to his new LP, "Emile," issued this month.

## Experience

The decision to disband the Checkmates has been taken because "I think it would do nothing but good if they split up for, say, at least a year, playing with other groups and gaining more experience."

"I don't want to give up show business completely," Emile went on. "I like arranging and I'm hoping I'll be able to do something in that line."

A spokesman for the Grade Organisation told DISC that Emile was booked until the end of November, with one Sunday concert on December 10.

They confirmed that they are allowing Emile to take a month's holiday in January of next year, but stated that this would be followed by more variety and another summer season.

His record company, Pye, have confirmed, that, as with nearly every artist, they do have some stockpile discs and may possibly release a single while he is on holiday in January.

However, they have stated that there is no question of the Checkmates being disbanded, even though there may be changes in their personnel.



A memorable occasion. LONNIE DONEGAN was presented with two Golden Discs by Bing Crosby at Shepperton Studios on Monday. They were for "Rock Island Line" and "Chewing Gum," and this was the first time any star had received two such awards at the same time.

## Kay Starr cuts LP in London

American singer Kay Starr recorded an LP for Capitol at EMI's St. John's Wood studios on Tuesday of this week. The accompanying group of top jazz sessionmen was directed by Norrie Paramor, who described the session as "mainstream mostly and very stimulating."

The arrangements were flown over from America, and were penned by top Hollywood arranger-MD Jack Marshall, who wrote the "Deputy" theme and directed the backing for Peggy Lee's high-selling Capitol disc of "Fever."

Monty guests for Chris FOR the first time since he left the Barber band in March, Monty Sunshine will be Chris's guest on "Trad Tavern" on Saturday, October 21.

## Sinatra chooses

AMONG the new single releases in the States this week is a disc by Frank Sinatra, whose latest two were issued simultaneously in Britain.

The disc is on the Reprise label and the titles, both oldies, are "I'll Be Seeing You" and "The One I Love Belongs To Somebody Else."

Backing is by the Sy Oliver Orchestra, and it is expected that this disc will be released by Pye as a follow-up to "Granada."

Other releases in the States include "I Want To Thank You," a rocker by Bobby Rydell, "Here Comes The Night," by Ben E. King, and "God, Country And My Baby" by Johnny Burnette.

## MAY FAIR RADIO SERIES TO FEATURE HARRY ROY

HARRY ROY is to begin a series of six programmes for the BBC Light to be broadcast direct from the May Fair Hotel, London.

The series will run every Tuesday for six weeks and will present Harry Roy and his Ragamuffins playing music of the "roaring twenties." Other artists to be featured in the series include Boscoe Holder, the Pinkerton Boys, Tedi Latoo, and pianist George Wallington.

The programme will be introduced by Jimmy Henney, who, during transmission, will interview celebrities dining out at the May Fair, at that time. It is hoped that Bert Ambrose will be one of the guests in the opening show.

# Leyton is offered major film roles

JOHN LEYTON has been offered parts in three major films next year—all of which he is likely to accept. Two of these offers have come from Teddy Joseph, who produced Adam Faith's latest, "What a Whopper." One of them is a comedy called "Near The Knuckle," while the other, as yet untitled, is a cinemascope musical.

The third offer has come from producer Milton Subotsky, who plans to star John in a straight, non-singing part in "The Man Who Laughs." Leyton will also appear as a special guest star in Subotsky's "It's Trad, Dad" (see page 1).

John Leyton has now completed his first LP, "Two Sides of John Leyton." On one side he features ballads and on the other beat. It is to be released in November. Also that month he will lead a two-week package tour, which will also feature the Brook Brothers.

Because of these new offers, Leyton has had to postpone plans for his first major film, "Angel On My Shoulder," which he was to have shot late this year.

On October 21 Leyton will guest in the "Billy Cotton Show" for BBC Television, and major ATV dates are being lined up for him. His own TV series is now definite for December, and will go out on one of the major networks.

## Holiday in panto

MICHAEL HOLLIDAY, at present recuperating from nervous exhaustion, will headline the pantomime this year at the Princess Theatre, Torquay.

The production will be "Puss In Boots," and starring with him will be Brian Reece, Elizabeth Lennon and Daphne De Wit. It opens on December 23.

## Brenda Lee—new single

THE latest Brunswick single by Brenda Lee will be released on October 20. The top side is "Anybody But Me" and has risen high in the American charts.

Rumours are again circulating about an impending British visit by the young American singer, but at press time no details or confirmation were forthcoming.

## Dates for Aussie band

THE Melbourne New Orleans Jazz Band, the Australian trad group which has been touring Britain for the past seven months, is still being sought after by promoters.

New dates include concerts at Coventry (Friday), Manchester (Saturday), Liverpool (Sunday) and Chester on Monday.

## PRESLEY LATEST

THE next RCA single featuring Elvis Presley will be released on October 20. The titles are "His Latest Flame" and "Little Sister." The latter number stands at number five in the American Top Twenty.

## Royal Garland

THE United Artists production "Judgment At Nuremberg," marking the return to the screen by Judy Garland after a long absence, is to have a Royal Premiere.

It is to be premiered at the Leicester Square Theatre on December 18, and will be attended by the Duke of Edinburgh.

The film, now in the final stages of production, deals with the trials of the Nazi war criminals, and also stars Spencer Tracy, Richard Widmark and Marlene Dietrich.

JERRY LORDAN (right) and SHANE FENTON get together at a reception held for the new singer last week. Jerry wrote his debut number, "I'm A Moody Guy."



## Cleo Laine in Savoy cabaret

JAZZ singer turned Top Twenty hit artist Cleo Laine is to play one of Britain's top cabaret spots—the Savoy fortnight's season at the Savoy Hotel, London, on November 20. On October 18 she stars in the Light Programme's "Parade Of The Pops," and flies to Holland for TV on October 27. She appears in an ATV Midland feature on October 30, and stars in the last of Dudley Moore's "Strictly For The Birds" series on Southern TV on November 6.

## SHELDON'S 'SUE' DATE

ACTOR-singer Doug Sheldon's latest single for Decca will be released on October 20. It's a song called "Runaround Sue." The same title has been recorded for Top Rank by American star Dion, who is due in London next Monday.

## Kenny Ball with Bygraves

LATEST guest names released for starting spots in the Max Bygraves ATV Christmas show are Kenny Ball's Jazzmen and Pearl Carr and Teddy Johnson.

Listen to the  
reprise records  
hollywood  
show  
on Radio Luxembourg  
every Thursday 11 p.m.

## Rush for Davis on Royal Show

SAMMY DAVIS JR., is appearing at the Palace Theatre, Manchester, this week before his farewell British concert at the Empire Theatre, Liverpool, next Sunday (October 15).

He will return to this country on November 6 for his appearance in the Royal Variety Show. His spot is expected to last for about ten minutes, and he flies back to his Las Vegas cabaret engagement immediately afterwards.

This means he will travel 1,000 miles for every minute on stage at the Royal Show.

## Astaire in own TV spot

FRED ASTAIRE stars in his own telefilmed show "Astaire Time" on BBC TV on October 22. Supporting him in the programme will be Count Basie and his orchestra, jazz singer Joe Williams, and dancer Barrie Chase performing a number written specially for the show by David Rose.

|   |  |   |
|---|--|---|
| <b>NEW RELEASES</b><br>The hunch The Jags<br>45-F 11207 Decca<br>Henry Mancini and his orch.<br>Moon river from 'Breakfast at Tiffany's'<br>45-RCR-1156 RCA<br>Rosemary Clooney Hey look me over<br>45-RCA-1257 RCA<br>Bill Black's Combo Movin'<br>45-HLU 9436 London<br>Hey look me over<br>Pete King Chorale & orch.<br>45-HLR 9437 London<br>Ricky Nelson Everlovin'<br>45-HLP 9440 London<br>Gully of Irving you Jerry Fuller<br>45-HLN 9438 London<br>Carmen Cavallaro<br>Moon river from 'Breakfast at Tiffany's'<br>45-0820 Brunswick | <b>BEN E. KING</b><br>Amor<br>45-HLK 9416 SPINAR ATLANTIC                                    | <b>JANE MORGAN</b><br>It takes love<br>45-HLR 9421 London |
|   | <b>BOBBY DARIN</b> THE<br>You must have been a beautiful baby<br>45-HLK 9428 SPINAR ATLANTIC |   |
|   | <b>DICK</b>  |   |

# Three

## Viscounts for S. Africa tour?

TOP British group, The Viscounts, who are "one to watch" in our Top Twenty with their latest disc "Who Put The Bump," have been offered an eight-week South African tour. Their disc of "Shortnin' Bread," a hit here last year, has entered the South African best sellers, and it is on the strength of this that the offer has been made. A spokesman for their agents and DISC the offer was for December, but it was impossible for them to go out there before January, and they were hoping to be able to fix a new date.

## Crickets' move

LIBERTY RECORDS have signed The Crickets and plans are in hand to cut four more sides in the immediate future. The group, who found fame in 1957 with the late Buddy Holly and their hit disc "That'll Be The Day," were formerly with Coral.

## Shapiro for Palladium

BRITAIN'S schoolgirl singing sensation, Helen Shapiro, is present recovering from a cold, will star in "Sunday Night At The London Palladium" next Sunday—the youngest pop star to appear on this bill.

She has a date, on the panel of "Juke Box Jury" on October 21, and stars the same evening at the Guilford State, Kilburn.

## TV title tune on Pye

PETER KNIGHTS' latest single for Pye features his own composition "Lucky Stars," written as the signature theme of the ABC TV series "Thank Your Lucky Stars." The flip is "Double Trouble," and was written by his son, Peter Jr.

## Minstrel LP record

JUST ten months since its release the HMV LP "The Black and White Minstrel Show" has passed the 100,000 sales mark. A spokesman for EMI fastest-selling albums ever.

It is also the first British LP to reach six-figure sales.

Next week, in response to heavy demands, HMV are releasing another Minstrel album, entitled "Another Black and White Minstrel Show." With their soloists the Minstrels sing fifty numbers, including Al Jolson medleys and selections of Western and South American songs.

## TV pays tribute to top show writers

ASSOCIATED - REDIFFUSION are to present an hour-long musical programme dedicated to Rodgers and Hart, Noel Coward and Frank Loesser.

The programme, to be televised on November 7, is to be called "Knights Of Music," and it will feature the best known compositions by these composers, together with appropriate filmed backgrounds.

Those taking part in the programme will be Ivor Emmanuel, Janie Marden, Peter Marshall and Louie Ramsay, together with the Cliff Adam Singers, and the Peter Knight Orchestra.

Producer will be Peter Croft, and A-R are hoping that if this one show is successful then more will follow. The show will be compered by singer Gerry Grant.

## 'Stop' reaches 100

ANTHONY NEWLEY's show "Stop The World—I Want To Get Off" reaches its 100th performance at the Queens Theatre on October 28.

It is confidently predicted that the show will run continuously now until September of next year when the Broadway production is scheduled to open.

## New girl on 'Stars'

APPEARING on the bill of ABC TV's "Thank Your Lucky Stars," on October 21, with Chas. McDevitt and Shirley Douglas, and harpichordist Michael Hill, will be new solo singer Anita Harris whose debut disc "I Haven't Got You" is reviewed on page 8.

Guesting in the disc jockey spot "Spin A Disc" will be Jimmy Young, who hosted the pilot show under the same name when ABC were contemplating a separate series for it.

## Marty writes next disc

MARTY WILDE's next single on Philips is due for release on October 20. The top side is one of his own compositions entitled "Tomorrow's Clown," and the flip is "The Hellions," from the film in which he starred, and which was penned by harmonica star Larry Adler and journalist Herbert Kretzmer.



## Talented pretty and lucky

ANITA HARRIS, newcomer to discs, is pretty (as you can see), talented (see Don Nicholl's review on page 8) and lucky (her debut number was written by Lionel Bart, right, and in charge of the backing was John Barry). Seems like a flying start for the girl who at one time intended to make a career out of ice-skating. (DISC Pic)

## AMERICAN CBS LABEL TO BE ISSUED HERE SOON

A NEW record label is likely to be launched in Britain in the immediate future. Although at press time no confirmation was obtainable, the label will probably be called CBS, and will be administered from the Philips offices. It will release material from the American Columbia catalogue and its subsidiary Epic, hitherto issued on the Philips and Fontana labels.

There are signs also that at a later date an A and R department will be set up here to record British artists for the CBS label.

No official statement or comments have been forthcoming from Philips on the subject of the CBS operation, or the future position of the Philips and Fontana labels where material from American Columbia sources is concerned.

Label manager John Humphries recently left the RCA office at Decca, and joined the Philips organisation last Monday. It is believed he will work on the new CBS label.

## 'Paris Blues' LP

UNITED ARTISTS records in the States have released the sound-track album from the film "Paris Blues," which stars Paul Newman and Joanne Woodward. Artists featured on this album, for which Duke Ellington wrote most of the score, include Louis Armstrong, who helped with the score, Diahann Carroll and Duke Ellington. It will be issued here on HMV.

## Henderson show change

THE cast changes slightly for future editions of ABC TV's "Sing Along With Joe" series with effect from October 29.

The new line-up with Joe Henderson will be Jim Dale, Don Rennie, Barbara Law and The Kentones.

## Wallis band get an early rocket

GUY FAWKES came early and with unfortunate consequences for the Bob Wallis jazz band and band manager John Bateman last week.

The band was travelling between Glasgow and Stirling with a box of fireworks bought for the children of the various members. A cigarette end was accidentally dropped into the box, igniting a rocket which hit John Bateman in the back, setting his clothes alight.

Bateman was taken to Stirling hospital where he was treated for serious burns.

## Ball, Brooks U.S. release

JAZZMAN Kenny Ball, and singers Davy Jones and the Brook Brothers are to have records released in America. Details were fixed by Mr. Louis Benjamin, joint general manager of Pye Records, who returned from a short visit to New York on Saturday.

The Brooks number will be their current hit, "Ain't Gonna Wash For A Week" and it will be released on London. The other two will go out on the Jamie label.

## Don Costa leaves U.A.

DON COSTA, famous A and R director and recording artist for United Artists—he has been associated with Paul Anka, Bobby Rydell and most recently The Highwaymen among many other top stars—has left that company to form his own independent firm, Don Costa Productions.

## Walters moves

EMI International executive Harry Walters is leaving that company to become the European representative, based in London, of Cameo Records Inc., with effect from next Monday. Cameo material is released here on Columbia.

## Drake—new TV series

COMEDIAN Charlie Drake, whose single of "My Boomerang Won't Come Back" is now No. 18, starts another series of comedy shows for BBC-TV on October 24.

## Freshmen to tour in March

AGENT Vic Lewis of William Victor Productions Ltd, flew to the States yesterday (Wednesday) to set up another British tour for The Four Freshmen and to finalise supporting names on their bill. The tour is expected to commence in March next year.

Lewis will also be having consultations with the Johnny Mathis management with a view to a possible return series of dates in Britain following the outstanding success of his recent tour.



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## NEXT WEEK

Monro in America

IS POPULARITY KILLING TRAD?

Brook Brothers—two to watch



A DNT disc on HMV, and a four-star single on London

# Ray Charles — double chance of hitting the charts

**RAY CHARLES**  
Hit The Road Jack; The Danger Zone (HMV POP 935)  
**RAY CHARLES** comes out on this label and on London, too, this week. Seems he always suffers here from either under or over-exposure. This "Hit The Road Jack" is the side which I've just got to tip as a big seller, though. It has a husky bite and a tune that's in your bones right from the start.

"The Danger Zone" is a slow, bluesy number which Charles draws sadly. Topical, serious lyrics which he puts over intriguingly.

**RAY CHARLES**  
Hard Times; I Wonder Who (London H.L.K. 9435)\*\*\*\*  
THE competing-with-himself disc for Ray features the slow Hard Times

**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).

which the star takes pensively to excellent piano. This half will be worth keeping around and I'd like to see it sell big here. Indeed, I'd like to see... but that's probably too much to expect.

**I Wonder Who** is a slow, thoughtful number, too, with more than a slight shade of blues in it.

The reason Ray Charles' discs are appearing on the London and HMV labels simultaneously... is because of his recent move to ABC Paramount. This catalogue is released by HMV here; meanwhile London are issuing the last of his discs available to them prior to his ABC Paramount contract.

**RICKY NELSON**  
Everlovin'; A Wonder Like You (London HLP 9440)  
**RICKY'S** back in favour again, as a glance at sales lists will tell you. "Everlovin'" ought to keep him there for a while. Simple little number that beats easily to group and guitar backing. Ricky sings it with relaxed approach.

If you want something different, all you need to do is reverse the coupling and enjoy the romantic ballad "A Wonder Like You." Attractive rhythms here with a little Latin about it. Appreciatively sung by Nelson.

**DICK CHARLESWORTH**  
In The Doghouse; You're Just In Love (HMV POP 930)\*\*\*  
THE title song from the film In The Doghouse played by the City Gents and sung by Mr. Charlesworth himself. A steady trad offering which insists that you listen to the wry lyric.

Irving Berlin's great number **You're Just In Love** is whipped into frothy trad shape for the second side and takes extremely well to the treatment.

**CONNIE**  
Lovable; No One Can Tell Me I'm Too Young (Columbia DB 4714)\*\*  
LIGHT beater Lovable is chanted by the girl singer to a firm rhythm accompaniment here. Doesn't quite come off, possibly because it lacks a smooth flow.

On the reverse she sings **No One Can Tell Me I'm Too Young**, a teenage milestone ballad (she's passed the age of seventeen). Rather simpering number.

**ANITA HARRIS**  
I Haven't Got You; Mr. One And Only (Parlophone R 4830)\*\*\*\*  
TWO of our top pop writers have provided the material for Anita Harris on this recording. Lionel Bart penned I Haven't Got You and Jerry



ANITA HARRIS

**ANITA HARRIS**  
'I Haven't Got You'  
ANITA HARRIS is 19 and last week she had her first disc released, but she is no new coffee bar discovery who wouldn't know a mike from a stick of macaroni.

In fact, young Miss Harris has packed quite a lot of show business experience into her 19 years. At first it seemed that ice skating was going to be her career, but then someone told a talent scout that she could dance and sing as well, and the result was an offer to appear at the Brussels Exhibition and on Belgian TV. Later, in January, 1959, she received a call asking if she would care to appear in a show in Las Vegas.

Back from Vegas, Anita worked the cabaret circuits in Britain and then auditioned successfully for Cliff Adams' Grandaders and The Adam Singers. She spent nearly two years with them, and then her record chance came from Parlophone when she was heard in cabaret at the Hyde Park Hotel.

Lionel Bart has written the top side of her debut disc especially for her.

**NICK VILLARD**  
'Don Quijote'  
NICK VILLARD, Pye's new 28-year-old discovery, has spent his working life on the high seas as a merchant seaman, and Pye appropriately "launched" him at a reception aboard the "Athene" (by courtesy of Nick's old employers, the Shaw-Willis Line) on the Thames last week.

Born in Cheshire, Nick went to an art college, studying commercial art and wanting to paint uncommercially and sculpt eventually.

But your ideas can change rapidly when you're 16, and he left art school to become a deck boy in the Merchant Navy. By the time he was 22, he was third mate and a champion at nautical ropework. Next step was promotion to quartermaster and more time to indulge in singing.

He tried out his voice on his shipmates, who liked it, and then started minor radio and TV dates in foreign ports of call. His demonstration tapes were greeted with much enthusiasm at Pye, and before you could say Davy Jones, they signed him to a long-term recording contract.

**GERRY BROWN**  
'Ol' Man Mose'  
GERRY BROWN and his Jazzmen are new to discs but not to jazz clubs along the South Coast. Gerry has taken his six piece outfit into every club from Eastbourne to Exeter with great success.

Lately he's expanded his field, working the clubs around London. Gerry was born in Poole, Dorset, in 1931. By the time he was seven he was featured on harmonica with a local dance band. At 14 he was

London wrote Mr. One And Only. What more could a girl ask for?

The Bart song trips along comfortably and Anita sings it warmly to a cute John Barry backing. Easy on the ear.

She whispers more dramatically for the opening of **Mr. One And Only** then opens this good ballad out in slight Latin style while Barry puts some high strings behind her.

**GERRY BROWN'S JAZZMEN**  
Ol' Man Mose; I'm Just A Poor Bachelor (Fontana H 334)\*\*\*  
ARMSTRONG co-authored a long white back, makes suitable traditional fare for the Gerry Brown Jazzmen on this release. Husky vocal cannot come up to Louis, of course, but the performance as a whole is good of its type.

The **I'm Just A Poor Bachelor** half is brisk, too. Vocal here as well while the band plunk-plunk away at the melody. Fans will be shuffling automatically.

**G-CLEFS**  
I Understand (Just How You Feel); Little Girl I Love You (London HLU 9433)\*\*\*\*  
A CLEVER production this. The male vocal group splits ingeniously. The soft lead voice is singing the seven-year-old ballad **I Understand** while the other members are forming the background by singing "Auld Lang Syne." The effect is very attractive indeed, and makes you come back for more spins.

**Little Girl I Love You** is brighter and put over with more bounce as betis the mood.

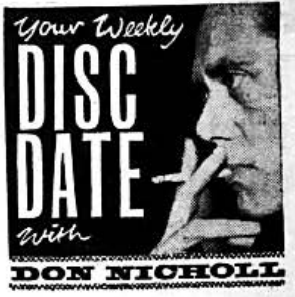
Nice, fresh, gimmickless sound by the singers, to clip-clop time.

**SANDRA DEE**  
Tammy, Tell Me True; Let's Fall In Love (Brunswick O 858)\*\*\*\*  
SANDRA DEE singing the film title song **Tammy Tell Me True**. The young Mrs. Darin gives it all the sweet sentiment it demands and makes a slow wistful ballad of it.

Rather thin orchestral accompaniment is irritating at times, but the side should sell to filmgoers all right.

**Let's Fall In Love** is more beefy, a steady beater which the girl handles simply. Old tune comes through as potently as ever.

**GERRY BROWN**—Good version of the old Armstrong number, "Ol' Man Mose."



Don Nicholl

**HAYLEY MILLS**  
Let's Get Together; Cobble Cobble (Decca F 2196)\*\*\*  
THE 15-year-old daughter of John Mills is rocking the charts in America with this film song **Let's Get Together**. Comes from her picture "The Parent Trap" in which she plays twin sisters... does some duetting with herself here.

The girl's voice is by no means the greatest but she's got verve and a good number. Don't be surprised if it sleeps handsomely here.

**Cobble Cobble** is a cute little item too. Easy tune with modern young lyrics.

**BOBBY LEWIS**  
One Track Mind; Are You Ready (Parlophone R 4831)\*\*\*  
PLENTY of punch in the beat which Bobby Lewis whips across for **One Track Mind**. Grows this in a way which will move it quick. Girl group chanting with him all the way, and some useful saxophone breaks in the accompaniment.

It's Joe Rene who directs the accompaniment both for that side and for the slower **Are You Ready** which Lewis asks in heavy, drawing style.

**POLKA DOTS**  
Sucu Sucu; Swingin' Thru The Park (Philips PB 1188)\*\*\*\*  
NOTE that the Polka Dots open up on Philips now. This polished British team seem to be improving still and their version of the television theme **Sucu Sucu** is backed by a good orchestral nose from Wally Stott.

I suppose there's still room for more sales on the number?

**Swingin' Thru The Park** is an engaging production which swings as promised, lightly and warmly. The Polka Dots sing it to another good big band accompaniment.

**THE JAGS**  
The Hunch; Cry Wolf (Decca F 1197)\*\*\*\*  
JOHNNY WORTH trying out a raucous hully-gully noise with a big fourteen-piece outfit which he collects under the name of The Jags. **The Hunch** is a possible for big sales, particularly since it's got the sound and the rhythm which will grab a lot of ears. Tune is being used to introduce the television show "Play Your Hunch" and this airing ought to help promotion.

**Cry Wolf** is a useful instrumental on

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## NEW TO YOU

taking violin lessons heading for a career in classical music. Four years later, the film "Young Man Of Music," adapted from the biography of Biz Beiderbecke, put an end to that and inspired Gerry to take an interest in jazz.

He sat in with various local bands and eventually fronted his own group. The jazzmen consist of Colin Bryant (clarinet), Howard Williams (trombone), Ray Ball (drums), Ray Lewitt (bass) and Dave Thorne (banjo).

**The G-CLEFS**  
'I Understand'  
THE G-Clefs are a vocal quintet —Teddy, Chris, Timmy and Arnold Scott and their friend Ray Gibson. Two years ago they were the hit group of America with two big recordings in "Ka-Ding-Dong" and "Symbol Of Love" high in the charts. They were in great demand for one-nighters, TV and night-clubs. Then quite suddenly, they abandoned their singing career—to go back to school.

The boys have been singing together ever since they were members of the church choir in their home town of Roxbury, Mass., and a few weeks back Arnold, the youngest brother, left school.

Immediately they went to the recording studios—and cut "I Understand" A and R man on the session was Jack Gold, the man who had first discovered them and given the boys their previous hit.



# Disc Date

Contd. from page 8

the other side with undertones of "Teddy Bears Picnic" around the place some where.

**CINDY MALONE**  
Young Marriage; Weird Beard  
(RCA 1254)\*\*\*  
CINDY MALONE sings a slow, romantic ballad which gives you all the clues you need in the title *Young Marriage*. Clear voiced vocal could slip into a selling position. Rene Hall directs the orchestral and vocal group sound.

The girl takes herself less seriously on the turnover with the novel, punchy *Weird Beard*. Catchy enough to click and get chuckles.

**FRANK WEIR**  
Farrago; Love, Sunshine and Cha-Cha-Cha  
(Parlophone R 4833)\*\*\*  
TWO Latin halves from a good Frank Weir orchestra. Both the cha-cha and it's going to be hard to decide which of them you like the better. For dancing or just listening I think you'll find them right.

Tunes and productions good, with some crisp instrumental moments from guitar and trumpet.

**VERNONS GIRLS**  
Let's Get Together; No Message  
(Parlophone R 4832)\*\*\*  
THE Vernons Girls have made a good choice for their kind of harmony in *Let's Get Together*, the film song from "The Parent Trap". Completely produced with heavy backing directed by Tony Osborne.

No Message is a sad little ballad which the girls sing rather mournfully.

**JONI JAMES**  
Somebody Else Is Taking My Place; You Were Wrong  
(MGM 1139)\*\*\*  
JONI JAMES is accompanied by the music of husband Acquaviva on this coupling. *Somebody Else Is Taking My Place* shuffles along clearly and tunefully with chorus adding to the size behind Joni's voice.

You Were Wrong is a rock-a-ballad with country noise in the accompaniment. Well performed by Joni.

**GLEN MASON**  
Shadrack; Don't Move  
(Parlophone R 4834)\*\*\*  
UP-DATED arrangement of the spiritual *Shadrack* is slipped over in fine fashion by Glen Mason. He handles it precisely and with controlled excitement. Benefits, too, from the orchestra and chorus directed by Johnnie Spence. Swings all the way.

Don't Move is a simple, romantic ballad which trips along coyly. Mason sings it to lilting strings and chorus.

**FABIAN**  
You're Only Young Once; The Love That I'm Giving To You  
(HMV POP 934)\*\*\*  
FABIAN rocking in company with a girl vocal group for the light-hearted song *You're Only Young Once*. Number falls somewhere between stools for me, neither beat nor ballad. But well made.

Interesting studio sound for the slow ballad *The Love That I'm Giving To You*. The singer echoes and duets up while Peter De Angelis provides a sometimes disconcerting effect with strings.

**JIMMY CRAWFORD**  
I Love How You Love Me; Our Last Embrace  
(Columbia DB 4717)\*\*\*

JIMMY CRAWFORD sings soothingly and very romantically indeed for the slow ballad *I Love How You Love Me*. Quite a lot of charm here, and it grows on you enough to get repeat spins. Frank Barber directs the orchestra and the interjecting girl group.

Contrast for the turnover... girls chanting and Jimmy warping and whooping it up a little as he offers *Our Last Embrace*.

**GENE PITNEY**  
Every Breath I Take; Mr. Moon, Mr. Cupid And I  
(HMV POP 933)\*\*\*

MR. PITNEY'S back with another possible. This is the topside *Every Breath I Take*. The singer's odd, light voice walks through this number to strings, rhythm and some chorus work. The song on the reverse, *Mr. Moon, Mr. Cupid And I*, which he wrote for himself, is a simpler, lilting romancer. Pleasant in its own vein.

**BILL BLACK'S COMBO**  
Mavis; Hank's Train  
(London HLU 9436)\*\*\*

THE popular instrumental team beating out a contagious rhythm for *Mavis*. Piano pounding and saxophone honking in a way which should set the jukes rocking. *Hank's Train*, like the top deck, is one of Black's own compositions. Slower with a blues feeling as you might expect from the name.

**NICK VILLARD**  
Don Quijote; Besame Mucho  
(Pye N 15382)\*\*\*

PYE'S new voice from the deep blue sea. Nick Villard makes his debut with the Spanish festival winner *Don Quijote*. A dramatic ballad which Nick sings firmly and with a warm sense of the essential romanticism. No doubt about it, the man has plenty of potential. *Revival of Besame Mucho* is taken slowly and voluptuously for the other half.

**ROSEMARY CLOONEY**  
What Takes My Fancy; Hey, Look Me Over  
(RCA 1257)\*\*\*

CATCH the mood from Rosie and you'll be dancing eagerly as she skips through *What Takes My Fancy*. Toes really begin to tap irresistibly as the girl sings this happy ballad.

Hey, Look Me Over is a boisterous cock-a-snoot-at-the-world marcher. Rosie sings the number firmly and with plenty of point.

**MICHAEL HILL**  
Who's Chicken; Sloppy Joe  
(Parlophone R 4833)\*\*\*

TWO of his own compositions played by harpsichordist Michael Hill. Well, I say they're his own, but *Who's Chicken* is really a slicked-up, modern arrangement of "Turkey In The Straw". None the worse for that. Could be a juke winner.

Slow beat for *Sloppy Joe* which lounges along infectiousy. Rhythm and voices accompaniment is directed by Bill Shephard.

**PATTI PAGE**  
Dark Moon; Broken Heart And A Pillow Filled With Tears  
(Mercury AMT 1160)\*\*\*

A **PAT ANKA** composition *A Broken Heart And A Pillow Filled With Tears* is given a country chant by



NICK VILLARD—A newcomer with plenty of potential. (DISC Pic)

Miss Page on this release. May surprise us all with sleep effectively. *Dark Moon* is slower and dreamier. Patti sings it sweetly, duetting with herself.

**RUSSELL FAITH**  
Theme From "Francis Of Assisi"; So Long Emile  
(HMV POP 924)\*\*\*

THE theme from the film *Francis Of Assisi* is a slow, stirring one, as you might imagine... indeed the piano solo tends to get lost in the welter of strings and surging vocal chorus work.

On the other side Frank Hunter conducts the orchestra and chorus through another film melody, *So Long Emile*, which is taken from "The Formula For Love". Simpler and more enjoyable with harmonica soloist playing the top line hauntingly.

**JOE LOSS**  
Sucu-Sucu; Give Me My Ranch  
(HMV POP 937)\*\*\*

JOE LOSS makes a habit of selling tunes even after people have got them away and into the charts. His orchestral direction of the television theme *Sucu-Sucu* could be such an occasion. The Loss band plays the Latin charmer firmly and pleasantly.

Good for dancing, of course, but enjoyable to sit out to as well. The older *Give Me My Ranch* is revived with typical Mexican verve by the Loss men for the turnover. Modern slant to the arrangement is emphasised in the rhythm section.

**PEGGY LEE**  
Hey, Look Me Over; When He Makes Music  
(Capitol CL 1522)\*\*\*

THE song *Hey, Look Me Over* gets a vastly different treatment from Peggy Lee. In fact it's worth spinning her version and those by Rosie Clooney and Ted Hockridge this week just to compare the approaches.

Miss Lee swings it with aplomb to an excellent Quincy Jones orchestral accompaniment. What a stylist she is! Slow, haunting ballad for the turnover. Peggy husks her way through *When He Makes Music* to a drifting accompaniment directed by Ralph Carmichael.

**EDMUND HOCKRIDGE**  
Hey, Look Me Over; Moon River  
(Pye N 15377)\*\*\*

HOCKRIDGE marches into the "Widcat" show song *Hey Look Me Over* with all the attack you might expect. His bold, brassy approach is almost visual. Invigorating Big chorus and orchestra led by Peter Knight.

*Moon River* contrasts with its slow build-up of atmosphere. This number's taken from the film "Breakfast at Tiffany's" and may grow gently into something potent.

# TV SHOWS WILL HELP JO STAFFORD

**JO STAFFORD**  
Simple Melody  
Play A Simple Melody; Congratulations; Always True To You In My Fashion; Ragtime Cowboy Joe  
(Capitol EAP 1-20154)\*\*\*

VERY much a family affair, and very pleasant too, Jo's accompanied by her old man, Paul Weston, throughout the set, and the sad *Congratulations* was penned by him.

Capitol have picked an opportune moment for these acetates. With Jo's ATV Spectaculars being screened every other Saturday, the disc should score healthily with sales.

It deserves to, because these performances sound as good as ever in spite of the fact they must have been recorded almost ten years ago.

**LES PAUL**  
Nola  
Nola; Meet Mr. Callaghan; Little Rock Getaway; Johnny Is The Boy For Me  
(Capitol EAP 1-20145)\*\*\*

REISSUES featuring the nimble-fingered Les Paul's guitar technique. His missus, Mary Ford, joins in vocally on the last track.

Hardly what beat guitar addicts are looking for, but worth their attention all the same. Les shows what can be done if you learn the instrument properly and put your ability to good use.

**THE KINGSTON TRIO**  
Here We Go Again, Part 3  
Round About The Mountain; Oleanna; The Unfortunate Miss Bailey; San Miguel  
(Capitol EAP 3-1258)\*\*\*

THE usual stylish folk singing from this talented trio, with plenty of atmospheric banjo and guitar picking in the accompaniments.

The material picked by The Kingstons never fails to be interesting and entertaining. Highlights of this set are the humorously macabre *Miss Bailey* and the wonderful song with perfectly expressed story, *San Miguel*.

**JONAH JONES**  
I Dig Chicka, Part 3  
Cecilia; Blue Lou; Chances; Lillie  
(Capitol EAP 3-119)\*\*\*

MORE trumpet tributes from Jonah Jones to members of the fat sex, backed as usual by his trio of piano, bass and drums.

His horn playing is accomplished and stimulating, and he sings reasonably in *Cecilia*, some light, clean-swinging jazz which makes great listening.

**JOE LOSS**  
Four Favourite Quicksteps  
Alexander's Ragtime Band; Way Down Yonder In New Orleans; Miss Anabelle Lee; At The Woodchoppers' Ball  
(HMV 7EG 8699)\*\*\*

GOOD dance music from the reliable Mr. Loss and his crew. Side 1 is in Dixie style, and Side 2 recalls the great days of the big bands with a fine performance of *Woodchoppers' Ball*.

Another demonstration by Joe that accurately tempoed dance music doesn't have to sound dull and dirge-like.

**FERRANTE AND TEICHER**  
Exodus; Twilight; Dream Concerto; Lover's Symphony  
(HMV 7EG 8700)\*\*\*

A REMARKABLY unimpressive quartet from these American piano duettists. *Exodus* is the best track, and it certainly isn't the most distinguished version of this theme on disc. Side 2 is disgraceful. Once again two of Tchaikovsky's works are abused. *Dream Concerto* is his first piano

concerto theme, and *Lover's Theme* is pinched from his "Pathetic Symphony." The most sickening thing of all is that Ferrante and Teicher have claimed composing "credit" for the first, and the only credit on the second as "arranged Costa."

Is it any wonder that highbrows sneer at and denounce pop music when brasses abuses like this are perpetrated.

**ERNEST WILSON**  
Quicksteps (Silver Dollar SD 3911); Waltzes (Silver Dollar SD 3912); Slow Foxtrots (Silver Dollar SD 3913); Waltz, Slow Foxtrot, Tango, Quickstep (Silver Dollar SD 3914)\*\*\*

STALWART of the Victor-Silverstar group, pianist Ernest Wilson shines **EPs** by Nigel Hunter

at the keyboard in four more EPs of ideal dance music released by the specialist Silver Dollar label.

He's accompanied by fava and drums, and he plays well-known standards in a way which is melodic and bright as well as being in strict tempo.

I hear that the Silver Dollar label will shortly break into the American dancing market. Judging by these discs, it should have a great sales future there.

**DEAN MARTIN**  
Dean Martin In Movieland  
Ain't That A Kick In The Head?; Just In Time; Why Was That Lady?; Love Is A Career  
(Capitol EAP 1-20124)\*\*\*

THE Dean of the Clan in four film songs dating from 1959-60. Accompaniments include one apiece from Nelson Riddle and Gus Levyne.

Dean hasn't been exactly lucky with these four items as far as quality goes, but he does his best in his usual warm-voiced fashion, and Martin enthusiasts won't be disappointed.

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# Anna Quayle a hit on 'Stop The World' cast album

**"STOP THE WORLD—I WANT TO GET OFF"**  
Original London cast  
A.B.C. (Chorus); *I Wanna Be Rich* (Anna Quayle); *Typically English* (Anna Quayle); *Lumbered* (Anna Quayle); *Gonna Build A Mountain* (Anna Quayle); *Glorious Russia* (Anna Quayle); *Melinki Melichick* (Anna Quayle); *Anna Quayle*; *Typische Deutsche* (Anna Quayle); *Nag Nag Nag* (Anna Quayle); *All-American* (Anna Quayle); *Once In A Lifetime* (Anna Quayle); *Mumbo Jumbo* (Anna Quayle); *Someone Nice Like You* (Anna Quayle); *What Kind Of Fool Am I* (Anna Quayle). (Decca LK 4408) \*\*\*\*

**THE** refreshingly new ideas in the Anthony Newley-Leslie Bricusse show at the Queens Theatre are evident from this cast album. Particularly impressive is Anna Quayle. She plays a stalwart Communist Party member in *Glorious Russia*; a gurgling Hun in *Typische Deutsche*; and a dozy American film starlet in *All-American* with life-like accuracy, and is a worthy second-biller to the talented Mr. Newley himself.

Tony handles his songs admirably, expressing some pungent sentiments in equally pungent language here and there

in a way which has inevitably offended the sensitive censors at the BBC. His electrifying cameo in *Mumbo Jumbo* is a minor masterpiece of observation.

**ROBIN HALL AND JIMMIE MacGREGOR**  
Scottish Choice  
*Tramps And Hawkers*; *Brochan Lom*; *Tana Lom And Bodachan A' Mhàirein*; *The Day We Went To Rothesay* (The Galliards); *The Crow Killed The Pussie*; *The Stoutest Man In The Forgy Twee*; *Highland Fairy Lullaby* (Shirley Bland).

## LPs by Nigel Hunter

Jimmie McGregory; *My Love She's But A Lassie Yet* (The Galliards); *Melancholy Boat Song* (The Galliards); *Nicky Tams* (Robin Hall); *The Piper O' Dundee* (The Galliards); *The Bonnie Earl O' Moray* (The Galliards); *Mormond Braes*; *Caulders Candy* (The Galliards); *The Rover's Ploughboy*. (Decca Ace Of Clubs ACL 1065) \*\*\*\*

**A**n interesting and enjoyable Caledonian set from some of our top folk talent. Robin and Jimmie duet the songs

except where otherwise indicated. As fans already know, The Galliards comprise Robin, Jimmie, Shirley Bland and Leon Rosselson.

The songs cover a wide range of Scottish lore and legend, plus a bit of history. The skill of the two Tonighatters and their two Galliard associates shines through well in this first-cast album.

**JOHNNY MATHIS**  
Portrait Of Johnny  
*Starbright*; *While You're Young*; *Should I Wait?*; *All Is Well*; *You Set My Heart To Music*; *My Love For You*; *Oh, That Feeling*; *Laurie My Love*; *Cherie*; *Hey Love*; *Jenny*; *The Story Of Our Love*. (Fontana TEL 5153, stereo STEL 571) \*\*\*\*

**T**HE moaning Mr. Mathis in another typical collection, helped as always by some excellent songs and accompaniments.

I've bent my ears more to something listening to this lot, and I've come to the conclusion that no one, including Johnny, could possibly hear the play-backs of their recording session without realising how many bum notes they had produced.

Consequently I have further concluded that he leaves in the duds (and maybe produces them deliberately) as a kind of vocal gimmick of his own. If so, it's one which has brought him an army of fans who will love this set and who will also write to me again insisting that every note he sings is perfect!

**BILLY FURY**  
Halfway To Paradise  
*Halfway To Paradise*; *Don't Worry*; *You're Having The Last Dance With Me*; *Push Push*; *Fury's Tune*; *Talkin' In My Sleep*; *Stick Around*; *A Thousand Stars*; *Cross My Heart*; *Comin' Up In The World*; *He Will Break Your Heart*; *Would You Stand By Me?* (Decca Ace Of Clubs ACL 1083) \*\*\*\*

**J**UDGED in terms of teen taste, this lot can't go wrong. The moody-voiced Mr. F. rocks, laments and sulks his way through a typically suitable set of songs, including an Elvis-like ballad spot in *Don't Worry* and another amusing permutation of that last dance in *You're Having The Last Dance With Me*.

The many Fury fans will be happily infuriated with this set.

**THE RAY CONNIF SINGERS**  
Somebody Loves Me  
*Somebody Loves Me*; *Golden Earrings*; *You're The Cream In My Coffee*; *The Green Leaves Of Summer*; *Don't Fence Me In*; *I Only Have Eyes For You*; *The Thrill Is Gone*; *You'd Be So Nice To Come Home To*; *It Had To Be You*; *I Don't Want To Set The World On Fire*; *Moon Song*; *All Or Nothing At All*. (Philips BBL 7485, stereo SBBL 632) \*\*\*\*

**W**HAT'S this, then? The Ray Conniff vocal crew actually singing words instead of doo-wahing with the orchestra?

It is, indeed, and they do it well. Mind you, the doo-wahs and other vocal



JOHNNY MATHIS—Are those dud notes a deliberate gimmick?

**MITCH MILLER**  
Happy Times! Sing Along With Mitch  
(Philips BBL 7494, stereo SBBL 641) \*\*\*\*

**MITCH MILLER** and his gang with that infallible formula, a collection of songs sung by a chorus to the simplest accompaniment in a way which is an open invitation for everyone else to join in.

The sleeve back helps out by printing the words of some of the songs. We have our own choir doing this sing-along business over radio and TV, but Mitch and his gang are streets ahead of them.

## In short...

**GOLDEN VOICES OF THE MUSIC HALL** (Decca Ace Of Clubs ACL 1077). Original recordings, cut when the artists, such as Nellie Wallace and Albert Whelan, were still in their prime. A collector's piece (\*\*\*\*).

**THE ORQUESTA TROPICANA—Playtime In Havana** (Starlite STLP 4). A routine, well-out-of-charts, merengues, etc., by a Cuban orchestra, directed by George Hernandez (\*\*\*\*).

**EL POPULAR BIMBI** (Tropical TRLP 5016). The title refers to the two guys who sing this selection of genuine Latin songs, accompanied by the Trio Oriental. Pleasant set if you like Latin (\*\*\*\*).

**PUPI CAMPO—Dance With Pupi Campo and His Orchestra** (Tropical TRLP 5035). One of the veteran Latin bandleaders in a reasonable set of doubtful recording quality. The Latin titles are laced with pops like "What Is This Thing Called Love?" and "How High The Moon" (\*\*\*\*).

**THE LA PLATA SEXTET—La Plata Swings For You** (Secco CELP 417). Bambos, cha cha cha and one or two other tempos, in agreeable if uneventful fashion. Spotlights are guitar solos by leader Frank Sanchez and vocal duetting by Feliciano and Reila (\*\*\*\*).

**YAFFA YARKONI—Sabra** (Fontana TFL 5129). An Israeli artist in a set of that nation's best liked pop and folk songs, full of colour and vivacity (\*\*\*\*).

**"WILDEST DREAMS"** (HMV CLP 1467). The latest show from Dorothy Reynolds and Julian Slade. And once again we get an unfortunate impression of callow, rather precious undergrads of 1920 (\*\*\*\*).

## OCTOBER RELEASES

Here is the remainder of the releases for this month, the first batch of which was published last week.

### EPs

#### POP

**Sensipri—Piano Music You Love, No. 3** (HMV TEG 8703); **June Bronhill—Waltzes From Vienna** (HMV TEG 8705); **Eda Fitzgerald—Eda Fitzgerald** (Sings, Gertrude N.C. 1 (HMV 712) 8706); **Excerpts From "Oklahoma!"** soundtrack (Cap. SEP 2-595); **Excerpts From "Carousel"** soundtrack (Cap. SEP 2-694); **Excerpts From "The King And I"** soundtrack (Cap. SEP 2-740); **Peggy Lee—Latin A La Lee** (Cap. EAP 6-1290); **Nelson Riddle—Can-Can** (Cap. EAP 1-1363); **Neil Young—Love Is Here To Stay** (Cap. EAP 1-20152); **Cliff Richard—Listen To Cliff**, No. 1 (Cap. SEG 8105); **Victor Silvester—Waiting In The Balcony** (Cap. SEG 8106); **Russ Conway—Alto Concerto For You**, No. 3 (Cap. SEG 8107); **Big Ben Banjo Band—Big Ben In Ireland** (Cap. SEG 8108); **Trina San Jose—Latin Serenade** (Cap. SEG 8109); **Peter Sellers—And Sophie Loves—Peter And Sophie**, No. 1 (Par. GEP 8843); **Rosemary Clooney—Rosemary Clooney Swings Softly**, No. 1 (MGM EP 7-475); **My Kinda Love** (Mer. ZEP 10114); **Sarah Vaughan—No Count Blues** (Mer. ZEP 10115); **Johnny Preston—Troken Of Love** (Mer. ZEP 10116); **Francis And The Band Rocket—On** (Mer. ZEP 10117); **The Shirley's—The Shirley's** (Mer. ZEP 10118); **Frankie Miller—Country Music** (Rank JKP 3012); **Original Cast—Oliver!** (Decca DFE 6684); **Mantovani—Italia Mia** (Decca DFE 6685); **Ted Heath—The Great Film Hits** (Decca DFE 6682); **Kenneth McKellar—The Tartan** (Decca DFE 6683); **Edmundo Ros—Broadway Sing Along** (Decca DFE 6684); **David Whitefield—Alone** (Decca DFE 6685); **Bob Carr—The First Of The Gentiles** (Cap. DFE 6686); **Buddy Cole—Hot And Cold** (Warner WEP 6035); **All Stars—77 Sunset Strip** (Warner WEP 6036).

### TRAD JAZZ

**Duke Ellington And His Orchestra—Knee In The Background** (Phil. BBE 1247); **Pete Coker's Paramount—This Is Jazz** (Cap. T. Col. SEG 8104); **Chris Barber's Jazz Band With Ian Wheeler**—Introducing Ian (Cap. SEG 8110); **Champion Jack Dupree** (Stony SEP 391); **Hampton Lyleston—Lyleston Jazz Band** (Stony SEP 391); **Mr. Acker Bork And His Paramount Jazz Band** (Stony SEP 393); **Cy Laurie And His Jazz Band** (Stony SEP 395).

### MOD JAZZ

**Dave Brubeck Quartet—Hey, Ho, Anybody Home?** (Fon. TEE 1757); **Charles Mingus And His Jazz Groups—Things Ain't What They Used To Be** (Phil. BBE 1245); **Paul Desmond—Paul Desmond And Friends** (Warner WEP 6037).

### LPs

**POP**  
Soundtrack music from "The Middle" (HMV CLP 1481); **Billy May—The Girls And Boys On Broadway** (Cap. T. 1418); **And Richard, Stan Keaton—Two Muses** (Cap. T. 1495); **George Shearing, Nancy Wilson—The Swain's Mistral** (Cap. T. 1524); **Bob Huddy—Walkin' And A Hummin'** (Cap. T. 1546); **Jimmie Durham At The Copacabana** (Cap. 33 SX 1250); **Joe Williams—Sentimental And Melancholy** (Cap. 33 SX 1351); **Bob Byrdell—Bobby Byrdell Salutes The Great Ones** (Cap. 33 SX 1352).

**Michael Holliday—Happy Holiday** (Cap. 33 SX 1354); **Norrie Paramor—Staged For Stereo** (MGM CLP 1482); **Johnnie Ray—The Best Of Johnnie Ray** (Cap. 33 SX 1357); **Johnnie Ray—Stringbeat** (Cap. 33 SX 1358); **Manuel—Mountain Carnival** (Cap. 33 SX 1359); **Cliff Richard—21 Today** (Cap. 33 SX 1360); **Paper Laramie—Salud Mexico** (Par. PMC 1147); **Matt Monro—Love Is The Same** (Anywhere) (Par. PMC 1151); **The Temperance Seven—The Temperance Seven** (1961) (Par. PMC 1152).

**Jon James—100 Strings And Jon On Broadway** (MGM C 865); **Larry Elgart—The Sharp Of Things To Come** (MGM C 907); **Orlando Americani—The Fantastics** (MGM C 871); **Fredrick Fennell Conducts Gershwin** (Mer. MMC 14074); **George Barnes—Guitar Galaxies** (Mer. MMC 14070); **George Barnes—Strings and Percussion—Exciting Sounds** (Mer. MMC 14077); **Hal Mooney—Woodwinds** (Mer. MMC 14078).

**Dave Lee Ray—Leslie Lee** (Top Rank 35-112); **Ray Martin—Spotlight On Stripped** (Encore ENC 114); **Frank Chacksal—Romantic Europe** (Ace Of Clubs ACL 1080); **Dick Valentine—Duckie** (Ace Of Clubs ACL 1082); **Sam Cooke—Swing Low** (RCA BLP 16275); **Elvis Presley—Something For Everybody** (RCA RD 2723); **Jimmie Driftwood—Songs Of Billy Yank And Johnny Reb** (RCA RD 27226); **Chet Atkins And His Guitar** (Carmen CDN 160).

**George Greig—Popular Piano Concertos From The Great Broadway Musicals** (Warner PMR 4047); **The Explosive Sound Of Jacksone** (Fon. TEE 1408); **Pat Boone—Pat Boone's River** (Cap. 33 SX 1349); **Mills Brothers—Santitas** (Lone. HA-B 2383); **Mills Brothers—Santitas** (Lone. HA-B 2384).

**TRAD JAZZ**  
**Sid Phillips and His Band—Flying Down To Dixie** (Cap. 33 SX 1348); **Acker Blik and The Paramount Jazz Band—Mr. Acker Blik** (Landscape Folio (Cap. 33 SX 1348); **Acker Blik** (Cap. 33 SX 1349); **Louis Armstrong—His Greatest Years** (Par. PMC 1142); **Johnny Best, Dick Cathcart—Disland** (Left: Acker Blik (Mer. MMC 14075); **Saint Joe—The Swingin' Marching** (Encore ENC 114); **RCA Rederbecke—The Big Rederbecke Legend** (Seventeen) (RCA BLP 1467); **Frank Sinatra—Styles** (Stony SEP 109); **Joan Hall—Joan Hall Sings** (Sevco SLP 113).

**MOD JAZZ**  
**Dave Brubeck Quartet—Tonight Only!** (Fon. TEE 1756); **Dick Morrissey—One Of My Morrissey, Man!** (Fon. TFL 5149); **John Bryant Trio—Con Alma** (Phil. BBL 7505); **Earl Evans Orchestral—Out Of The Pool** (HMV CLP 1468); **John Williams—The Incredible** (Mer. MMC 14076); **George Shearing—The Incredible** (Mer. MMC 14077); **George Shearing—The Incredible** (Mer. MMC 14078); **George Shearing—The Incredible** (Mer. MMC 14079); **George Shearing—The Incredible** (Mer. MMC 14080).

**Jazz Alive!—A Night At The Half Note Club** (HMV CLP 1469); **Count Basie and His Orchestra—Kansas City Suite** (Cap. 33 SX 1347); **Rocky "Rox" Roxmore—The Most Crazy** (RCA BLP 1468); **Philly Joe Jones—Philly Joe's** (Cap. 33 SX 1348); **Kenny Burrell—The Five Spot Cafe** (Blue Note BLP 4021); **Taylor—A.T.'s Delights** (Blue Note BLP 4022); **Kenny Burrell—Whistle Stop** (Blue Note BLP 4023); **Milt Jackson—Blue Note BLP 4024**; **Benny Green—Soul Stirrings** (Blue Note BLP 1599); **Chris Connor—Manned** (Blue Note Double Exposure (Lone. LTZ-K 1522)).



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instrumental effects crop up regularly, but we get the words in full, too.

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Sensational Yours  
*Quiere Mucho*; *Tipitipiti*; *Yo Te Quiero Mucho*; *Malaguena*; *Yo Vendo Unos Ojos Negros*; *Amapola*; *María Dolores*; *Me Voy Pa' Pueblo*; *Ay Ay Ay*; *Caminito*; *Noche De Ronda*; *Alma Llanera*. (Philips BBL 7492, stereo SBBL 639) \*\*\*\*

**A WELL-TIMED album**, coinciding with the Savoy Hotel cabaret season and BBC recordings by Luis Alberto del Parana and his trio.

It is a neat blend of old Latin standards and newer items which give every sign of achieving the same status in due course. The harp and guitars of Los Paraguayos back their splendid voices admirably, without any assistance from the electricity current.

This pleasant fact, coupled with a crisp rhythmic section on some tracks, has produced another fine Latin set from this unrivalled group.



# JAZZ PAGE

## Superb Louis a 'must' for every fan

**LOUIS ARMSTRONG**  
**His Greatest Years, Volume One**  
*My Heart; Yes, I'm In The Barrel; Gut Bucket Blues; Come Back Sweet Papa; Georgia Grid; Heebie Jeebies; Cornet Chop Suey; Original Slew; You're Next; Muskrat Ramble; Don't Forget To Mess Around; I'm Gonna Gitcha; Dropping Stacks; Who Sir; King Of The Zulus; Big Fat Ma And Skinny Pa.* (Parlophone PMC 1140)\*\*\*\*\*

ANYONE who hasn't already got one of these sides wants examining. And anyone who professes to be a jazz fan should make sure of the remainder by getting this superb album immediately. These are the first 16 sides recorded under Louis' name with the Hot Five tag. They are of immense value and appeal to all tastes and shades of jazz opinion.

Parlophone have very sensibly put the tracks in the order in which they were recorded.

The best tracks are probably the *Muskrat* side, *Come Back Sweet Papa*, on which Duddy plays alto, and *King Of The Zulus*.

But to talk of best tracks is ridiculous. There isn't one not worthy of top place in a collection.

**ALL STARS**  
**Jamaican Blues**  
*Slew Peas And Cornflakes; Answer Me My Darling; River Jordan; Sain Lane; Shuffle; Jeannie Girl; Don Cosmick; Ocean II; Over The River; My Heaven; Just Cool; Du Du Wap; Lonely Moments.* (Blue Beat BB LP 801)\*\*\*

THIS Blue Beat's first LP is devoted to a selection of Jamaican blues bits and each track is by a different group.

The atmosphere of the disc is mere rock 'n' roll than blues and, in fact, some of the tracks are neither blues in form nor in content. It is not solid enough to qualify as rhythm and blues, though there is a fair amount of accent on the rhythm section. Spread through the tracks are quaint bits of tenor, trumpet,

### TRAD

#### by Owen Bryce

and organ. Quaint because they all try hard to play in modern vein but with absolutely no success.

**BOB WALLIS AND HIS STORYVILLE JAZZMEN**  
**Travellin' Blues**  
*Travelling Blues; Sur La Pont d'Asignon; Nature Boy; Homeward Bound; Lord Let Me In The Lifeboat; On Ilkka Moor Rahat; Three Live Wires; I'm Shy; Mary Ellen; I'm Shy; A Shanty In Old Shanty Town; Red Wine; Perfect Race; When It's Sleepytime Down South; Gossip Jones; Cotton Pickers Congregation.* (Pye Jazz NJL 30)\*\*\*



LOUIS ARMSTRONG — Hot Five sides are of immense value.

NOTHING would please me more than to give Bob Wallis a really good review, but records like this don't warrant one.

**Travelling Blues**, changed to **Travellin'** for the LP title, sets the pace for the disc. It is a first-class jazz number and one wishes the rest were up to the standard. "What is wrong with jazz," I found myself asking, "that we should flog away on Ilkka Moor, Post

d'Asignon, Three Live Wires and Nature Boy?"

The only other tune of any jazz merit is *Sleepytime Down South* which is excellently done. But the overall effect is one of bashing through a jolly jazz club repertoire regardless of any of the subtleties that make good jazz.

## Newcomer Turrentine shows just how great he is going to be

**STANLEY TURRENTINE QUARTET**  
**Look Out!**  
*Look Out; Journey Into Mystery; Keaton Engagements; Little Stars; Long Capers; Minor Chants.* (12in. Blue Note 409)\*\*\*\*\*

PERSONNEL: Stanley Turrentine (trumpet); Horace Parlan (piano); George Tucker (bass); Al Harewood (drums).

IT must be at least two years since I word first got back to Britain about Stanley Turrentine. Shortly afterwards, we heard him on a few tracks with Max Roach's group. And it was obvious why everyone was so excited. Then Blue Note signed him and the is his first album as a leader.

patrick, Vern Ellies, Herbie Harper or Dick Nash, Milt Bernhart, Bob Pring, Harry Belts, Dick Nash, Joe Howard (tenor trombones); Kenny Sawyer, George Roberts or Russ Brown (bass trombone); Russ Freeman, Johnny Williams or Claude Williamson (piano); Red Mitchell (bass); Shelly Manne (drums).

THE merits of Pete Rogolo's contribution to jazz obviously can be defended most staunchly by Stan Kenton

I rate him one of the most strikingly satisfying, awfully inventive and, in his own way, most original new jazzmen in years.

Turrentine's emotion come bursting out in everything he blows. Even his ballads are imbued with blues feeling. On this LP, I particularly recommended the title blues groover, and the soulful, singing way in which he interprets Bob Farnon's *Melody*.

**PETE RUGOLO ORCHESTRA**  
**10 Trombones Like 2 Pianos**  
*Marie; Moonlight And Tears From "Panic"; Let There Be Love; Like Love; Willow Weep For Me; Intermittent Riff; Love Is Just Around The Corner; Angel Eyes; Love Is Here To Stay; It's A Most Unusual Day; Basin Street East; Ten Trombones, Like.* (12in. Mercury MMC 1466)\*\*\*\*\*

PERSONNEL: Pete Rogolo (conductor, arranger); Frank Rosolino, Bob Fitz-

### MOD

#### by Tony Hall

fan. I'd just say that I think he is an extremely clever arranger, with a thorough knowledge of his craft.

Here he's used ten trombones, two pianos, bass and drums. The trombones are split into two sections of five each (four tenors and one bass). Rogolo's writing for this ensemble is quite brilliant. After three hearings, I won't aware of any monotony.

**CANNONBALL ADDERLEY QUARTET**  
**Cannonball Takes Charge**  
*If This Ain't Love; Poor Butterfly; I Guess I'll Hang My Tears Out To Dry; You Told My Little Sister; Barbecue Sunday Blues; Merenau; I Remember You.* (12in. Riverside 12-30)\*\*\*\*\*

PERSONNEL: Julian "Cannonball" Adderley (sax); Wynton Kelly (piano); Paul Chambers or Percy Heath (bass); Jimmy Cobb or Albert Heath (drums).

THESE Cannonball tracks date back to April and May of 1959 when he was still a member of the Miles Davis Sextet. Since leaving Miles, as you know, Cannon has become leader of probably the most commercially successful modern jazz group there is. These tracks, then, are from the pre-'South' days.

They show Cannon to be a remarkably powerful, persuasive, inventive—and constantly swinging jazz soloist.

Here he is superbly supported by Wynton Kelly, who is in top form throughout.

## NEW LABELS OUT SOON

ALL being well, three important new modern jazz labels will make their British bow before the end of the year. They are Vee Jay, Impulse and Candid. The first two will be distributed here by EMI, and initial releases can be expected any day now.

The Candid distribution appears to have hit a snag at the moment, but this is expected to be sorted out soon.

Vee Jay's most successful session so far has been the jazzed-up version of "Exodus" by the coloured Chicago tenorist with a sound more akin to Getz than Griffin—little Eddie Harris.

It reached the 40's on the American pop charts, and has been in the LP best sellers for months and months.

Other Vee Jay contract artists are pianist Wynton Kelly, trumpeter Lee Morgan, avant-garde Jazz Messengers' tenorist Wayne Shorter, new altoist Frank Strozier, Cannonball Adderley drummer Louis Hayes, singer Bel Henderson, bassist Paul Chambers and the appealing MJT+3.

Latest releases included "Expo-spondent" (a Baby Gonzales word) by Lee Morgan with tenorist Cliff Jordan and Art Blakey; "The Young Lions," an enjoyable and experimental date featuring Shorter, Morgan, Strozier and Bobby Timmons; an all-star sampler called "Summit Meeting" with tracks by every big name on the label's roster; and a very groovy Kelly Trio set with Chambers (or Sam Jones) and Jimmy Cobb.

On Impulse John Coltrane, Ray Charles and Gil Evans are contract artists.

The Evans big-band set ("Out of the Cool") is due for immediate British release. Coltrane's first LP ("Africa/Brass") is said to be superb.

And on Impulse in America this month is an album by Blakey's Jazz Messengers (Shorter, Morgan, Timmons plus trombonist, Curtis Fuller play five standards, and one original) and an LP called "The Blues and the Abstract Truth" with the avant-garde brigade of Eric Dolphy, Oliver Nelson, Freddie Hubbard plus Bill Evans, Chambers and Roy Haynes — with arrangements by Prestige's Nelson.

## Round-up

**MALCOLM HIGGINS'** decision to leave the Clyde Valley Stompers after only a couple of weeks of leadership, has left the band looking hard for a replacement. Malcolm, reported as being unhappy with the way things were going, is returning to Scotland to team up with ex-Charlesworth bassist Jim McHugh, who plans to form a new trad band. Meanwhile the Clydes are being led by clarinetist Pete Kerr.

Another leader having trumpet troubles is Doug Richford, who recently lost Trevor Jones. Doug has spent the last three weeks looking for a really good man.

There's another berth for a trumpet player going in Woolwich, where ex-Bryce band manager Don Wright is auditioning for a hornman to lead his newly formed Mississippi Six.

Welsh also scoops radio honours with a five week showing on "Easy Beat," starting on November 26.

**KEITH JENKINS**, one time leader of the *Castle City Jazzband* from Cardiff, has joined the *Terry Pitts band* in place of *Trevor Arnold*. The band travels to Germany on November 9 for a series of concerts, returning on November 13.

**BOB MASTERS**, the trumpeter who left Dick Charlesworth's band only to rejoin him a few months later, turned promoter last Monday when he presented the Clyde Valley Stompers at the Civic Hall, Exeter. He has booked a series of six Mondays for trad sessions at the same venue and the bands lined up are Micky Ashman (16), Gerry Brown and Ed Corrie (23), Dick Charlesworth (30), Terry Lightfoot (Nov. 6) and Bob Wallis (13).

**THERE'S** an odd story behind the Gerry Brown Fontana release of "O' Man Mose." The second side was to be "Driflin' Along," but a check on the title failed to find anyone who knew it, or its composer or publisher. Jack Bavenstock, Fontana's A and R chief, decided to record another track for the backing. At the last minute Gerry Brown contacted him from Bournemouth. "Sorry, dad, wrong title. Try 'I'm Just A Poor Bachelor'."

**TONIGHT** (Thursday) sees the start of the Morecambe and Wise Show on ATV. The opening airing features Chris Barber and the Band with Otilie Patterson. Then it's The Confederates, Acker Bilk, Dick Charlesworth, Kenny Ball and the Clyde Valley Stompers, in that order.

Other air-time bookings for trad include Bob Wallis and his Storyville Jazzband in "Trad Time," a BBC Overseas programme, on October 24. Bob Wallis will guest on the "Go Man Go" show on October 20. Alex

## RADIO LUXEMBOURG

Pick of the Programmes  
Week beginning October 15

- 7.30 — 7.9 Juke Box
- 8.15 Swoon Club; 8.15 Dodi; 8.30 Glamour; 8.30 Katrina and the Stars; 8.45 Pric Murray; 9.0 Trans-Atlantic; 9.15 The Anne Sheehan Top; 9.30 Sam Cost; 10.30 Magic of Sinatra; 11.0 Top Twenty; 12.45 Top Of The Show; 12.30 Night Service.
- MONDAY — 7.0 The Record Show; 8.0 Monday Spectacular; 8.4 Honey Hit Parade; 9.15 Blue Crosby Stars; 10.0 Monday Spin; 10.0 Top Pop;
- 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 New Scrap For Old; 8.15 Honey Hit Parade; 8.30 Tuesday's Request; 9.0 Spin Beat; 9.15 Sam Cost; 9.30 Record Date; 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0 Marquee; 12.0 Midnite; 12.30 Night Service.
- WEDNESDAY — 7.0 The
- Record Show; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Wednesday's Request; 9.0 Internationalist; 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 Midnite; On Luxembourg; 12.30 Night Service.
- THURSDAY — 7.0 The Record Show; 8.0 This Week's Top Disc; 8.30 Honey Hit Parade; 8.45 Fan Fare; 9.0 David Jacobs' Startime; 9.30 Deep River Boy; 9.45 Pat Boone; 10.0 Peter West Show; 10.30 Sam Cost; 11.0 Reprise Show; 12.0 Midnite on Luxembourg; 12.30 Night Service.
- FRIDAY — 7.0 The Amant
- Week-end Show; 7.17 Honey Hit Parade; 7.30 The Record Show; 8.0 Minky Beauty Box; 8.15 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 Elya Presley; 9.15 Chocolate Tone 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 Midnite on Luxembourg; 12.30 Night Service.
- SATURDAY — 7.0 The Record Show; 8.0 Marquee Frad Club; 9.0 Hit and Miss; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Top; 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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## Presley selects Williams' songs

YOU can expect to see a host of musical movie biographies during the next year. Already lined up to be filmed are the life stories of Edith Piaf, Maurice Chevalier, the late Mario Lanza and Belle Baker.

Leslie Caron will play Edith Piaf in Warner Bros. "Little Sparrow" with Edith dubbing the voice. Maurice Chevalier will play himself with two actors playing his younger life. It is hoped Shirley MacLaine will play Mistinguette, Chevalier's discoverer and first love.

## Cable from AMERICA

MGM are still looking for the right person to play Mario Lanza. Barbara Rush will play the part of Belle Baker and will show her singing talents for the first time. It is almost certain now that Elvis Presley will make for MGM. "The Hank Williams Story," and at the moment is choosing 2 of Hank's famous numbers to sing in the film. ABC Paramount records are going to issue John Leyton's "Johnny Remember Me." A lot of interest has already been shown by the New York DJs. Fast rising here is the song "God, Country And My Baby." The original disc by newcomer Chico Holiday on the Phoenix label has been bought by Coral Records. Johnny Burnette also rushed out a cover version for Liberty. Both look like racing to the top.

**A** LREADY Mitch Miller's Christmas "Sing Along" album has sold over 250,000 copies and is expected to reach the 1,000,000 mark by December. Richard Adler's new musical "Kwamina" which stars his wife, Sally Ann Howes, has received mixed notices. Lots of praise for the music but little for the book.

Frankie Avalon who passed 21 last week will at last have a free hand with his finances which amount to \$100,000, his earnings over the past eight years. The thing Frankie is most excited about is he will have his first cheque book.

Looks as if it's going to be a fight between Judy Garland and Aretha Franklin for the hit single "Rockabye Your Baby" — both have entered the charts.

Columbia Records are very excited about their new 17-year-old discovery Kenny Karen. Kenny sings in five languages, plays piano and writes his own material.

**B**RENDA LEE is to make her Las Vegas debut at the Sahara Hotel on December 5.

Everybody is making wild guesses as to who will secure the original sound-track of the 20th Century-Fox movie, "State Fair." Century have their own disc company but none of the artists in the movie is under contract to them. Pat Boone is with Dot, Bobby Darin on Alco and Ann Margaret is under contract to RCA Victor, which doesn't make things easy.

Seven seems to be a lucky number for Perry Como. He is the seventh son of a seventh son and he is just about to start his seventh season on TV.

Fabian, who is shortly to work TV in England, was given very good notices for his first dramatic role on the small screen when he took a leading part in "Bus Stop."

Maurice Clark

# Friends send 21st birthday greetings to Cliff

## CLIFF RICHARD, Britain's top pop star, the singer whose every disc seems certain of a place high in the Top Twenty, is 21 on Saturday, the day he leaves for his mammoth tour of Australia, New Zealand and the Far East.

In honour of the occasion DISC is to present to him a record of tributes from many of his friends and associates in the disc world. It is a tribute which he will be able to treasure for years to come, and it is also a tribute many another star would be very proud indeed to have, for the praise for him has been fantastic.

"Unspoiled," "modest," "unchanged," "improving all the time," "trooper," "great guy," "natural entertainer." Time and again when

you talk to Cliff Richard's friends and associates these are the words that keep cropping up.

In the three years since Cliff first came on the scene his rise in show business has been meteoric, and he has gathered fans the way a magnet does iron filings.

Director Sidney Furie, who has just completed the cutting of Cliff's latest picture, "The Young Ones," says: "Cliff's potential is tremendous. He is an entertainer of the first calibre. He has acting in his blood."

And it is not only Cliff's talent that is awarded praise.

Says songwriter Lionel Bart: "Cliff hasn't changed one bit since I first knew him, back in the 'Living Doll' days. I don't work with him now, but when I meet him for a meal or a drink I can't help noticing that he is still the same old Cliff."

"Success hasn't gone to his head one iota. I don't think that it ever will, and that's saying something for a twenty-one year old in his shoes."

Even his rivals in rock and pop such as Adam Faith have nothing but good to say of him. "There's no

greater guy than Cliff and he deserves his success," says Adam. "I watch his career with personal as well as professional interest."

The most common compliment from his friends is usually along the lines of "he hasn't changed a bit"—they all say it. Franklyn Boyd, top music man and Cliff's first manager, says:

"Cliff is as enthusiastic now as when he first came into the business. He still walks into my office and says 'have you heard the latest Presley?' as if he were just a fan."

"He hasn't really ever got to know what hit him. He hasn't gone upstage. He hasn't changed. He is still the same as the time when he suddenly hit the top."

## Excited

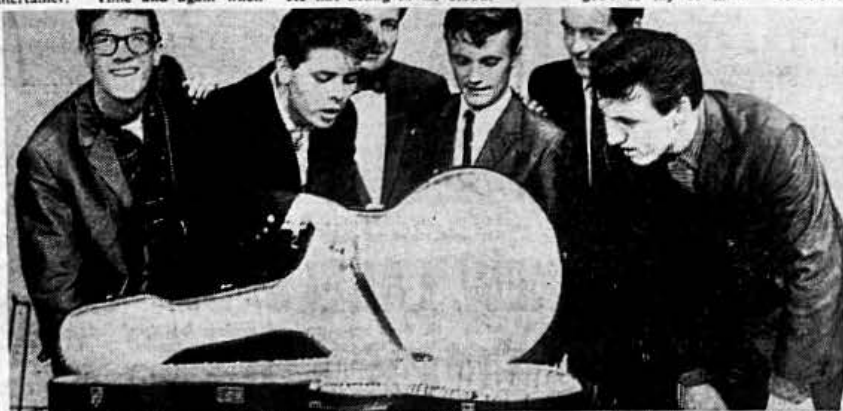
"I can remember that we decided to introduce him to show business people for the first time. It was a tin pan alley ball or something and we decided that Cliff should appear there and meet his contemporaries in show business. He was like a young boy being introduced to an engine driver."

"He didn't have a dinner jacket so we gave him Norrie Paramor's and he was jumping with excitement as he changed out of his old jeans and sweater into that snazzy suit. He still gets excited about the things that people who have been in the business a shorter time than he have become blasé about."

On Saturday Cliff Richard is presented with the key of the door—but he has already opened the door to success and there won't be an associate or a friend who will not be wishing that it will continue.

Peter Hammond

Cliff as he appeared last Saturday in ABC TV's "Thank Your Lucky Stars" cutting his guitar-shaped birthday cake. With him are The Shadows and Keith Forgyce.



## POP STARS SHOULD BEWARE OF FILMS

AS soon as a pop singer is elevated into the Top Twenty there comes a tentative knock at the door—from a film producer with a script in one hand and a contract in the other.

In the past film producers have been cashing in on chart names. A disc star's name on the canopy, his voice over the credits, four lines of dialogue to justify the posters and the producer can be assured of attracting the teenager.

But even the biggest names can make mistakes when it comes to performing in front of the film camera. Adam Faith came in for some severe criticism with his latest film "What A Whopper."

So should our pop stars, most of them green when it comes to acting, plunge headlong into film?

Eve Taylor, who manages Adam, thinks that they should. "But it is essential that they should be guided by a good director, she says. "If they are good enough to sell thousands of records, appear on television and appear before audiences, then they are certainly good enough for film—providing the material is right."

## Are needed

John Kennedy, who is now specialising in films and who guided Tommy Steele on to the silver screen, agrees that it is essential that pop stars go into films.

"It is impossible for them to sustain themselves without taking the plunge into the cinema," he says.

"But they have to be careful. It can also do them a lot of harm. It is all right for those stars such as Tommy Steele and Cliff Richard who have tremendous personalities. They don't have to act. But so many pop singers don't have that kind of personality, their success is based on a gimmick."

"My advice to a young pop star who has reached the Top Twenty is not to take guitar lessons but to take dramatic coaching."

Now Helen Shapiro is to try her voice on celluloid.

"But it is a special kind of picture."

says Helen's manager Jean Burman. "It isn't a character part—Helen will play herself. There is not much of a story, it is really a string of musical numbers. For Helen this is just a try-out."

"But I can assure you that had we received any offers for dramatic roles in pictures in the past we would have certainly turned them down, and if Helen shows no signs at all of being capable of taking to acting then we shall drop the whole idea of her going into films—unless it is just a singing part."

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