

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.



RUSS CONWAY works on some new numbers. (DISC Pic).



DISC's Managing Editor, Gerald Marks (left), presents the Silver Disc for "A Summer Place" to Nat Shapiro of Columbia Records. (DISC Pic).

Russ Conway is to write Xmas musical

New version of Dickens' story

RUSS CONWAY revealed to DISC this week that he is writing the music for a new style Christmas show. It is a musical version of Charles Dickens' book "A Christmas Carol," and will be presented at London's Royalty Theatre by Bernard Delfont.

Sir Alan Herbert is writing the lyrics to Russ's music, and the book for the show is being penned by Australian author Russell Braddon. Speaking about the show, Russ told a DISC reporter: "One of my fans wrote to me about a year ago and suggested the idea. We're not aiming at writing hit songs, although we won't complain if this happens. What we're trying to do is write a show which will come back every Christmas."

Russ and Sammy Samwell, who wrote Cliff Richard's first big hit, "Mean Streak," have signed a song-writing contract with Warwick Films and it seems likely that Russ will record some of the numbers.

His current single "Passing Breeze" is a marked departure from Russ's usual style. "But there is no question of my deserting my old honky-tonk style," he told DISC.

But he is branching out. "I'm going to do more with orchestra backings," he said.

A big stage spectacular is also in line for next year, and Russ will be adding dancing to his other talents.

INSIDE
BILLY
FURY

I'm all
mixed up

Russ
Hamilton's
U.S. disc

JOHNNY
KIDD

DICKIE
PRIDE

SILVER DISC AWARD TO PERCY FAITH

PERCY FAITH, long time associated with American Columbia as one of that company's most brilliant musical directors and recording artists, has become the first orchestral conductor to win a Silver Disc. He has qualified for this award, given for a quarter of a million sales in Britain, with his hit recording of "Theme From A Summer Place."

The number entered our charts early this year and reached its highest position—number 4—in March.

In London last week, on a whirlwind tour, was Nat Shapiro, President of Columbia Records, and during his trip he visited the DISC offices, when we presented him with the Silver Disc, which he accepted on behalf of Percy Faith.

Big rush to record film number

LIKELY to follow in the footsteps of "Never On Sunday," of which fourteen recordings have been issued, is the theme song from "The Alamo," the new Western starring John Wayne, and introducing Frankie Avalon. It is to be premiered in London later this month.

Already in the States there have been five recordings of the theme entitled "The Green Leaves Of Summer," and it is more than likely they will all be released over here.

Thanks, BBC

THE Variety Club of Great Britain are to hold a "Thank You" lunch for the BBC at the Savoy on October 11. Guests include David Jacobs, Pete Murray, Eamonn Andrews, Semprini and Max Jaffa.

another
hit
from
the
magic
fingers
of

RUSS CONWAY

with Tony Osborne and his Orchestra.

passing
breeze

AND

THE KEY TO LOVE

(Theme from film "The Apartment")

45-DB4508

COLUMBIA RECORDS

Nonsense! It can't be too good for the charts

PRIZE LETTER

WHEN is all this nonsense about a star recording songs "too good for the hit parade" going to end? Surely, when a record is made, the one aim is to get it into the top sellers.

One reads of stars who, although they never make the hit parade, are the tops, but let's face it, popular music is what counts commercially. It's all right to record a wonderful, marvellous song, should it sell, but if it doesn't, there is not much point in recording it.

There is no such thing as a record "too good for the hit parade." If the disc is good and original, it will make it. If it does not, it is either no good or not original.—**F. BROWN**, 19, Beech House, Lordship Terrace, Stoke Newington, N.16.

COMEBACKS

I WONDER if Alex Gordon, who wrote recently about "newcomer" Roy Orbison (DISC 24-9-60), realises that in 1957 London Records issued an EP featuring Roy Orbison as a



singer. One of the tracks on this disc was "Go, Go, Go," which is now quite famous as "Down The Line," performed by such artists as Jerry Lee Lewis, etc.

While on the subject of "comebacks," how many DISC readers know that Sanford Clark ("Son Of A Gun"), had a single and an EP issued three and a half years ago, and Johnny Burnette ("Dreamin'"), appeared in the film, "Rock Rock, Rock."?—**DAVID TIMPSON**, 46, Coombe Lane, Kingston-on-Thames, Surrey.

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: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

COVERING

I CANNOT understand how so many artists become national heroes on the strength of a "cover" record. After all, what talent does one need to record a song which has already been popular in another country?

A few years ago, British music chiefs were moaning because two Max Bygraves discs had been "covered" by an American girl. But currently, three British girls—The Kaye Sisters—are

being applauded because they did just that.

One cover record is bad enough, but how many of these singers ever had an original follow-up?—**ALEX WEAR**, 17, Loudoun Road, Newmilns, Ayrshire.

NO PRAISE

EVERY musical paper in recent weeks has been praising The Shadows. It is about time they stopped praising the group, and turned their attention instead to the talented lead guitarist, Hank Marvin.

Hank is the one who does all the solos, yet never gets the praise. Surely this is a mistake. I say, let's hear more about Hank, and less about The Shadows, for if Hank were to leave them, they really would be "Shadows"—**VINCE CURTIS**, Anson Road, Cricklewood, London, N.W.

SO TIRED

HAVE the songwriters become so lazy, or are they incapable of writing a song that is not a revival? It is clearly noticeable how the popularity of an artist declines when he makes revivals as his singles. The



best example is Bobby Darin, who has been doing worse and worse since "Dream Lover" and "Mack The Knife."

Presley and Richard maintain their popularity by avoiding revivals, except on EPs and LPs.—**S. SMITH**, 30 A.M.O., R.A.F., Driffield, E. Yorks.

WRONG CHOICE

IT amazes me how the British A and R men can continually pick the wrong numbers for new, young singers. Usually they choose American hit discs, and they do an exact copy. This spoils many a promising British artist.

Take "Polkadot Bikini" by Paul Hanford, which never got away. And a promising young singer called Joey Castell flopped because of wrong numbers. He was given Presley numbers to record!

Please, A and R men, give more consideration, so that our boys do have a chance.—**JOHN ALLAN**, 46, Cowcaddens Street, Glasgow, C.2.

POLLUTION

HOW refreshing to note that the musical garbage which has far too long polluted the pop song scene is giving ground to the better class of singer and song.

It is to be hoped that more spots will be given to the talented performers like Ken Dodd, who are able to offer the kind of music which appeals to those who like to hear the words and whose intellect goes beyond the finger-snapping to unidentifiable gibberish.—**SUSAN ROBERTSON**, 10, Beaumont Close, Manor Park, Sheffield 2, Yorks.

BACKWARD

HOW I agree with Teddy Johnson (DISC 24-9-60) on the retrograde step the disc industry is taking by issuing such a tremendous amount of trashy material.

I think America is partly to blame for giving us, in the past five years, so many overnight successes in the charts, of whom nothing further has been heard. On this side of the Atlantic, we now tend to do the same thing, with a new artist appearing almost every day.

Let's have a rise in the standard of our future discs, so that we can show the Americans that our industry is one of which we can be justly proud.—**D. G. BRISSEY**, 15, Mount Gardens, Harrogate, Yorks.

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



Come Pry With Me

SESSION BOYS—This is how they work

by **DICK TATHAM**



HAVE you ever wondered about the men who make up the bands which back the singers? Most of us, for example, have heard of Frank Chacksfield, Wally Stott, Frank Cordell, Tony Osborne, Norrie Paramor, Geoff Love and other top arranger-conductors.

They have done much to enrich Britain's pop music world—both as embroderers of vocal discs, or with instrumentals. But they would be the first to hand much of the credit to the musicians they use: the session boys.

Who are the session boys? How skilled are they? How are they booked? What are they paid?

The 'fixer'

Suppose, for example, Wally Stott has to back a Frankie Vaughan disc. He has run through the numbers with Frank. He has set the keys. He has done the arrangements. Now this is when the session boys come into it. But Wally doesn't round them up himself. Nor does any bandleader. It would take too much of their time. The job is given to a "fixer." The fixer is one of the least-publicised men in the music biz. He is also one of the most important. He may be told, "Please get a thirty-piece for EMI at ten in the morning next Thursday. These are the instruments I want. . . ." He then says, "O.K. I'll fix it." He then starts booking the session boys. Obviously, the word "session" is used because they are ENGAGED by the session. The reason for "boys" is not so

obvious, since some are well into their sixties. The fixer has to decide which instrumentalists are best for the job. He takes into account the usual preferences of the bandleader. He will be clued up on current form. He will have heard of any promising newcomers. He will know where to contact the men he wants.

All this is so because, usually, he is a session boy himself. He is an agent-musician—and takes pride in producing a good band.

You may have been along Archer Street, in Soho, and seen musicians thronging the pavements. That's where the session boy DOESN'T go. It is more the meeting place for musicians after "gigs"—one-night club and dance dates. The sessioneer gets HIS work by phone from the fixer. Unlike most musicians, he seldom travels far. He has plenty to keep him busy in and around London.

A session boy will be one of the most skilled men on his instrument in the business. He will normally "sight read" even the most difficult music.

There are occasional exceptions. A bandleader recently told me, "I had a really tricky Harry James' solo on an LP track. I sent my lead trumpet his dots a couple of

days ahead. But that was between him and me. At the session he apparently played it straight off. He shook everyone rigid."

Most striking thing about the session boys is not just the level of their skill, but their highbrow-to-hip versatility. Your pop or beat singer could no more sing an opera aria than walk a tightrope. But the sessioneers who back him can mostly cope with anything from symphony to rock.

Tony Osborne, for example, often has the celebrated Goossens family on pop disc sessions. He once told me about the time he suggested to Marie Goossens that one of her phrases had sounded a bit square. The classically-famous harpist calmly replied, "Sorry! I'll give it more jazz feeling next time."

Bawled out

The tale is told of Sir Thomas Beecham bawling out an erring musician during an Albert Hall symphony rehearsal: "Your trouble is you've been doing too many rock 'n' roll sessions." The session boy has no set hours. He may be on a film job at Elstree at eight in the morning—or in a disc studio round midnight. They are (deservedly) well paid. For example, rate for TV commer-

cials is £6 an hour. For discs, a half-session (two hours) is £4 10s. A full session (three hours) is £6 10s. Overtime is normally £1 a half-hour. If you play more than one instrument, you get 25 per cent extra. So if you work three sessions a day on a five-day week, your money is around £100. Some sessioneers get into an even higher income bracket by becoming "name" performers. Like Bert Weedon and Don Lang. Being well paid, and aiming at peak performance, session boys use top-quality instruments. Some invest several hundred pounds in them. Hence the story about Charlie Katz, one of the best lead violins in the business.

At a TV rehearsal, two comics—as part of their act—were clouting each other with violins. One broke. Kidding, they asked the orchestra for a replacement. Someone said, "You lend 'em one, Charlie; you always carry two."

Charlie looked at the comics. "Which would you prefer," he asked helpfully, "the Martinis or the Stradivarius?"



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CHAIN GANG

SAM COOKE



AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending October 1)

Last Week	This Week	Title	Artist
2	1	My Mind Has A Heart Of Its Own	Connie Francis
1	2	The Twist	Chubby Checker
5	3	Chain Gang	Sam Cooke
4	4	Mr. Custer	Larry Verne
10	5	A Million To One	Jimmy Charles
3	6	It's Now Or Never	Elvis Presley
6	7	Walk, Don't Run	The Ventures
7	8	Kiddio	Brook Benton
—	9	So Sad	Everly Brothers
—	10	Save The Last Dance For Me	The Drifters

ONES TO WATCH

I Want To Be Wanted	Brenda Lee
I'm Not Afraid	Ricky Nelson

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 1)

Last Week	This Week	Title	Artist
2	1	Tell Laura I Love Her	Ricky Valance
1	2	Apache	The Shadows
3	3	Only The Lonely	Roy Orbison
4	4	A Mess Of Blues	Elvis Presley
6	5	Everybody's Somebody's Fool	Connie Francis
5	6	Because They're Young	Duane Eddy
10	7	How About That!	Adam Faith
—	8	Nine Times Out Of Ten	Cliff Richard
—	9	As Long As He Needs Me	Shirley Bassey
—	10	Please Help Me I'm Falling	Hank Locklin

Published by courtesy of "The World's Fair"

SHORTNIN' BREAD

PAUL CHAPLAIN



British —but you would never think it!



This quartet, l. to r. Benny Wright, Judd Solo, Ian Sutherland, Mario Fiorentini are more continental than the Continentals.

THEY are known as the Quartetto Italiano. They are at present the resident attraction at the Piccadilly Hotel in London. Their debut disc—an EP on Columbia contains in "Romantica" and the song which very nearly beat it at the San Remo Festival, "Quando Vien La Sera"—is due out tomorrow (Friday). They sing mainly Italian and Spanish songs adapted to Latin American rhythms. And they are all British born and bred. None of them has even visited the countries whose songs they sing. "No one will believe us," said Judd Solo, leader of the quartet. "We even get letters from British people after our broadcasts saying how much they liked our music and asking if we're enjoying our stay in Britain!" Judd is the guitarist and lead singer of the group, with a long and varied record in show business, including the role of the "Voice of Romance" with Felix Mendelssohn's Hawaiian Serenaders. Benny Wright, the bassist, has worked with Ambrose and other famous bandleaders; Ian Sutherland, the

percussionist doubling electric piano, was a member of the BBC Scottish Symphony Orchestra's string section at one time; and Mario Fiorentini, the accordionist, has played with several West End groups, such as Tibor Kunstler's gypsy orchestra. "Mario is the only one who can claim Continental ancestry, but even he was born in Britain," said Judd. The quartet is a completely self-contained cabaret and dance music unit with elaborate and expensive amplification equipment. "We're all professionals with a lot of experience. We arrange and rehearse everything we do thoroughly, and take a great deal of trouble to get things exactly right. It's the only way to real success. "We made some demonstration recordings about five months ago when we first started," went on Judd. "I took them along to the Columbia office and had to leave them there because I had another appointment. When I went back an hour later, I found they had

already fixed a studio session for us." This swift achievement was equalled in other spheres. Cabaret, society parties, radio, TV and the Piccadilly Hotel residency followed in rapid succession. Although all four sing in several languages, Judd is the only trained vocalist among them. "I started in choirs when I was seven, studied opera singing when I was older, and in 1939, I was due to go to Milan to complete my training. But the war stopped that." After the war, Judd sang and led bands in the West End. He left show business entirely at one stage to venture into the textile business. He's back to stay now, and the Quartetto Italiano, with more radio and TV engagements being negotiated for the near future, are here to stay too, it seems—with the prospect of getting more and more letters asking them if they're enjoying their visit. J. S.

DISC DEBUT

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending October 1, 1960

Yet another chart-topper for Cliff? Sam Cooke in at number 15

Last Week	This Week	Title	Artist	Label
1	1	Tell Laura I Love Her	Ricky Valance	Columbia
4	2	Nine Times Out Of Ten	Cliff Richard	Columbia
2	3	Only The Lonely	Roy Orbison	Parlophone
5	4	How About That?	Adam Faith	Parlophone
10	5	So Sad	Everly Brothers	Warner Bros
3	6	Apache	The Shadows	Columbia
8	7	As Long As He Needs Me	Shirley Bassey	Columbia
6	8	A Mess Of Blues	Elvis Presley	RCA
7	9	Because They're Young	Duane Eddy	London
11	10	Walk, Don't Run	Roy Orbison	Parlophone
9	11	Please Help Me, I'm Falling	Hank Locklin	RCA
18	12	Let's Think About Living	Bob Luman	Warner Bros
14	13	Walk, Don't Run	The Ventures	Top Rank
20	14	Passing Breeze	Russ Conway	Columbia
—	15	Chain Gang	Sam Cooke	RCA
—	16	Everybody's Somebody's Fool	Connie Francis	MGM
16	17	Paper Roses	Kaye Sisters	Philips
—	18	Rocking Goose	Johnny and The Hurricanes	London
13	19	Please Don't Tease	Cliff Richard	Columbia
12	20	When Will I Be Loved?	Everly Brothers	London

ONE TO WATCH

Nice 'n' Easy - Frank Sinatra

DAVID MACBETH

DICKIE VALENTINE

CHICK

JACKY NOGUEZ AND HIS ORCHESTRA

STU PHILLIPS AND HIS ORCHESTRA



"Pigtails in Paris"



"Once Only Once"



"Cool Water"



"Never On Sunday"



"Strangers when we meet"

I've said it time and time again Vision records will be THE thing

TIME after time I have forecast the arrival of discs that not only gave you sound but vision as well. I did not need much imagination to predict this development. It was as inevitable as the addition of the sound to cinema pictures.

But for sometime most people have considered the idea of vision discs to be impracticable. What form would they take? Tape, wire, film? And on what equipment will they be played? Would there be a demand for them?

Some people in the record business have even been quoted as saying that it would not be a good thing to have vision added to sound. I suppose they are wondering what would happen to their major artists who, while perfectly capable of turning in a good performance in sound, would completely ruin the effect obtained if they were actually seen doing it.

It is quite pointless to adopt this attitude. Come what may visual discs have to supercede purely aural ones.

Already on the continent there are vision-juke-boxes. And now a firm called Radiovision has begun producing vision discs for this country.

For the moment these discs are being made in the form of film, and these films will not be on sale to the public but are intended as a service to television. The fact is that although television has superceded sound radio in almost every other sphere, it has never been able to find an adequate reply to the popularity of the radio DJ show.

No one has really solved the problem of what to do in vision whilst the record plays—except to have a sort of parlour game, like "Juke Box Jury."

The truth is that whilst records remained one-dimensional there was no answer. Now with records that you can see and hear, your favourite DJ will have scope to operate on TV just as he does on radio.

Screen instead

For a turntable a screen is substituted—and Bob's your uncle! He can cut from one disc to another, appear in the middle of it, manipulate his programme exactly as he likes. It all depends on your TV producer and your DJ.

No doubt there will be request programmes in vision that will be as popular as "Two-Way Family Favourites," "Housewives' Choice" and "Saturday Club." Imagine the appeal of a programme that could show you all the leading recording idols one after the other. Well—it's on the way.

The first vision-discs were made last week at Radiovision's Park Lane studios, some by BBC's well-known TV producer, Richard Afton, and some by yours truly. One of those I made was "Apache" with The Shadows, and it certainly was like old times to be working with the boys again. We all thoroughly enjoyed the session.

Although Radiovision are exclusively concerned with the production of vision discs as a service to television, both here and abroad, I can see no reason at all why, within a year or two these discs should not be available to the public to be played at home. Possibly on a television set—

converted rather in the way that the old TV sets were converted to take ITV. Colour will be the next development, and in the end we may expect some quite spectacular visual LPs.

How would this effect other forms of entertainment? Well, of one thing I am quite certain. It will only be to the benefit of live television appearances by television stars, and of personal appearances at the theatres. For, in spite of the fact that you will be able to see these artists on disc, they are still only discs, and the performance is never varied.

There will still be the attraction of the live appearance—for this has the quality of being an "event." In the same way, although "Saturday Club" can give you a faultless performance of the latest Cliff hit by playing the disc, it will still attract more listeners when Cliff himself appears on the show—even if the sound balance may not be quite so good.

In fact, the records do not detract from Cliff's drawing power at personal appearances—they make the drawing power. And so it will be with vision discs.

by
JACK GOOD



TONY HALL looks at the Mod Jazz scene



WYNTON KELLY—New album (DISC Pic)

Jazztet have LP No. 2

ARGO RECORDS are preparing their second album by the Art Farmer-Benny Golson Jazztet. Two of the Golson originals to be included are "Five Spot After Dark" and "Bean Bags," already recorded by Maynard Ferguson and Coleman Hawkins-Milt Jackson respectively. Album title will be, "Straight Ahead With The Jazztet."

BLUE NOTE has three superb new albums on the market—"Crazy! Baby," by organist Jimmy Smith; tenorman Hank Mobley's "Soul Station," and British trumpeter Dizzy Reece's third LP, "Soundin' Off."

Jimmy's is possibly his grooviest ever, with "When Johnny Comes Marchin'" Home and "Makin' Whoopie," standout tracks. Mobley is magnificent with Wynton Kelly, Paul Chambers and Art Blakey. A beautiful record!

Dizzy's disc is his most controversial to date—with Walter Bishop Jr., Doug Watkins and Arthur Taylor. It's a "Cash Box" Jazz Pick of the Week.

PROBABLY the most controversial new pianist in America today is West Coast's Les McCann. His first Pacific Jazz LP raked up excellent sales, despite damning reviews and accusations of phoniness in his playing. Now PJ President, Dick Bock has issued two more McCann Trio

Ten million pop fans go for the Trad sound

TRADITIONAL jazz is not only becoming more and more popular, it is invading the pop field in no uncertain terms. And the first person really to put it on the pop map was NOT Larry Farnes with his Rock 'n' Trad package show; it was BBC producer Jimmy Grant, who introduced it to "Saturday Club" two years ago.

Said compere Brian Matthew: "When 'Club' started—it celebrated its second birthday last week and has had up to 10,000,000 listeners on its peak times—we featured a trad band every week against a lot of opposition from listeners who wanted nothing but rock groups. We persisted for a time and then dropped the trad groups."

"But about six months ago we brought them back into the programme again. Since then we've had a lot of letters praising them and only one opposing their presence in the show."

The main trend at the moment, however, is for slow beat ballads, often with mournful lyrics.

"Jimmy Grant and I aren't too keen on these slow beat efforts," went on Brian Matthew. "We find they're very doomy and tend to show up the programme. As for songs like

says 'Saturday Club' compere Brian Matthew

"Tell Laura I Love Her." I think it's pretty grim, although I reckon I might have liked it when I was sixteen."

Practically every top teenage star has guested on "Saturday Club" during its two-year run, including visiting American personalities, and it is the latter who earn the marks for "assurance and polish."

"We've had people like Johnny Preston, Gene Vincent, Eddie Cochran and Freddy Cannon on the show, and I think their performances taught a lot to our own youngsters."

And the next two years, what will they bring? "You just keep an eye on the girls," said Brian. "The time is ripe for the girl singers to make their mark. The ones to watch are Maureen Evans and Valerie Masters."

"And Glenda Collins, Decca's new discovery, will be worth watching, too."

N.H.

MAUREEN EVANS... a girl to watch.

(trumpet) and Yusuf Lateef, who composed the live originals on the album.

WYNTON told me last week that he cut an album for Riverside during his last two nights in New York before flying to London. This Quintet date featured Miles' rhythm section (Albert Heath replaced Jimmy Cobb for one of the sessions) plus the tremendous young tenorist, Walter Benton (first heard here with Kenny Clarke on a Savoy-London album) and new trumpeter, fiery Freddie Hubbard.

ALSO on Vee-Jay, I see that Lee Morgan's first LP for the company is now on the market. Called "Here's Lee Morgan," the supporting cast comprises Cliff Jordan (tenor), Wynton, Paul and Blakey. I hope to have all three albums soon and give DISC readers an exclusive preview.

WOODY HERMAN's current touring Herd includes saxists Pepper Adams and Don Lanphere (remember his records with the late Fats Navarro?), Don Rader (trumpet), and the drummer he brought to Britain, Jimmy Campbell. Expect news of Woody signing with a major jazz record label very soon. The deal, as I hear it, is revolutionary.

NEVER ON SUNDAY

(From the film "NEVER ON SUNDAY")

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**CONWAY
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45-MGM1095



DISC Pic

• Richard Adams talks to •
BILLY FURY

HE dresses in black. He is mean. He is moody. He moves on the stage in a way that has the girls screaming in ecstasy. This is Billy Fury, or the just variety audiences see.

And off the stage? "I guess I must be the most mixed-up person in the business," he confesses. "All my friends think I must be mad, or at least a bit of an odd ball."

Billy is not a conversationalist. When questioned he gives surprising answers. His ambition, for example, isn't the normal pop singer's dream of selling a million discs. "I never aim for things like that . . . I can't stand being disappointed. I reckon a Silver Disc is just possible."

He speaks quietly, he's obviously thought a lot about himself . . . he mentally climbs on to a psychiatrist's couch in an attempt to discover what makes him tick.

On impulse

Sometimes he doesn't come up with the answer. "I drove up to Glasgow once just to buy a box of matches," he says, almost to himself. "I don't know why. I just do things on the impulse. I like other people who do the same . . . I can make friends with them."

Sometimes, though his probing is more successful. "I don't think I'll ever get married. Sure I go out with girls, but not steady. I'll never meet

the right one. I was in love once, home in Liverpool, before I came into this business, but it didn't work out.

"Every time I take a girl out now I compare her to the one back home. But you're only in love once . . . it's never the same again."

He seems sad as he thinks about the girl he once, or perhaps still does, love. "But I always had a bit of a wanderlust. Even when I worked on the tug boats it was the same . . . I could never settle down."

"I can't now. I love doing one-nighters because we're always on the move from one town to another. Even a week in one place is too long."

"As I said, I'm all mixed-up." Billy already owns a 100-mile-an-hour sports car, and talks enthusiastically about the thrill of driving fast.

The other day he also bought a motor bike. "Well, it was cheap and I'd always wanted one, so I bought it. . . . No, I don't know why I did it. But I'm also hoping to buy an Aston Martin as well . . . that should do about 130 m.p.h."

"Larry Parnes, my manager, doesn't like the idea, but I'm also going to race it next year. He says he will write a clause into my contract forbidding

Mean, moody and all mixed up

me to race, but he can't do that, can he?"

To Larry Parnes, Billy is valuable property. He's the mainstay of the "Rock 'n' Trad" show now out on tour. There is talk of him appearing in a film for the Boulting Bros. and, of course, he's a consistent record seller.

About his records, Billy says: "I don't like any of the singles I've made. I didn't even like 'Colette,' 'Phone Call' and 'Since You've Been Gone' on the LP are the only ones which I like."

None of Billy's records have been real hits. "I think I've got to be more commercial. In the past my records have sold like a bomb for the first week and then they slip to a steady sale. That's why I never get in the charts."

"But I am working on some numbers now which are really moody and mean. That's what I like to be known for."

Very tense

Billy likes writing. "Not letters or that sort of thing, mind you, but songs I wrote all the numbers on my recent LP. I'm also working on a film script and the background sound, very tense and dramatic."

If this film for the Boulting Bros. comes off it will be one foot in the door and at least I could show them my script.

"What's it about? Young people like myself. It's really a self portrait."

The film and songs are written in Billy's spare time, of which he doesn't get much. He doesn't like holidays. "I went to Cannes after my season at Yarmouth but wanted to come home after three days."

"I like working, it's a big outlet. I always feel much better after I've done my act on stage. I go crazy if I'm not working."

"I must say I envy people who are contented, but I don't think it will ever happen to me."

RUBBISH IS OUT, says ELVIS

LYRICS are getting better and better. Who says so? None other than Elvis Presley, who, incidentally, has just chalked up his twenty-sixth million seller with "Now Or Never" (RCA Victor expect he will get his twenty-seventh with his next disc which they say will again be a standard with updated lyrics).

Said Elvis: "Rock and roll is not fading from the scene; most of the sellers are still rock, but I'll tell you this: The day is over when a singer could take any rubbishy song, record it with a rock beat and get a hit.

"During the two years I was in the army music got better. There wasn't so much wild stuff; the artists started adding strings and receiving better arrangements. And the sound is now of much better quality than when I first started recording."

Rodgers turns writer

AFTER 42 years of collaborating with other composers, Richard Rodgers is going to write his own lyrics from now on. His first job will be to write both words and music for the remake of "State Fair," as three new songs are to be added to the original score. If he is pleased with the result, Rodgers will then write a complete musical show for Broadway next year. Although he has never officially written lyrics before, he did sometimes help his first collaborator, Larry Hart, but the late Oscar Hammerstein worked entirely alone.

Capitol Records will be the sole backers for the new Nat "King" Cole musical "I'm With You." They have invested over \$150,000, and, although many record companies these days do invest part of the cash needed for musical shows, it will be the first time in the history of the business that a disc company has completely backed a show.

Tony Crombie is getting a lot of interest shown this week with the release on Top Rank of his album of background music to the "TV series" "The Man From Interpol."

Lovely model Sandra Warner has had her picture on 30 LP covers. The next time she hopes it will be on her own. Olympic Records have just signed her, as a singer, and her first disc is out this week. It is an oldie "Willow Weep For Me."

No school

THE Ivy Three have taken a long leave of absence from high school, to cash in on a tour of night clubs that has been offered since their "Yogi" became such a hit.

Newest film theme to hit the market is "Midnight Lace," which stars Doris Day. There are so many records on this, it's hard to say at

this point which one will make it. I've just heard that "Let's Think About Living" was offered to 15 recording stars before it was given to Warner's Bob Luman, who made a fantastic hit, I bet those 15 are mad.

Archie Bleyer is certain that Johnnie Ray's first record for his Cadence label will be a double-sided hit. Titles are "In The Heart Of A Fool" and "Let's Forget It Now." Could well be a change of label, change of luck, for Johnnie.

Tight fit dress

STARLET Susie Sherry has been going around all the main disc jockeys plugging her first record. "Tight Dress," in a dress that is so tight, she has to be taken everywhere in a standing position.

New dance craze just started here by Johnny Otis is the "Jelly Roll." Johnny did it once on his TV show and the telephone didn't stop ringing about it for days. He has now recorded the number for Eldo Records.

Bing Crosby has just sold his radio station in Long Beach, California, for \$850,000.

Payola book

THE word "Payola" has finally come of age—it's found itself as the title of a new paper-back book called "Payola Women" and has as the heroine a girl who gives her favours to an A and R man, and winds up owning the company.

Buddy Greco, who recently made such a stir with his "Lady Is A Tramp" although he never made the charts, looks as if he might get there with his next release for Epic Records, a fabulous version of the oldie, "Ooh, Look-A There Ain't She Pretty."

Karen Chandler's first disc for Carlton Records is the title song from soon-on-Broadway musical "Irma La Douce."

Kitty Kallen is soon to make her dramatic debut on TV. After completing her present tour, she arrives in Hollywood to film two plays.

Peggy Lee has made "My Gentle Johnny," a song from the hit musical "Tenderloin," for Capitol and has backed it with a lyric version, written by herself, of Duke Ellington's theme for "Anatomy Of A Murder."

Pat Boone will have in his next picture, "Warm Bodies," comedian Bobby Hackett as his side-kick. It's a story that was intended once for Martin and Lewis.

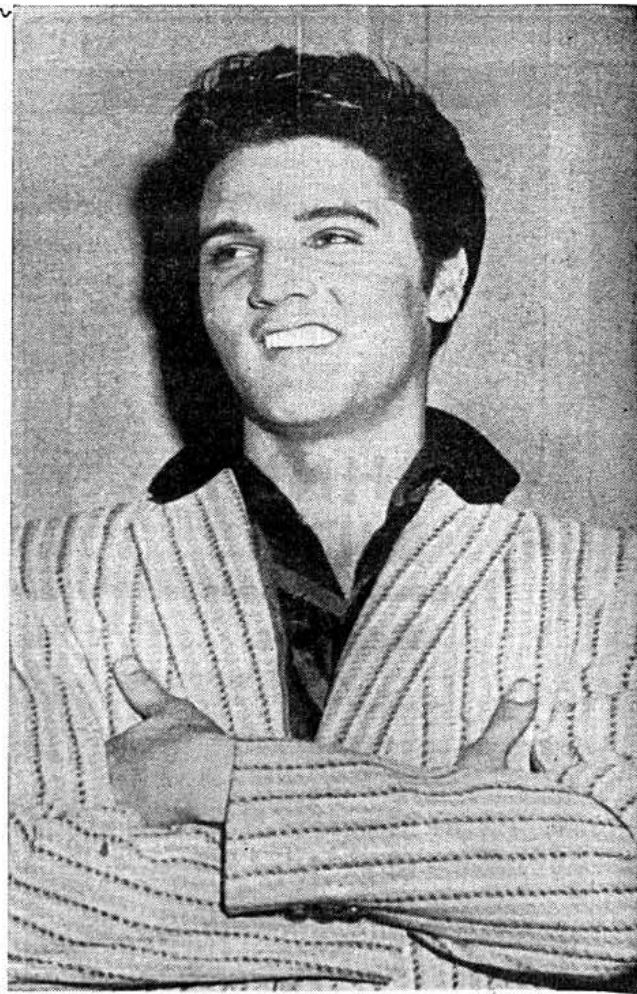
Cable from America edited by Maurice Clark

A record that Gene Vincent made in England, "Pistol Packing Mama," looks as if it might put Gene back into the big time here.

Al Hibbler has just signed with Top Rank Records. He is very happy as it will reunite him with Paul Cohen who was responsible for Al's hits "Unchained Melody" and "After the Lights Go Down."

"NBC Saturday Prom," a new TV series featuring young artists, is going to be very big. Until now young talent has only had exposure on the Dick Clark show aside from infrequent appearances on variety revues. "Prom" will have a live audience of 500 teenagers from different high schools each week.

"While I was in the Army, music got better," says PRESLEY.



New LP is Dickie Pride's biggest gamble yet

by David Marshall

"PRIDE Without Prejudice" they're calling the LP to be issued just before Christmas—and it's an apt title. It's being made by Dickie Pride, billed for one-nighters as the "Sheik Of Shake"—and the songs are a collection of standards. Said Norrie Paramor, whose idea it was to make the album, "Dickie is a very good stylist and I'm very pleased with the tracks that we've made so far." And Norrie Paramor is usually right. "But it is something of an experiment to see if we can make Dickie into an LP artist. It's a big gamble." This is the first time that any singer like Dickie Pride has been offered an album by a British recording company. For Dickie has only had a couple of minor hits, and the songs he's doing on the album are far removed from them.

Jazzed-up

Four of the tracks are jazzed-up big band versions of "Loch Lomond," "Anything Goes," "Too Close For Comfort" and "Lulu's Back In Town." Four tracks are with a 12-piece orchestra, four with a nine-piece band, and the last four with a quintet and vibes. To judge by Norrie's enthusiasm and by the fact that Dickie spent three years at the Canterbury Royal

The Sheik of Shake turns to standards for his first album. (Disc Pic)

College of Church Music, Dickie Pride should never have been a "Sheik of Shake."

Says Dickie: "I don't want to be a rock 'n' roll singer, it's not my type of thing at all. I want to sing really good songs."

Dickie has already tried out the ballads on audiences. "I got a fabulous reception," he told me. "The audience was very mixed and everybody seemed to like them. The kids as well as the older folk."

This LP could be the foot in the door that could lead Pride to better things. At the moment, Dickie is currently touring in the Larry Parnes' "Rock 'n' Trad" show... still being billed as the "Sheik Of Shake."

But these rock shows will shortly be out for Pride. "I don't want to appear in them."

Two tracks from the LP are likely to be issued as a single, "Loch Lomond" with "Bye, Bye, Blackbird" are the two Dickie thinks to be most commercial.

It's going to be quite a change for Mr. Pride. "The biggest gamble I've ever taken, but I think it's wonderful that they've given me this opportunity. I just hope people aren't going to be prejudiced."

TWO SIDES IN THE CHARTS!
VINCE TAYLOR
"I'LL BE YOUR HERO"
b/w
"JET BLACK MACHINE"



AMERICA'S SINGING STAR
ANNETTE
"PINEAPPLE PRINCESS"

EIGHT THOUSAND MILES FOR A DISC



RUSS HAMILTON recorded at the studios Presley and many other top singers use.

HE was told about the trip on a Monday, was in New York on the Tuesday, flew to Nashville, Tennessee, on Wednesday, recorded on Friday and was back in New York on the Saturday. Eight thousand miles to record his first disc for MGM and the result looks like putting Russ Hamilton right back among the big sellers after more than two years in the disc wilderness.

Titles are "Gonna Find Me A Bluebird" and "Choir Girl" and Don Nicholl on page 10 unhesitatingly tips it for the charts.

The record was also issued in America last Friday, and will go out in Australia, New Zealand, and South Africa, and if it really catches on, MGM in Europe will issue it on the Continent.

Russ made the record in Nashville, Tennessee, the same studio that Presley and countless other big timers use. He's the only British artist ever to be offered this opportunity.

All his expenses were paid out there. "Arnold Maxin, President of MGM, who signed me with American MGM wanted me to go out there so that I could get the right sound," said Rps.

Atmosphere

"The studios have a wonderful atmosphere, you can feel it when you walk in. I thought that Nashville, where all the great American stars record, would have a fabulous studio. I was expecting at least a skyscraper. But it was just like a barn. . . . in fact I think it was a barn. I was a bit surprised at first, until I saw the control room.

"What a change from the control rooms of the studio I used to use over here. This one in Nashville looked just like the control panel for a space rocket. It had everything."

At the recording session, Russ told me, there were no arrangements prepared beforehand for the two numbers. "I was a little concerned about this at first," he said, "it wasn't at all what I had been used to."

"But I was backed by The Jordanaires, the group Presley and Ricky Nelson have used so much. They were wonderful.

"It was all done by talking about

it and then trying it out to see if you liked it. And as the two sides only took two hours to make you can judge how good they were."

When Maxin signed up Russ he didn't want him to make his first record in England. "He knew what sort of sound he wanted for me," said Russ. "So they paid all my expenses to Nashville, a tidy penny. But I don't think I'll have to go there again."

Norman Newell of EMI will be making my records from now on and now that he's heard the sound Maxin wants he doesn't think there should be any trouble in doing it with future discs made at EMI's London studios."

When Newell does make the future records, it won't be up to EMI in England to decide Russ's future. The tapes, in fact, will be flown across to MGM's office in New York and they will make all the decisions.

MGM over here will simply issue the disc when head office in America gives the okay.

Said Russ: "This is really like starting all over again. I'm getting the same sort of thrill I first had waiting to hear the disc on radio. It's worrying but I'm glad I'm getting a second chance."

Terrific faith

MGM have obviously got terrific faith in this 27-year-old from Liverpool. The contract they have offered him means he cuts eight discs a year for three years and they're going all out on promotion. Just as if he was an American artist in fact.

"Actually," said Russ, "this contract has been waiting for my signature for nearly three years, ever since I made 'We Will Make Love'. But I was tied up with Oriole and I couldn't sign."

The two numbers on the MGM disc were not written by Russ, a change for him as he wrote his first hit and the follow-up, "Wedding Ring" and "The Reprieve Of Tom Dooley."

"I haven't been recording any of my own songs lately," admitted Russ. "I took a bunch over to show Maxin and the executives of MGM when I went over there, but they said that for my first record they wanted to use their own numbers.

"But I've been writing for ages now and I hope I'll be using at least one of them on my next disc."

Since "We Will Make Love" sold a million and the flipside, "Rainbow," sold more than THREE million in the States, Russ has been doing practically nothing. Some variety dates, entertaining the troops, the occasional TV spot, but his last was almost a year ago.

"But enough said about those days the better. It's something I want to forget, I'm looking to the future now—and keeping my fingers crossed."

John Wells

Along the Alley

NEWS FROM THE STREET OF MUSIC

Better at the bottom?

A PROLONGED spell on the bottom rungs of the hit parade ladder can be more beneficial than a short stay at the top spot.

Latest disc to prove this is "Paper Roses" by The Kaye Sisters on Philips. Leeds Music report that it's passed the 200,000 sales mark, and if it maintains its present progress, it stands a chance of reaching the Silver Disc class before its selling career ends.

Lionel Conway of Leeds played me a very pleasant and melodic tune which is the "Theme From Dark At The Top Of The Stairs." This curiously titled film is due for premiere in Britain today (Thursday), but the music will not be released on disc until October 21.

Composer of the piece is Max Steiner, who wrote the hit-parading "Theme From A Summer Place." Percy Faith's orchestra played that number into the charts, and they have also covered "Dark."

Other current and forthcoming Leeds items are the late Eddie Cochran's "Lonely" (written by his girl friend Sharon Sheely) released last Friday by London, Conway Twitty's "What A Dream" and Russ Hamilton's "Choir Girl," both to be released by MGM tomorrow (Friday).

FILMUSIC'S Harold Shampain recently paid his first visit to Scotland in connection with a songwriting competition which Filmusic organised with Scottish TV.

The winner was Lee Sutton and the prize song is called "Strange Feeling." Once Filmusic and Scottish TV have caught up with him, ironed out the publishing formalities and fixed a record on it, it's certain of a warm welcome in Scotland at least.

Filmusic's current plugs are The Flee-Rekkers' "Sunday Date" and Ricky Wayne's "Make Way Baby," both on Pye, Garry Mills' "Top Teen Baby" on Top Rank, Richard Allan's "Doctor In Love" on Parlophone and Phil Green's theme from the film "Piccadilly Third Stop" recorded for Oriole by Eric Winstone's orchestra and chorus.

TERRY McGRATH of Southern Music and his cohorts are working on Michael Cox's follow-up to "Angela Jones" called "Along Came Caroline" on 4MV.

Other Southern items on the move at present are Peter Jay's "Paradise Garden" on Pye and Ed Townsend's "Stay With Me" on Warner. The latter is Ed's first for that label after his move from Capitol.

Southern's subsidiary, Latin American Music, is enjoying 'hit parade success with Frank Weir's "Caribbean Honey" on Oriole. This is a notable triumph for Latin American's Marjorie Murray, who has had a long, hard struggle to get this bright little instrumental on the move upwards in these days when teenage tonies still dominate the disc scene.

N. H.

'Old man' Roberts is set to woo the teenagers

WHEN a man reaches the age of fifty and has built himself an international reputation as a songwriter, it is a little unusual to discover that he is branching out as an entertainer likely to face teenage audiences.

But that is what Paddy Roberts is doing, for next month he starts a tour of one-nighters with comedian Bob Monkhouse and "with one of those rock singers on the bill as well."

Paddy started in the record business by accident. There was just no one else available to record his "Ballad Of Bethnal Green."

"Hugh Mendt of Decca finally suggested I should do it myself," said Paddy. "I said I couldn't sing, but that didn't seem to worry him at all, so that was that."

Nervous

And now he is branching out again. Why? "Well, money is one reason," he grinned. "I happen to like it. It all stems from my records actually."

First development was an offer of a week's cabaret at the Blue Angel Club. Paddy made his way there for the first night in a bad state of nerves. "I was absolutely terrible, I forgot my words and did just about everything wrong. The audience applauded more out of sympathy than anything else. But I stayed there for a month."

What about the teenagers? Will they take kindly to a middle-aged songwriter coming on in the midst of a concert to sing drily humorous songs to them at the piano?

"There's always the chance that they will walk out," he admitted. "But the rest of the show is pretty good, and anyhow, teenagers seem to

like my records as much as any other age group."

Paddy's first record has been released in the States, but without notable success, but it has brought an offer for a series of appearances on a TV show over there.

"The lady who runs the show was impressed with my speaking voice rather than my singing," said Paddy. "I think they want a stooge with a pukka English accent."

Paddy is a leading light in the Songwriters' Guild, a director of the Performing Rights Society, and has just been invited to become a director of the Mechanical Copyright Protection Society. His forthcoming role as compere of the BBC Light Programme's new-style "Stringalong" series came as a result of a Songwriters' Guild meeting.

"We were conferring with the departmental heads of the BBC to see how more material by British songwriters could be used over the air. The BBC had a selection of current records available for reference, and my first one was amongst them."

"It was played during the meeting, much to my embarrassment, and Jim Davidson asked me afterwards if I would be interested in broadcasting? I said 'yes' and forgot all about it until the 'Stringalong' producer rang me up."

Nigel Hunter



PADDY ROBERTS—Branching out.



STORME WARNING!

ROBB STORME IS COMING . . .

208 series for DISC'S Tony Hall

DISC'S modern jazz expert, Tony Hall, last week started a new record series on Radio Luxembourg, and on Tuesday he took over the resident compere job in "The Six O'Clock Record Show."
His new series "America's Hot Ten," will be heard every Friday throughout the winter, and it will be the only radio programme devoted exclusively to America's top pops.
The Six O'Clock Record Show," also to run right through the winter months, is devoted to Britain's top ten, plus 15 minutes of listeners' requests.

Ray's 'alight'

RAY ELLINGTON stars in the BBC's "London Lights" radio show on October 18 and pre-records a "Midday Music Hall," broadcast on October 23 for later transmission.
He is booked for a London "Jazz Jamboree" on November 6 and debuts soon on the Manchester club circuit.
Later this month Ember are releasing a record featuring him on two of his own compositions.



(Left) This is the instrument that all the fuss is about. (DISC Pic.) Mr. Christodoulou, of London, is the owner of one of the very few bouzoukis in this country. (Above) Melina Mercouri and Jules Dassin in a scene from "Never On Sunday," the film from which the theme music is taken.



Top Russian for issue

AMERICAN journalist and songwriter and "Band Of Gold") brought back with him after a recent visit to Moscow has recorded it for HMV.
The Russian title is "Moscow Nights," and the composer won a Lenin prize for the song, which has sold in gold record proportions in Russia. Bob Musel has adapted the melody and added English lyrics under the title of "The Wanderer" for the British disc which is to be released on October 21.
"The pop music scene in Russia is very active and very interesting," Mr. Musel told DISC. "Melodically they're very strong indeed, although they have a different sense of rhythm from ours."
"They're very interested in western pop music, and if a copyright agreement could be established, I think it would benefit everyone."

WARNERS SIGN FIRST BRITON

Craig Douglas is to stay on Top Rank

TOP RANK'S hit parade vocalist Craig Douglas is to continue recording for that label under the EMI banner. His discs will be distributed internationally through the Rank system and in Britain by the EMI organisation.
The first single under the new arrangement is scheduled for the end of this month.
In addition to his recording activities, Craig will be appearing in ABC Television's "Sunday Break" on October 23.

EDDY HIT IS OUT AT LAST IN U.S.

"PETER GUNN," Duane Eddy's fourth big British hit, has just been issued in America as a single. The number, a theme to a popular American TV series, was made specially for the British market, originally as a flipside to "Yep." It was taken from the LP "Especially For You," which was released after the single had become a smash.
The backing to the American recording is a new number, "Along the Navajo Trail," but a spokesman for London Records here said that it was unlikely the disc would be re-issued in Britain.
The next Duane Eddy release will be "Kommotion," but as yet no date has been set.
In addition to the new single, Jamie Records this week issued his latest album, "\$1,000,000 Worth of Twang." The LP consists of many Eddy hits, including his latest, "Because They're Young."

Elliott back

AMERICAN folk and blues singers, "Ramblin'" Jack Elliott and Derrrol Adams, arrived in Britain yesterday (Wednesday).

SERVICE FOR MARIO LANZA

THERE will be a special Mario Lanza Memorial Service of the Requiem Mass, at St. Peter's Italian Church, Clerkenwell Road, E.C.1, this coming Saturday, October 8, at 11.30 a.m.

COMPOSER Ron Grainer, virtually unknown to the public, but responsible for many musical themes used on television, has become the first British artist to be signed by Warner Bros., it was revealed last week.

Grainer, who has just completed the theme for a forthcoming BBC TV detective series entitled "Inspector Maigret," recorded his first sides in London last week.
Top side is the "Maigret Theme," backed with another Grainer composition, "Along the Boulevard," which is also being used in the series.
Bobby Weiss, Warner Bros. International Director was in London last week to supervise the session and the disc is expected to be released on October 28.

Delmar for Portugal

FONTANA singing star, Elaine Delmar, is to appear for a fortnight's cabaret engagement at the Casino Estoril, Estoril, in Portugal. She will open her season on Tuesday next, October 11.

More names added to 'Teenage Fair'

MORE names have been booked for guest appearances in the "Teenage Fair," which is being held at Barkers, Kensington, for a fortnight from October 24. They are: Mark Wynter, Ted Heath, Cyril Stapleton, Stanley Black, Bob Cort, Frank Chacksfield, Edmundo Ros and Russ Sainty.
It was originally hoped that American girl singer, Annette, would put in an appearance, but she will be returning to the U.S. on October 15, immediately she finishes filming here.

Comedian Ted Luce makes his disc debut on Philips, with the American hit "Mr. Custer." The disc will be released tomorrow (Friday).

VALANCE IS BOOKED UP

FOLLOWING his tour with Ted Heath, Ricky Valance, currently sitting on top of the hit parade, is now solidly booked on one-nighters until the end of November.
At the beginning of the month he tops the bill, with comedian Bob Monkhouse, at Aylesbury (7); Maidstone (8); Bedford (9); Kettering (10); Grantham (11), and Mansfield (12).
He appears at the Granada, Tooting, with Ted Heath and his Orchestra, and Garry Mills on Sunday, November 13, and on the following Saturday Ricky joins the Emile Ford Show for a series of one-nighters which will take him up to November 27.

Val Masters—appendicitis

SINGING star Valerie Masters was taken ill last Friday and rushed to hospital for an emergency appendicitis operation, and she was unable to appear in four "Lunch Box" TV shows this week, and a pilot programme for another possible TV series.
It is hoped that Valerie will recover in time to appear in "Cool For Cats" next Tuesday.

Sporting chance?

THE latest sporting star to make a record is Jimmy Crawford, the swimmer and motor-cyclist. He has recorded "It's Unkind" and "Long Stringy Baby" for Columbia.
He hopes to continue his racing career.

Carmen McRae date set

AMERICAN singing star Carmen McRae is due to arrive here on Friday, October 21. She opens her British tour with a concert at the Savoy, Hayes, on Sunday, October 23.

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The Drifters
45-HLK 9201 LONDON

BRIAN HYLAND

Four little heels; That's how much
45-HLR 9203 LONDON

EDDIE COCHRAN

LONELY

45-HLG 9196 LONDON

PAT BOONE

DELIA GONE;
CANDY SWEET

45-HLD 9184 LONDON

GREEK FILM THEME MAY START NEW CRAZE

A NEW sound has come to Britain and the outcome may well be a repetition of the famous zither craze that hit the country a few years ago, only this time the instrument is not Austrian, but Greek. It's called a bouzouki and it is the mandolin-like instrument used on a number of the fourteen recordings of the "Never On Sunday" theme.

This theme has already been given several airings on the BBC and Radio Luxembourg and during the early part of this week record dealers throughout the country were inundated with requests for one or other of the versions.

The bouzouki is a cross between a lute, a mandolin and a balalaika, it has six metal strings and the sound it produces is going to be heard more and more during the next few weeks.

It is used on the recordings of the theme by Makadopoulos (Palette), Milko Papayaki (HMV), the soundtrack LP on London, and on a special Parlophone issue of a Greek version which is only available on special order.

But in addition the American hit version by Don Costa imitates the sound by the clever use of mandolins.

There is also a Parlophone LP of music specially devoted to the bouzouki played by the world's greatest authority on the instrument, Basil Tsitsanis.

A spokesman for Palette Records told DISC: "We have been convinced for some time that the bouzouki will provide the instrumental sound for 1961. That belief prompted us to release the Makadopoulos recording of 'In The Streets Of Athens' in our first issue back in August.

"Now we've followed it up with his version of 'Never On Sunday,' which also strongly features the bouzouki."

The film, "Never On Sunday," is scheduled for premiere sometime in November.



Russian pop here

riter, Bob Musel ("Poppa Piccolino" Russia's greatest pop hit of all time Moscow, and Maori singer, Inia Wiata,

South African singer DANNY WILLIAMS (centre) talks to Norman Newell (right) and Geoff Love during his recent recording session at EMI. (DISC Pic)



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THREE NIGHTS
A WEEK
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STAY WITH ME; I LOVE
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Fabian signs new group for tour

American singing star Fabian, currently to be seen in the film "High Time," with Bing Crosby, has signed a vocal group called The Fabulous Four. The group will accompany him on a proposed 28-city tour, and they will also be heard on Fabian's next album.

FILM SINGLE FOR BING
MGM are releasing a single of Bing Crosby singing "The Second Time Around" from his film "High Time" on October 21.

Esquire sign Mezzotone

ESQUIRE RECORDS have signed an exclusive contract with Sam D. Manning, the owner of the Mezzotone catalogue, which contains rhythm and blues, African highlife, Creole rhythm songs and Latin American numbers, both instrumental and vocal. First issues are planned for the end of the year, and will be released on the Starlite label.

Faith, Starr, Mudds on ATV programmes

ADAM FAITH, Vera Lynn, Gary Miller, Kay Starr, The King Brothers, Connie Francis and The Mudlarks are some of the star names featured in forthcoming ATV shows.

Eartha Kitt stay is extended

EARTHA KITT has had her season at the "Talk Of The Town" extended until December 5—a further six weeks.

This new engagement cancels out the singer's variety dates, which were due to take place in November.

Instead, she will appear for a four-week season at the Glasgow Empire, commencing on December 24, in "Stars In Your Eyes," which is transferring from the London Palladium. Edmund Hockridge will co-star with Eartha Kitt, but Cliff Richard, Russ Conway and Joan Regan drop out.

Before her Glasgow commitments, Miss Kitt will fly to Stockholm for an 18-day cabaret engagement.

LEE'S TOUR

AMERICA'S top teenage star, Brenda Lee, started a nationwide tour of one-nighters yesterday (Wednesday). And in December she begins a coast-to-coast series of appearances at teenage fashion shows, organised by one of the big American textile firms.

She is now booked solidly until April next year, and a tutor is travelling with her so that she can continue with her education.

U.S. issue Mantovani LP

LONDON RECORDS, in America, have released Mantovani's "Operetta Memories," to tie in with his current American tour.

Mantovani will be away until November 28, when his last concert will be at the Carnegie Hall, New York.

RADIO SPOT FOR AVONS

THE AVONS, whose latest disc is "Four Little Heels," have been signed as the vocal group in the BBC radio series, "Leave It To The Boys," due to commence its weekly Sunday run on November 6.

The show will run for thirteen weeks.

Larry Adler on TT TV

LARRY ADLER and Welsh singing star, Ivor Emmanuel, will be appearing in "Your Kind Of Music," when it returns to the Tyne Tees Television screens on Wednesday, October 26.

DON'T MISS NEXT WEEK

Stupendous competition with trip to Luxembourg as the prize

Sparkling new column by Marion Ryan

Congratulations PERCY FAITH

and his Orchestra on being awarded a Silver Disc for

Theme from A SUMMER PLACE
PB 989



PHILIPS RECORDS LTD., STANHOPE HOUSE, STANHOPE PLACE, LONDON, W.2.

Russ Hamilton is heading back to the Top Twenty

RUSS HAMILTON
Gonna Find Me A Bluebird; Choir Girl
(MGM 1096)

D N T **R**USS HAMILTON has been in the disc wilderness since his fantastic initial hits. Now, under the MGM contract, I won't be at all surprised to see Mr. H in the parade once more. Here he takes a jogging Western song by Marvin Rainwater—"Gonna Find Me A Bluebird"—and handles it with a natural feeling for the material. Tune's engaging and very easy to sing-along-with. Harmonica and girl group provide the attractive accompaniment.

"Choir Girl" is a ballad with a slow beat that Russ sings tenderly. A soft, wistful item with a title that might just hold it back a trifle. But this is not a religious song despite the inference. It's a straight romancer. And, as such it completes a disc which ought to move high. Yes, I think either half could bring Hamilton back into the reckoning.
* See story on page seven

New boy Gunner hits the target

JIM GUNNER
Hoolee Jump; Footloose
(Decca F 11276)

D N T **J**IM GUNNER is a new name to keep your eyes and ears on. A 19-year-old guitar player from Eire, he could present more than a slight challenge to established instrumentalists in the hit sector. His own composition "Hoolee Jump" is a softly rocking offering played by Gunner on a two-bass-string electric guitar. It's backed by the rhythm work of the Echos.

Both melody and performance should send this among the sellers pretty quickly. A "Hoolee," by the

your weekly DISC DATE with DON NICHOLL

way, is an Irish party—a wild get-together.

"Footloose" is a thumping rocker with Jim's guitar again getting an excellent sound. Some derivation here from the current crop of Red Indian atmosphere but not a pinch.

I can see nothing but good ahead for Jim Gunner. He's certainly on target with this debut.

BRIAN HYLAND
Four Little Heels; That's How Much
(London HRL9203)

D N T **F**OUR LITTLE HEELS" is a smooth little liting novelty which could see Mr. Hyland hitting the heights again in quick succession to his "Bikini" smash.

The heels in the title belong to the girls he and his pal are following. Cute and easy tune to catch with a clickety-clack phrase which will stick in the memory. Brian sings with a girl group.

"That's How Much" is a little quicker. Again the girls chant along with Hyland as he takes a plunkety-plunk rhythm.

DICK JORDAN
Alive Alive Oh; Garden of Eden
(Oriole CB 1566)

D N T **D**ICK JORDAN'S in real danger of being called the "British Bobby Darin" as a result of his swinging performance on "Alive Alive Oh!" He should worry! This modern arrangement of the ancient "Cockles and Mussels" song deserves to place him firmly in the Twenty.

Jordan swings openly and happily right from the ear-catching start by bass fiddle. Full hand creeps in under Peter Moore's direction as Dick sprinkles the number with hep talk. Goes out on a powerful finish.

"Garden of Eden" bears no relation at all to the song which Frankie Vaughan made a hit some years back. Instead this is a haunting love ballad sung with good control by Jordan. A direct contrast to the selling side.

EDOARDO LUCCHINA
Never On Sunday; Politecnico
(Durium DC 1665)***

EDOARDO LUCCHINA and his orchestra on an Italian recording with another version of the widely-covered film theme, *Never On Sunday*. Pleasantly continental and with men's voices la-la-ing the tune, but not sufficiently original or different from the rest to emerge as a great seller here.

Politecnico is a neat Latin hip-swinger which has the men chanting in Italian. Catchy melody that may stand a good translation into English.

RITCHIE ADAMS
Back To School; Don't Go My Love, Don't Go
(London HLU9200)***

GIRL'S voice opens the topside here announcing that "lover boy" is coming back to school. Then on top of the squeals of the femme group, in steps Mr. Adams to chant his rocker.

Much of the lyric of this fast-moving number is made up of the names of the girls he is looking forward to dating again.

Don't Go My Love, Don't Go, is a slower melody with a clingy-ging accompaniment as Adams sings the love lyric sentimentally. Girl group oohing behind him again.



* **BRIAN HYLAND** looks like following up his "Bikini" success.

FATS DOMINO
Three Nights A Week; Put Your Arms Around Me Honey
(London HLP9198)***

IT is hard to pick out which half will be the main attraction on Domino's latest, *Three Nights A Week* is a slow pounder which Fats chants in typical style... his piano work thumping underneath the voice. Behind him—plenty of strings.

The revival of *Put Your Arms Around Me Honey*, is taken very quickly by Domino and it is extremely effective. Piano and the whisking strings have much to do with the side while Fats raps out the words.

A coupling which could easily climb to the lists.

MIKI AND GRIFF
Rockin' Alone In An Old Rockin' Chair; I'm Here To Get My Baby Out Of Jail
(Pye N15296)***

MIKI AND GRIFF registered so strongly with televisioners when they were seen performing the slow country ballad *Rockin' Alone In An Old Rockin' Chair*, that requests poured in for a disc release. So here it is. With the man and wife couple singing in their affable, sentimental style to an accompaniment by the Lonnie Donegan group.

For all who enjoy the easy-going, unashamedly sentimental material, *I'm Here To Get My Baby Out Of Jail* lifts the tempo a little but it's another country ballad with the story of a mother approaching the warden of a penitentiary; with a real weepie of a finish!

THE SWE-DANES
Swe-Dane Shuffle; Georgia Camp Meeting
(Warner Bros. WB22)****

If you took my advice and gave a spin to this group's "Scandinavian Shuffle," you will be eager to catch their newest release on Warners. The



Decca's new discovery, **GLENDA COLLINS** (left) talks to TV producer Francis Essex and Kay Starr. (Disc Pic)

Lyrics come first for new girl Glenda

IS it a good thing for a fifteen-year-old girl to quit school and be plunged straight into the rough, demanding world of show business?

The answer—if you're Glenda Collins—seems to be a definite "yes."

Glenda is sixteen now and her first record, "Take A Chance" (See page 12) could make her very well known in a very short space of time. The prospect, naturally, thrills the pretty Miss Collins.

"Already there seems to be quite a gap between myself and girls of my age who are still at school," says Glenda. "Not just a rift because I'm earning money. It's a matter of your mental outlook on things."

Growing up

"Girls who are still at school haven't had any chance of growing up yet. They're still living in a very narrow world, and I find they're not really concerned about what happens outside it. I've found that going into show business has taught me how to stand on my own feet."

Glenda Collins is fortunate in that she has wanted to be a singer ever since she won a seaside competition at the age of five. She's fortunate, too, in having sensible parents who have encouraged her ambitions.

And her father told her some time ago: "Before you're seventeen you'll have a record contract."

It was her father, who has a children's wear shop in East London, who delivered the demonstration disc to Decca. The disc which secured her a contract within three days of the company hearing it!

This contract came after Glenda had appeared in the Carroll Levis shows on television, after she worked in several concerts and cabaret and after she'd been a success during a four weeks' season at the Metropolitan Theatre, Edgware Road.

And her debut disc for Decca is already leading to plenty of dates in the teenager's book. It has secured her two bookings on BBC's "Easy Beat" (October 16 and 30) and a Tyne Tees TV spot in the "One O'Clock Show" on October 11.

"Things are moving so quickly it's wonderful," gasps Glenda. As a teenager she ought to know what teenage customers want to hear on discs just now. And she's convinced they want "more melody. Nice tunes are not enough any more."

"And it's certainly true that the lyrics are counting much more than they did a while back. I know this from my own reactions. It didn't use to matter if we couldn't make out the words... now it does."

Definite ideas

Glenda has definite ideas about being her age even if she is a career woman at sixteen. "For instance," she says, "I'm mad about clothes, but I'm careful about the way I dress. I choose pretty, gay clothes and I feel that they should be right for me... without making me look older than I am."

As to the future the pretty-level-headed Miss C says: "Well, let's keep our fingers crossed about the first disc and see what happens over that."

"What I hope to do is to make my name as a singer. And although I've taken drama and dancing lessons, I'm concentrating on singing alone. D. N.

VAUGHAN DISC SHOULD PLEASE MORE THAN THE JAZZ FANS



folk well beyond the normal range of the stars' fans.

Sarah and Joe sing the *If I Were A Bell* number in strong duet with a jazz sense of ad-lib. Basie's big band backing is rich and right.

The revival of *Teach Me Tonight* opens explosively then settles into a duet with some extremely fine phrasing by both Joe and Sarah.

You don't really need urging, do you?

GEORGE SHEARING

Honeysuckle Rose: East Of The Sun (Capitol CL15157)****

THAT brilliant piano man Shearing in a so-calm, so cool performance of the famous *Honeysuckle Rose*. And George is accompanied here by a big orchestra with plenty of strings, under the Billy May baton. Swings comfortably and contains some of the true Shearing jazz touches. A rare single, and, as such, not to be missed.

The Shearing Quintet for the turnover, *East Of The Sun*. And what a soft insidious sound the team produces. Variations by George after the familiar melody has been planted firmly on vibes.

BOBBY DARIN
Beachcomber: Autumn Blues (London HLK9197)****

DARIN, but with the difference that he is playing piano on this coupling! And with a heavy, punchy style that is quite effective as he presents *Beachcomber*.

Very much of a moody item and quite close to jazz. Accompanied by the Shorty Rogers orchestra. Bobby should capture not a few sales with this offering.

Personally I prefer what London list as the second side—*Autumn Blues*. This has a nice, hopeful tempo to it and Darin fronts the bank of strings cleanly. A coupling which has more than novelty value.

PERRY BOTKIN
The Executioner Theme; Waltz Of The Hunter (Brunswick O5838)****

PERRY BOTKIN'S orchestra playing two themes from the film "Murder By Contract." First title speaks for itself—*The Executioner Theme*—and it is played by guitar in a soft melodious way before breaking into a quick Latin rhythm. "Simple to hold."

Waltz Of The Hunter is also played by guitar. Again this is a quiet, rather haunting tune. Both have something of the atmosphere of the old Harry Lime without quite attaining the latter's impact.

RAY CHARLES
Georgia On My Mind; Carry Me Back To Old Virginia (HMV POP792)****

GEORGIA has been a hit many times before now . . . and Nat Gonella has had cause to bless it among others. Now we get a revival by Ray Charles—and what a good treatment this is!

Charles takes it very slowly—calling wistfully against a background of chorus and orchestra, directed by Ralph Burns. This accompaniment is very subdued—and perhaps it scores the more because of it.

Once heard it will probably be bought.

Carry Me Back To Old Virginia is taken at a slow walk by Charles who speaks out the words in husky style. Girl chorus echoing the lyric while piano goes along beneath.

DALIDA
Never On Sunday; Parle Doucement (HMV POP793)****

DALIDA offers another of the vocal recordings of *Never On Sunday*. And she's singing in English . . . with a seductive accent.

* **BOBBY DARIN** plays piano on his latest coupling.

Although it has genuine continental tone and atmosphere I'm afraid I don't like it quite so much as the version by British girl Lyn Cornell. Seems to be just a little too slow and un-relaxed for quick sales reaction here.

Milko Papayaki, on the reverse, directs his orchestra through another melody taken from the same film, *Parle Doucement*. Strange hurdy-gurdy piano noise which may well capture some ears.



ROGER WILLIAMS
Temptation: Riviera Concerto (London HLR9199)****

THE oldie, *Temptation*, is given an entirely new reading here by Roger Williams. From the piano he leads his orchestra and chorus through a meaty rock-a-boogie arrangement of the melody.

Orchestra plays a large part in the side's appeal, with the strings swinging effortlessly. Williams' piano work has a snap that will attract many ears.

Riviera Concerto has a slight beat to it. Altogether a much more lush and relaxed half than *Temptation*, but with enough charm to find custom for itself.

STU PHILLIPS
Bob Mersey
Strangers When We Meet; Song Of India (Pye-International N25062)****

STRANGERS WHEN WE MEET, is a film title tune and it's played by Stu Phillips and his orchestra on the top deck of this release.

The number was written by George Duning and Richard Quine—Duning is the man who wrote the "Picnic" theme, and Quine is the producer of the film, "Strangers When We Meet."

Attractive, with guitar and piano and plenty of strings. On the turnover we find the Bob Mersey orchestra playing the famous *Song Of India*.

A new arrangement this with piano in front of an oriental background. Develops with rippling speed.

TONY BRENT
I'm Alone Because I Love You; Just A-Wearing For You (Columbia DB4514)****

TONY takes the oldie, *I'm Alone Because I Love You*, and sings it to a steady shuffle, supplied by the (Continued on next page, col. 2)

* Fine phrasing by SARAH VAUGHAN.

two men and a girl put over the bouncy *Swe-Dane Shuffle* with the same happy rhythm and amusing style as on the previous record.

You will find yourself moving infectiously to this one.

Georgia Camp Meeting is a quickie, again sung by the team in their without-words fashion. No lyrics, just a cute la-ba-da-ba performance wedded to some successful studio work. Mr. Asmussen, Miss Babs and Mr. Naumann deserve to reach the sellers

SARAH VAUGHAN - JOE WILLIAMS - COUNT BASIE *If I Were A Bell: Teach Me Tonight* (Columbia DB 4511)****

THE Big Three . . . Vaughan, Williams and Basie make a noise that comes along but rarely. Excellent teaming which will be sought by

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THIS IS ONE OF DONEGAN'S BEST

LONNIE DONEGAN

Yankee Doodle Donegan

Corrina; Junko; Partner; Nobody Understands Me; Sorry, But I'm Gonna Have To Pass.

(Pye NEP 24127)*****
 An excellent set recorded by Lonnie during a visit to America. I don't know how well it is selling, but I bet it has a very healthy sales figure.

Lonnie is far from being the best vocalist in the world, but he certainly has a magical excitement in his voice which attracts the customers and me, too, for that matter.

I would go as far as to nominate this as one of his best recordings yet.



* **BRUCE FORSYTH** needs classier material.

U.S. ARMY AIR FORCE BAND

Tattoo Highlights
Opening Fanfare; Tiger Rag; Blues In The Night; Mambo Jambo; East Side, West Side; When The Saints Go Marching In; Let's Dance; String Of Pearls; In The Mood; Bernie's Tune; Honky Tonk; American Air Force March.

(HMV 7EG 8590)****

THOSE magnificent scene stealers from the White City Tattoo, the United States Third Air Force Band, have done it again with a lively performance which you would never expect, really, from any military band. The audience, who are included on the recording, obviously loved every minute of the performance and I think you will too.

Unfortunately the recording is not perfect—there is a lot of echo—but

this is a small price to pay if you are looking for a souvenir of your trip to the Tattoo.

BRUCE FORSYTH

I'm In Charge

I'm In Charge; My Little Budgie; I'm A Good Boy; Wave Your Little Handkerchief.

(Parlophone GEP 8807)*****
 MUCH as I like this album and am very happy at the success achieved by this likeable young comedian, I'd still like to see him with classier material to demonstrate his talents.

I've heard Bruce sing and swing with the best of them and sure our record buyers would accept him in a collection of standards the same way they do Sinatra, Cole, Torme, Crosby, etc.

While these novelty songs are cute I do not feel that they do the artist full justice. However, Bruce's undoubted talent shines strongly through all the way.

JOHNNY PRESTON

Running Bear

Running Bear; My Heart Knows; Cradle Of Love; City Of Tears.

(Mercury ZEP 10078)*****
 ODDLY enough the track I like least on this album is the one which took Johnny Preston right to the top of the hit parade, **Running Bear**. I would never have tipped that particular record to reach the top, which proves just how unpredictable this industry can be.

On the three remaining tracks Johnny proves to have a pleasant



voice and the songs are a little above average.

Cradle Of Love also proved successful for him, but I have always had a soft spot for the hilarious "Pinky and Perky" version.

PAUL ROBESON

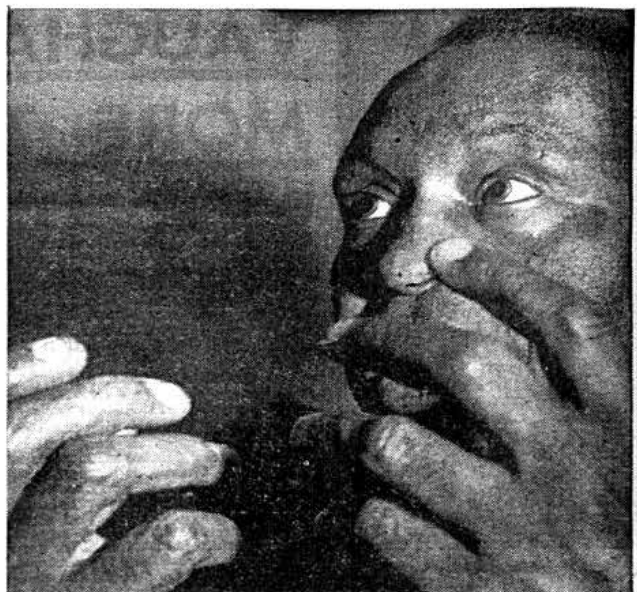
Highlights from the film "Proud Valley"

Rehearsal Scene; The Baal Chorus And Lord God Of Abraham; Deep River; Land Of My Fathers; Ebenezer.

(HMV 7EG 8593)*****

IF any of you ever saw "Proud Valley" then you'll agree with me that it was a first-class piece of work and that it was certainly just about the best thing Mr. Robeson ever did in films.

It is almost 20 years since I saw it and ever since I have been wanting another look at it believing that I was



The songs from the film are at least 20 years old, but **PAUL ROBESON**, is in magnificent voice.

too young really to appreciate the full significance of the story.

The wonderful voice of Paul Robeson had reached its peak around this time and you can enjoy it in all its magnificence on this album.

ANNE SHELTON

Songs Of Faith

The Madonna In Blue; I'm Praying To St. Christopher; You're Not Living In Vain; The Village Of St. Bernadette.

(Philips BBE 12344)*****

THE always welcome Miss Shelton pops up again in more serious vein as she sings four songs with a religious theme. Anne is a very sincere person and without sincerity these songs are meaningless and tasteless. Therefore you can now hear these

items performed as they should be, without lack of dignity or any other disturbing influence.

An excellent job by Miss Shelton.

CONNIE FRANCIS

Rock 'n' Roll Million Sellers No. 3
Just A Dream; Silhouettes; Among My Souvenirs; I'm Walkin'

(MGM-EP 731)*****
 THE bubbly Miss Connie Francis continues her marathon journey through the million-selling rock 'n' roll hits and does her usual polished job.

The "Queen Of Rock," and who can dispute that title, indulges in three medium-paced rockers and the meatier "Fats" Domino number **I'm Walkin'** in a delightful teen package which must prove a strong seller.

Disc Date

(Continued from page 11)

Eric Jupp Orchestra. Always a good tune, it should sell anew as a result of this pleasing treatment.

When it comes to the familiar words of the Carrie Jacobs-Bond lyric **Just A-Wearying For You**, Tony slows down to rock-a-ballad. The idea may appal your grandparents, but it could develop into a seller.

STANLEY HOLLOWAY

Sing A Song Of London; Petticoat Lane

(Columbia DB4517)****
STANLEY HOLLOWAY singing in company with the Rita Williams Singers, a slow city ballad. This **Sing A Song Of London** is not exactly the material you pick for quick sales, but it will satisfy Stanley's fans.

Petticoat Lane will probably please them even more because this takes him into his Cockney accent for a bouncy kerb-side ballad. Amusing and full of the cockles and eels atmosphere.

STEVE ROSSI

A Sweetheart's Prayer; Subito

(Philips PB1061)****
COMEDIAN Steve Rossi has a good ballad voice (not a surprising factor to find in funny men nowadays). And he uses it well for the flowing ballad **A Sweetheart's Prayer**. Lyric is thoughtful and registers sincerely.

Subito means "quickly," "suddenly" or "soon," according to which translation you prefer. And in this Latin ballad Steve wants his girl to tell him she loves him... soon.

A fairly adroit mixture of Italian and English.

JIMMY CLANTON

Come Back; Wait

(Top Rank JAR 509)****
SLOW romancer for Jimmy Clanton as he sings **Come Back** to a soft rhythm accompaniment, which has piano cling-clang persistently. Girl chorus adds size to the half.

A steady performance from the vocalist, and one which could grab useful sales.

Wait, is a Pomus-Shuman composition that has a thumping beat to it. Clanton sings it strongly.

DANNY AND THE JUNIORS

Twistin' USA; A Thousand Miles Away

(Top Rank JAR510)****
MIDDLE beater, **Twistin' USA**, is chanted in able style by Danny and The Juniors with some honking sax for the middle of the side. Song refers to another of those dance crazes.

A Thousand Miles Away is a dragging cling-clang ballad with Danny hiccoughing in front of the rest of the boys.

THE AVONS

Four Little Heels; This Was Meant To Be

(Columbia DB 4522)****
THE Avons have succeeded before with their cover jobs of American hits. And they should do well this time out as they go into competition with Brian Hyland on **Four Little Heels**.

The boy in the trio takes most of the work leading on this novelty. But the girls are used neatly and not just for background assistance.

The Avons wrote the other song—**This Was Meant To Be**—for themselves. And it's a relaxed ballad that goes happily all the way. It could collect a lot of sales in its own right.

LARRY VERNE

Mr. Custer; Okeefeekoo Two-Step

(London HLN 9194)****
LARRY VERNE is reaching the parade in the States with his **Mr. Custer** recording, but the material may be too American for massive sales in the shops on this side of the water. Hard to say just what reaction will be. Against Lyrics linked to General Custer and Civil War. For: A very funny treatment about the soldier who doesn't want to fight.

On the other side Verne again reveals lovely country style sense of comedy.

A disc that deserves to grow into something.



* **CONWAY TWITTY**—Heavy C and W flavour.

STEVE LAWRENCE

Going Steady; Come Back Silly Girl

(HMV POP 795)****
STEVE LAWRENCE accompanied by the Don Costa orchestra and a girl group. **Going Steady** is a lilter which owes something to the Lloyd Price path-making. The easy-going style of this number will appeal to plenty of customers.

The light little ballad for the other side is quite a charmer. Steve sings of the **Silly Girl** in a way which will strike a responsive note in many young hearts. Girl group and plenty of strings help the sound along.

CONWAY TWITTY

Tell Me One More Time; What A Dream

(MGM 1095)****
QUICK tempo from Twitty as he beats wildly through **Tell Me One More Time** in company with a male group. Side has a heavy country and western flavour and the middle guitar work emphasises this. One of Twitty's own compositions.

What A Dream is a slow beater which Twitty sings in the old yawning fashion. Thumping rhythm with background strings and some girl voices provide the frame.

LITTLE WILLIE JOHN

Sleep; There's A Difference

(Parlophone R 4699)****
SLEEP is an odd little song for Willie John to take. Lyric has

an old-fashioned flavour about it, but it's taken to a modern rhythm with rhythm group and some string work behind the singer. I've a feeling that I ought to know this ballad from way back... and I probably do. It could be a surprise.

There's A Difference is a straight beater. Little Willie John croaks this one to a heavy thumping and squawking sax background.

THE DRIFTERS

Save The Last Dance For Me; Nobody But Me

(London HLK 9201)****
THE Drifters usually manage to come up with something slightly different from the rest of the releases. And so it is here, even though they're taking a fairly normal Latin rhythm for **Save The Last Dance For Me**. Tune's simple and easy to remember.

The big string sound is revived for the backing to **Nobody But Me**. Here the group work well to make a fairly ordinary rocker into something quite colourful.

GLENDA COLLINS

Take A Chance; Crazy Guy

(Decca F11280)****
GLENDA COLLINS at sweet sixteen comes up with a disc debut that will collect plenty of notice. The girl's got a strong, attractive voice which seems to belong to someone much older and more experienced. There's certainly an adult polish to her performance on the beat ballad **Take A Chance**.

Crazy Guy is a romancer with a solid lyric idea and Glenda makes the most of the words. More of a soft-pedal than the top deck though speed and rhythm is rather similar.

NICK BENNETT

You Understand Me; Mr. Lonely

(Columbia DB4516)****
A NOTHER newcomer with a first-class record debut this week is 20-year-old Nick Bennett. He makes a start to a recording career with the warm-hearted lilter, **You Understand Me**. It should get the feminine customers at first hearing. **Mr. Lonely** receives a feathery vocal from Nick. And it suits this number admirably. Pace is stepped up considerably from the upper half of the coupling.

Top rating for Cochran tribute

—a fine album of his hits

EDDIE COCHRAN MEMORIAL ALBUM

C'mon Everybody; Three Steps To Heaven; Cut Across Shorty; Jeanie, Jeanie, Jeannie; Pockyful Of Hearts; Hallelujah, I Love Her So; Don't Ever Let Me Go; Summertime Blues; Teresa; Somethin' Else; Pretty Girl; Teenage Heaven; Boll Weevil Song; I Remember (London HA-G 2267)*****

A NICE tribute to the late Eddie Cochran who so tragically met his death in our country earlier this year. I had always admired his recordings released before his visit, but when I met him and discovered what an intelligent, friendly guy he was I became one of his biggest fans.

Apart from his singing, which is good but not great, there was another attraction for me and that was the superb way in which he handled his guitar—not an easy instrument to play properly. And Eddie Cochran played it properly, believe me.

This is a collection of several of his best known titles, many of which got into the best sellers.

An album well worth its place in any collection.

HARRY BREUER QUINTET

Mallet Magic; Mosquito's Parade March; Flapperette; Flight Of The Bumble Bee; Chinese Doll; Chiapanecas; Maxine; Mambou; Maple Leaf Rag; Tulip Polka; Buffalo; Glockenspiel Gavotte; La Rosita. (Audio Fidelity AF 1P 1825)****

NOT an album which is really suited to this page, but surely there must be someone who will enjoy it among my readers. Harry Breuer proves himself to be a very accomplished musician whether it be on marimba, vibraphone or glockenspiel.

The album has a pleasing atmosphere about it and makes excellent background music as well as being

suitable for concentrated listening. And hi-fi enthusiasts will appreciate the recording techniques employed in producing the LP.

NORRIE PARAMOR

Autumn In New York; Ev'ry Street's A Boulevard In Old New York; November Song; Autumn Concerto; Love In A Tower; Autumn In London Town; Autumn Leaves; Manhattan; Lullaby Of Birdland; Broadway Melody; Penthouse Serenade; Harlem Nocturne. (Columbia 33SX 1251)*****

IT'S been quite a time since it has been my pleasure to hear Norrie Paramor's orchestra on my turntable. But the wait has been well worthwhile and it was a real pleasure to hear the beautiful Gordon Jenkins theme *Love In A Tower* from his wonderful "Manhattan Tower" composition.

As usual we have the Paramor trade mark of the solo voice and choir blending perfectly with the orchestra.

JUDY HOLLIDAY AND DEAN MARTIN

Bells Are Ringing (Sound-track) Overture; It's A Perfect Relationship; Do It Yourself; It's A Simple Little System; Better Than A Dream; I Met A Girl; Just In Time; Drop That Name; The Party's Over; The Midas Touch; I'm Going Back; Finale. (Capitol W.1435)*****

I HAVE neither seen the film from which this record comes nor the stage show from which the film stemmed. But I do know that I'm going to enjoy whichever I see first. Miss Holliday starred in the original Broadway production and recreates the part for the celluloid version.



Casual crooner Dean Martin adds a touch of glamour to the movie and the whole is a cute bundle of entertainment.

Some of the material on the disc will have more meaning I suspect, when I see the film, but it is still enjoyable.

KENNETH MCKELLAR

The March Of The Cameron Men; Kishmool's Gallery; The Flowers Of The Forest; Lochnagar; Annie Laurie; The Tartan; We A Hundred Pipers; Air Faloloo; An Island Shining Song; Jessie, The Flower Of Dunblane; Scots Wha Hae We Wallace Bled; The Royal Mile. (Decca LK 4354)*****

A STRONGLY patriotic album from Scots singer Kenneth McKellar. Being from that part of the country myself I loved the set in its entirety, but I wonder if there aren't some of his southern friends who won't really get the message.

A trifle different from his usual stirring or tender songs, but there is still that magic touch with a melody and lyrics.

Bob Sharpley is in attendance with the orchestra and is responsible for some of the excellent arrangements.

BING BING AND SING ALONG

Take Me Out To The Ball Game; Meet Me In St. Louis; Peppy O'Neil; K-K-K-Kar; Mairzy Doots; Old MacDonald Had A Farm; Aura Lee; Cuddle Up A Little Closer; Daisy Bell; The

BING CROSBY . . . with his wife, Kathy, a recent visitor to London. On Warner Bros. he offers a Christmas album . . . the first of the season.

big following with similar material. One thing is certain and that is that few will be able to resist the powerful Wilson voice and dynamic personality.

Could be a winner but I think it is probably what you might rate as a borderline case.

TERESA BREWER

Ridin' High; Lover Come Back To Me; Lullaby Of Birdland; Penthouse Serenade; You Turned The Tables On Me; Just In Time; And The Angels Sing; By Myself; That's All; Day By Day; They Can't Take That Away From Me; Bidin' My Time. (Coral LVA 9129)****

AN excellent Teresa Brewer collection, perhaps even a little better than, and certainly a little different from what she usually turns out. I think it's first class, but then Teresa rarely fails to please me, she always sounds like she's having a real ball herself.

I hope the fans will appreciate the occasional change as much as I do.

All Teresa's happy, gay personality shines through and you just can't seem to resist singing along with her on each song.



Rowery; After The Ball; Long, Long Ago; On The Banks Of The Wabash; I Was Swept Nellie Home; Shoo Fly Don't Bother Me; Oh Dem Golden Slippers; On The Road To Mandalay; Give My Regards To Broadway; Mary's A Grand Old Name; You're A Grand Old Flag; When You Were A Jelly; You Were Meant For Me; Goodbye My Lady Love; Linger Awhile; The Gang That Sang "Heart Of My Heart"; Doodle Doo Doo; All I Do Is Dream Of You; Blue Blue Corcovado; I Love You Truly; When I Grow Too Old To Dream; A Hot Time In The Old Town Tonight; Toot, Toot, Tootsie; Tu-ra-tu-boom-de-ay. (Warner Brothers, WM 4021)*****

DON'T look now but I think Christmas is creeping up on us fast. This is the first of the festive season discs to come my way so far and when they start bringing them out this far ahead it looks like I for one am going to be really snowed up this year—with records!

The "Old Groaner" casually throws in the odd chorus on this set which is good for the market. Most of the work is done by a fine choir and orchestra but there's enough of "Der Bingle" to satisfy all the fans. Should be a big, big seller.

JACKIE WILSON

Please Tell Me Why; Duggin' Around; New Girl In Town; Nothin' But The Blues; Passin' Through; Excuse Me For Loving; She Done Me Wrong; Sazzie Dazzle; Please Stick Around; Come On And Love Me Baby; Comin' To Your House; It's Been A Long Time. (Coral LVA 9130)****

I LIKE this album very much. I don't claim that Jackie Wilson is the best blues shouter I've ever heard, but he certainly puts a lot of feeling into the work. I wonder if the fans will accept him doing this type of material?

Frankly I don't see why they shouldn't, as a lot of rock offerings are very close to the idiom and Ray Charles seems to have chucked up a

Orchestral conductor and EMI A and R man NORRIE PARAMOR comes up with a new LP, "Autumn." (DISC Pic)



FOLK—REVIEWED BY OWEN BRYCE

They're bawdy, but no offence

FRANK PURSLOW AND JOHN PEARCE

Rap A Tap Tap (English Folk Songs Miss Pringle Never Taught Us)

Rap A Tap Tap; The Bold Astrologer; The Tailor's Breeches; Monday Morning; The Bunch Of Nuts; Blow The Candle Out; The Butcher And The Parson; The Crabfish; The Bossun And The Tailor; The Friar In The Well; The Squire And The Chambermaid; Rag Fair; Young Rumble Away; The Sailor's Frolic; The Sailor Cut Down; Whistle Daughter; Whistle; Chlbridge Fair; The Shoemaker's Kiss. (Folklore F Let 1)*****

THIS amazing collection consists mainly of ballads of seduction. They are all bawdy in context, yet there is little that can be classed as offensive, which is more than can be said for much contemporary vulgar material.

Frank Purslow and John Pearce are somewhat reminiscent of Steve Benbow at his wilfiest. The backings are excellent and there is some great banjo and mandolin playing.

All the songs were extracted from manuscripts in the library

of the English Folk Song and Dance Society. A few are familiar but many are quite unusual and the disc should be a valuable addition to anyone's folk collection. If this disc is a typical example of this pair's work let us hope some more will be on the way.

JEANNIE ROBERTSON
The Bonny Wee Lass Who Never Said No; What A Voice; My Plaidie's Awa; The Gypsy Ladies; When I Was New; But Sweet Sixteen; MacCrimmon's Lament; Roy's Wife Of Auldalloch; Lord Lovat.

(Topic 10752)****
THERE is not much more to be said about Jeannie Robertson. The sleeve notes of all her recent records have been scattered with the lavish praises of the critics and folk song authorities. Here is another record in what might now be termed the Robertson tradition.

All instrumental backing is omitted from her songs and this is a decided advantage. The singer makes fairly free with her tempos. Though she has a slight tendency to become stilled.

The only criticism here is that none of the tunes are gay or in fast tempo. A song of this nature would have provided the essential contrast for an LP record. As it is, it is hard, in spite of Jeannie Robertson's excellence, to keep interest going to the end of each side.

A TREASURY OF FIELD RECORDINGS

Traditional Music And Song, compiled by Mack McCormack (Seventy Seven-LA-12-2)

COLLECTOR Mack McCormack has gathered a great number of varied recordings which reflect the musical traditions centred on Houston in Texas. The material spans an extremely wide range, from Negro blues to white country and western music and includes odd items such as a washboard band and a boogie pianist.

A work of this nature requires considerable informative literature and the publishers (Dobells of Charing Cross Road) have included a 59-page booklet of words, photographs and information. I am sure that nothing as ambitious has ever been attempted before.

Several songs by convicts are particularly good. So, too, is the item by Lightning Hopkins and his brother Joel. I felt, though, that some of the tracks were rather too crude for enjoyment. Other very similar material of better quality is available and the Washboard Band's "Baby Please Don't Go" could have been replaced.

Released tomorrow

"TAKE A CHANCE"

on DECCA DRF 27429

by

GLENDIA COLLINS

("The Girl With The Laughing Eyes")

See her on Tyne Tees TV 1 p.m. October 11
Hear her in "Easy Beat" BBC October 16 and 30

BOOKS

Ideal for the new boy

KINGS OF JAZZ, by **LOUIS ARMSTRONG**, by **Albert J. McCarthy**, **CHARLIE PARKER**, by **Max Harrison**, **FATS WALLER**, by **Charles Fox**, **KING OLIVER**, by **Martin Williams**. Published by Cassell and Co., London, at 5s.

THIS Cassell's series is absorbingly interesting, although understandably it's not for me. In 60 or 70 pages no one could write books on **Jazz Giants** with sufficient new material to appeal to the hard-bitten connoisseur.

In any event, they're not intended for my sort. They're intended for the relative newcomer to jazz who wants to learn that little bit more about various great artists. As such they are excellent.

Hardest volume to write must have been the **Louis** one. Just what can one say about **Armstrong** in 60 pages? **McCarthy** realises his difficulties, yet his book is probably the most interesting.

The **Waller** one contains most new material, whilst I found the **Parker** book the most absorbing.

Max Harrison writes well on **Parker**, bringing in sufficient detail of his life without unnecessarily gloating over his unfortunate weaknesses.

The **Oliver** opus is weak, particularly by comparison with the recently published **Allen/Rust** book. Although aimed at the newcomer to jazz there is far too much reference to technical recording details which can only confuse the novice.

I found it a pity that my favourite **Oliver trumpet solo**, "Don't You Think I Love You" is omitted altogether.

O. B.

There may be mistakes, but at least They SOUND like a jazz band



By Owen Bryce

Original Dixieland One Step; Good Night, Sweet Prince; Good Woman Blues; Bottom Of The Bottle; Milenberg Jovs.

(Columbia Records 33 SX1248)**

FOR the first time an **Acker Bilk** disc is not enlightened by humorous sleeve notes. Frankly the notes on this one are nothing less than rubbish. Now they've even stopped mentioning the music... though the "dwarf critics" whose pleasure is the denigration of the art of their own countrymen get a good swipe.

Musically the disc is barren. Gone is any attempt at the music of New Orleans. **Snake Rag**, **Milenberg** and **O.D. One Step** are the only numbers of any jazz value. (I ignore 2.19

KEN COLYER AND THE CHRISTIE BROTHERS STOMPERS
Bill Bailey Won't You Please Come Home; Weary Blues; Moonshine; Rum And Coca Cola.
(Esquire EP 233)***

THERE'S no doubt that the jazz ten years ago was more gutty than the jazz of today. Don't get me wrong. I'm still on this side of the Atlantic and my remarks are prompted by the hard-driving music of the famed **Christie Brothers Stompers**, a group which included **Ian and Keith**, now with **Mick Mulligan** and **Ted Heath**, and **Ken Colyer**, together with **Ben Marshall**, banjo, **George Hopkinson**, drums, and **Micky Ashman**, bass.

There is no one as mature as they would be today, but doesn't it all come out so much better? The ensembles are ragged enough and there are the occasional mistakes. **Ashman's** bass slams its way through chorus after chorus, often not bothering about the precise note of the chord.

Excuses

On a present day record I would doubt slash these mistakes mercilessly. There's no excuse today, and besides, today's bands don't even try to play good jazz. There were plenty of excuses ten years ago. Additionally this actually SOUNDS like a jazz band.

The banjo is sensibly tuned. It doesn't drown the front line. It keeps up a light rhythm, notably on **Rum And Coca Cola**. **Hopkinson** was one of our best drummers. At the time he was **Humph's** drummer. Today he drums with **Eric Silk**. **Ashman**, for all his musical faults, pounds along with an insistent beat, which, coupled on the **Rum** side with **Keith Christie's** exciting phrases, makes so much of our present output seem insipid.

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND
Acker

White Cliffs Of Dover; Snake Rag; 2.19 Blues; Fancy Pants; Lazy River; There's A Rainbow 'Round My Shoulder;



The music of New Orleans? Not on this ACKER BILK LP.



MR. McCANN GIVES THEM WHAT'S WANTED

LES McCANN TRIO
Les McCann Ltd., plays the truth. *Vakusha; A Little 3/4 For God & Co.; I'll Remember April; Fish This Week (But Next Week, Chittlings); How High The Moon; This Can't Be Love; For Carl Perkins; The Truth.* (12in. Vogue LAE12238)****
PERSONNEL: **Les McCann** (piano); **Leroy Vinnegar** (bass); **Ron Jefferson** (drums).

MR. McCANN is going to be very successful. He's going to sell a lot of records here (as well as in America) once the word gets around about this debut album. He must be a very shrewd and intelligent man, as well as being a most gifted musician. He gives the people what they want. Basically, I would say, he's a well above average cocktail jazz pianist.

MODERN JAZZ

.....reviewed by

Tony Hall

But he has seen how — and, more importantly, why—**Ahmad Jamal** and, to a lesser extent, **Red Garland** have been accepted by a much wider public than is usual for jazz pianists. **McCann** has drawn on their general, rhythmic conception and added a down-home, gospel-influenced feeling. On top of this, he swings hard and the overall effect is very stimulating.

His ballads are very flowery and the album's title somewhat pretentious. His playing contains a lot of humour and one is tempted to wonder whether his tongue is often in his cheek. **Leroy** is a tower of swinging strength as always. And former **Jackie McLean** and **Les Jazz Modes** drummer, **Jefferson**, is also a tremendous asset.

I repeat, **Les McCann** is going to be very successful. And, I must say, it would be a definite step in the right

direction if the jazz fringe audience, at the moment all too **André Previn**-prone, were to jump on his bandwagon.

ANDRE PREVIN TRIO
King Size
I'll Remember April; Much Too Late; You'd Be So Nice To Come Home To; It Could Happen To You; Low And Inside; I'm Beginning To See The Light. (12in. Contemporary LAC12230)

PERSONNEL: **André Previn** (piano); **Red Mitchell** (bass); **Frankie Capp** (drums).

NEVER once have I put down a musician for lack of originality as long as he has had a strong natural jazz "feel." Take the **Bird**-based altoists, for example. Some of them have sounded so much in his shadow, it hurts. But if they play with emotion, that emotion must be a personal thing—and their slavish imitation of the general **Parker** conception is forgivable, in my view.

Now let's take **André Previn**, one of the most technically proficient pianists in the music business. This classically-trained musician has absorbed, consciously or sub-consciously, I'm not concerned which, so many jazz piano influences that at times you can play a guessing game as to whom he's taking off.

This general lack of originality is allied with "feeling"—but the wrong sort of feeling for jazz, the feeling he acquired in his "legit" days.

I must concede, though, that at times on these extended tracks, especially on the two originals (both blues), something of his own is beginning to develop. You can hear it in those very complex block-chord figures at the bass end of the piano.

I am well aware of the fact that hundreds of **Previn** fans will completely disagree with my review and

Blues. One day we shall all decide that the slow, 12-bar blues is not for us poor Europeans)

High spot (if such it can be called) is the driving vocal number by **Ron McKay**, **Good Woman Blues**. **Mind** you, **John Mortimer** is terribly repetitive, but it does at least have a jazz sound about it which is a lot more than can be said about the other tracks.

The rhythm section creates a sharp clanking sound, typical of some old time minstrel band but far removed from the smooth flowing sound of New Orleans and the blues.

FIREHOUSE FIVE PLUS TWO

Crashes A Party
Let's Have A Party; At The Firemen's Ball; Button Up Your Overcoat; Mama Inez; You Are My Sunshine; When The Saints Go Marching In; Bill Bailey; At The Jazz Band Ball; Heart Of My Heart; Ballin' The Jack; I Want A Girl; Nobody's Sweetheart. (Vogue SGA 5012 and LAG 12236)***

I DON'T like the **Firehouse Five Plus Two**, Three or even a Dozen. But there is one thing to be said in their favour. They know they don't play jazz and they aren't ashamed to admit it.

When they crash a party it's because it's a good-time party. When they play jazz numbers... **Jazz Band Ball**... **Saints**... **Balling The Jack**... they go all out for a two-beat Dixie beat. You can read the sleeve notes from top to bottom and you won't find New Orleans or jazz mentioned, except in the title of a number.

So you don't have to be a jazz fan to enjoy their uninhibited music. And enjoy it you certainly can... unless you're a complete purist.

rating. To you, I say, go ahead and buy it. You'll probably like it a lot. But, in all honesty, I cannot pretend to you that I think **Previn** is an outstanding jazz pianist.

But **Red Mitchell** is a gas!
STAN GETZ SEPTET
Imported From Europe
Benny Bailey (trumpet); Lake Persson (trombone); Erik Nordstrom (baritone); Norem (tenors); Lars Gullin (baritone); Bengt Hallberg or Jan Johansson (piano); Gunnar Johansson (bass); William Schloppe (drums). (12in. HMV CLP 1351)****
PERSONNEL: **Stan Getz** (tenor); **Benny Bailey** (trumpet); **Lake Persson** (trombone); **Erik Nordstrom** (baritone); **Bengt Hallberg** or **Jan Johansson** (piano); **Gunnar Johansson** (bass); **William Schloppe** (drums).

GETZ has been based in Denmark since 1958, with occasional work in Continental capitals. The last news I heard of him was that he'd been forced to lay off playing for two months because of a serious gum infection. His first gig since then was a month or so again in Sweden, when he broadcast with a 16-string group, apparently not on his best form.

These 1959 recordings, however, find **Stan** at near his stompiest. His playing here has an intensity of emotion which stands out on every track. Earthy and funky, but with directness and a lack of self-consciousness.

Gullin and **Bailey**—an American in Sweden—both solo well and **Persson**, too, makes the most of his time allocation. **Topsy** is a particularly good track. The arrangements are interesting, but the overall merit is spoiled by a weak rhythm section.

Scandinavia, apparently, suffers from the same deficiencies as other European countries, and that includes England.

The rating is mainly for **Getz**.

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WHO WHERE WHEN

For week beginning Sunday, October 9

Ulster Hall:	BELFAST Acker Bilk Band (Mon.).
De La Warr Pavilion:	BEXHILL Cliff Richard, The Shadows, Peter Elliott, Bill and Brett Landis, Chas. McDevitt and Shirley Douglas, Billy Woods Five (Sun.).
Hippodrome Theatre:	BIRMINGHAM Adam Faith, John Barry Seven, Johnny Worth, The Honeyys, Chris Carlsen (Wk.).
South Pier:	BLACKPOOL Humphrey Lyttelton Band (Sun.).
Colston Hall:	BRISTOL Jimmy Jones, Mark Wynter, Michael Cox, Johnny Wiltshire and The Trebletones, Janet Richmond, Kenny Lynch, Dean Rogers, Brooks Brothers, Tony Marsh (Fri.).
Gaumont Cinema:	CARDIFF Jimmy Jones package (Thurs.). See Bristol.
Gaumont Cinema:	CHESTER Jimmy Jones package (Sat.). See Bristol.
Arcadia Ballroom:	CORK Acker Bilk Band (Sat.).
Guildhall:	DERRY Acker Bilk Band (Tues.).
Gaiety Ballroom:	DUBLIN Acker Bilk Band (Sun.).
Essoldo Cinema:	DURHAM Craig Douglas, Mudlarks, Al Saxon, Ricky Valance, Rhet Stoller, Russ Saintry, Stan Van, Alan Freeman (Fri.).
Town Hall:	EXMOUTH Clyde Valley Stompers (Sat.).
Town Hall:	FORRES Clyde Valley Stompers (Thurs.).
Empire Theatre:	GLANGOW Andy Stewart (Wk.).
Netherlie Scout Hall:	Clyde Valley Stompers (Fri.).
Odeon Cinema:	GUILDFORD Jimmy Jones package (Wed.). See Bristol.
Victoria Hall:	HALIFAX Shirley Bassey and Ken Mackintosh Orchestra (Sun.).
Essoldo Cinema:	KEIGHLEY Craig Douglas package (Sat.). See Durham.
Granada Cinema:	KINGSTON Joe Brown, Billy Fury, Tommy Bruce, The Vernons Girls, Vince Eager, Dave Sampson, Dickie Pride, Peter Wynne, Johnny Gentle, Nelson Keene, Davy Jones, Johnny Goode, Georgie Fame, Duffy Power, Red Price, The Viscounts, Billy Raymond, Jimmy Nicol and The Lucky 15 (Tues.).
Empire Theatre:	LEEDS Emile Ford and The Checkmates, Jimmy Lloyd, Bobby Deacon and The Cruisers, The Mistins, Norman Vaughan, Alan Field (Wk.).
De Montfort Hall:	LEICESTER David Whitfield, Miki and Griff, Ronnie Aldrich and The Squadrinaires (Sun.).
Elephant & Castle Trocadero:	LONDON Jimmy Jones package (Sun.). See Bristol.
Edmonton Regal Cinema:	Joe Brown package (Thurs.). See Kingston.
Burnt Oak Savoy:	Joe Brown package (Wed.). See Durham.
Kilburn Gaumont State:	Miles Davis Quintet with Sonny Stitt, Jazz Five with Vic Ash and Harry Klein (Sun.).
Marquee Jazz Club:	Humphrey Lyttelton Band (Wed.).
Palladium:	Cliff Richard, Russ Conway, Edmund Hoekridge, Joan Regan, Des O'Connor, Billy Dainty (Season).
Talk Of The Town:	Eartha Kitt (Season).
Paddington Savoy Cinema:	Craig Douglas package (Tues.). See Durham.
Victoria Palace:	David Whitfield, Stephanie Voss, Andy Cole, Maggie Fitzgibbon, Ronnie Stevens (Season).
Palace Theatre:	MANCHESTER Adam Faith (Sun.).
Odeon Cinema:	PLYMOUTH Joe Brown package (Fri.). See Kingston.
Guildhall:	PORTSMOUTH Jimmy Jones package (Mon.). See Bristol.
Town Hall:	READING Paul Hanford (Sun.).
Essoldo Cinema:	ROTHERHAM Craig Douglas package (Thurs.). See Durham.
N.C.O. Club:	SCUNTHORPE Humphrey Lyttelton Band (Sat.).
Silver Slipper:	SLIGO Acker Bilk Band (Wed.).
Gaumont Cinema:	SHEFFIELD Emile Ford (Sun.).
Odeon Cinema:	SOUTHEND Joe Brown package (Wed.). See Kingston.
Gaumont Cinema:	TAUNTON Joe Brown package (Sat.). See Kingston.
Granada Cinema:	WALTHAMSTOW Joe Brown package (Sun.). See Kingston.
Terry Heath's Town House:	WELLINGTON Humphrey Lyttelton Band (Thurs.).
Civic Hall:	WOLVERHAMPTON Shirley Bassey and Ken Mackintosh Orchestra (Wed.).
Civic Hall:	Humphrey Lyttelton Band (Fri.).



KEN SIMS (left) and IAN WHEELER—first disc out soon.

BRITISH TRAD MEN — Ken Sims and Ian Wheeler

Three months ago no one knew them

WHEN this series on Britain's traditional bandleaders was first considered the names of Ken Sims and Ian Wheeler frankly didn't enter my head. At that time they were virtually unknown except—as sidemen in the considerably more famous bands of Acker Bilk and Ken Colyer. It is indeed significant that three months later their inclusion becomes almost automatic.

Why did they decide to leave? Said Ian Wheeler: "When Mac Duncan left Ken I decided to stick with him. I was going to form a band of my own then I heard that Ken Sims was doing the same thing."

Ken Sims' reaction to the question was immediate . . . and very honest: "Ambition." Ken was happy enough with Acker's music and doesn't see anything wrong with it but he felt that he'd sooner make a name for himself. He thinks his ambition will be achieved "in the not too distant future."

'It's a farce'

Ken Sims was born in Liverpool in October 1935, which makes him nearly four years younger than Ian Wheeler, who comes from Greenwich. He went to technical college to study engineering. "It's a farce. You can't earn money in that line. I decided I'd sooner play music for three pounds a week than be an engineer for the same money."

"Then I heard a record by a well known band playing something in A flat. I thought if I couldn't do better than that . . . I'd already done three years in big bands, old time bands, brass bands and dance bands." This all happened six years ago.

The first band Ken played with was Cy Laurie's. He heard him in Liverpool. "Being broke I was aggressive enough to ask him for a job. He told me to come down to London. I did, joined him, stayed fourteen months, then joined Acker. I left



Acker last May. Ambition, as I said."

Ian Wheeler spent most of his youth in hospital with rheumatic fever. He schooled at Colfe's Grammar School and in 1947 found himself in the Merchant Navy. He stayed a year and on coming out did various things trying to settle down.

"I'd based my life on being in the Air Force. They wouldn't have me and so I did loads of jobs before I decided to be a professional musician."

"My first interest in jazz was the George Webb Dixielanders, but only through their records. Then the Dutch House and Mike Daniels Band."

"I took up clarinet because I wanted to play trombone. I couldn't afford one so I bought a cheap guitar and joined Charlie Connor's Band. Then I got a clarinet and started on that. Then Mike Daniels and finally Ken Colyer."

The Sims/Wheeler Jazz Band was only formed on May 6 of this year.

Their musical policy is being left to whatever develops. "It's New Orleans because we want to play N.O.," Ian says. "I think I take up a bit more leadership behind the scenes than Ken, but Ken does more on the stand. We don't use a pianist because we can't afford one yet. We wouldn't mind one though."

The band's best engagement so far has been the International Jazz Festival at Juan Les Pins. Although they got nowhere in the judging they were booked to back Sister Rosetta Tharpe on all her numbers. And this at her own request.

Northern tour

Since then they've done mostly jazz clubs but have several concerts coming off and a northern tour.

When they can no longer play their instruments at all Ken hopes he'll drop dead. Ian has never thought about it. If he can't drop dead Ken will go into music some way or the other.

I was half way across Charine Cross Road when Ian shouted after me. "Whatever you say don't forget to mention Mike Daniels. Too many people leave him out and forget how long he's been on the scene and forget all the many jazz musicians around that started with him. He's one of the greatest!"

Owen Bryce

Don't forget to tell him he will enjoy "Rugby World" it's the great new magazine for all rugby enthusiasts

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RUGBY 2/-
WORLD

Teddy Johnson

WRITES FOR YOU

Squares switch to pops

DUNCAN and Britten want to crash the Alley's hit parade. Ronald Duncan is one of the most eminent poet-playwrights of our day. Currently his play "Death of Satan" is a hit in America, and shortly his book of verse "Judas" is to be published.

Benjamin Britten is a great man of music—possibly the most famous living opera composer.

Together Duncan and Britten wrote "Rape of Lucretia" and the shortly-to-be-revived "This Way To The Tomb."

So you can appreciate my surprise this week when Ronald Duncan confided, "We have written a pop song together."

These two men, lauded by the long-hairs, want to get their number recorded by a pop singer, so Duncan told me.

So to A and R managers I offer the news . . . and the suggestion that they follow it up. It should be worth recording for its musical content alone—to say nothing of the interest it would create in the national Press.

What type of singer would the song suit?

Says Ronald Duncan, "Benjamin Britten has written music with a strong jazz influence."

I await the outcome of my news with great interest.

Dailey's here

HE'S here this week—that Fourth Just Man, that great hooper and film star Dan Dailey . . . and he's bringing with him to the Pigalle Restaurant in Piccadilly, London, an all star show. Among his company will be Girl-Friday dancer Camille Williams, blues shouter Wynn Gould and that brilliant arranger, composer, conductor Jerry Fielding.

Wynn Gould was the salad maker in the kitchen of Ben Blue's famous

American night club until two years ago.

Then, after asking Ben to let her sing "just once," she was called out on to the stage of the club just as she was washing a lettuce in a sink. She walked into the spotlight garbed in her white kitchen overall.

She sang a slow smooth number, and was received pleasantly by the audience . . . then she tore the lid off "Won't You Come Home Bill Bailey?" The rafters creaked—and the patrons went crazy. Wynn was in the show from that day forth. Then Dan Dailey saw her—and signed her for his Las Vegas show, where they closed on Tuesday of this week.

They open under the Al Burnett banner in London next Monday . . . and I'm looking forward to meeting Jerry Fielding. He was the arranging genius behind many of the great scores of Tommy Dorsey, Claude Thornhill and Charlie Barnett . . . and he has been MD for Eddie Fisher and Betty Hutton.

This year he has made LPs with Pat Boone, Debbie Reynolds, Betty Hutton, etc. . . . and now he is awaiting release of his own LP with his newly formed Brass Choir. So am I.

I don't sing now—I just scream!



says JOHNNY KIDD

"RESTLESS" by song, but dogged by nature. That's young Johnny Kidd, who was tipped for his second hit-parader in a row in last week's "Disc Date" with the newly-released "Restless." "I'll tell you something I've learned in this business," says Johnny. "It is to be prepared to take any disappointments that come along. Learn from them—then ignore them. You've just got to plod along with plenty of determination.

"And you can't be too fussy. Not if you're a beat singer like myself. I believe in taking the advice of my A and R man—making records the way he thinks I should make them. It may not be the way I'd always like to make them. But I'm in no position to argue.

"Look . . . I took serious vocal lessons to make sure I could sing properly; on the note and in tune. The only real flop disc I've made to date was the one in which I sang true as a bell! So I just shrugged and went back to the screaming."

And the frantic style is paying off handsomely for Kidd.

Has there been any marked difference in audience reactions to him since "Shakin' All Over" crashed the Top Twenty? "Has

there?" exclaims Johnny. "I wouldn't have believed it possible!

Four months ago I was going out on stage and getting away with a stage act. I mean the clapping was ordinary—sometimes mediocre.

"Now I can't hear myself sing for the screams and applause! And I'm positive the audience can't hear me themselves. It's fantastic. It's wonderful, too. But it's very puzzling. The applause is obviously because they appreciate the hit disc and the success . . . but why do they drown out so much of the stage noise?"

"This is bewildering other singers besides me. Honestly, you can't begin to describe the effect this sort of

audience reaction has unless you've been through it."

But it is not only with teenage audiences at one-night stands in Britain that Johnny Kidd has been succeeding of late. He has just come back from Holland, where he played to an audience of record dealers at a convention there.

"Complete contrast," grins Johnny. "Instead of wide open young faces cheering, I stepped out to a sophisticated audience with cigars and jewellery flashing! And I was able to prove to myself that I could register with an audience like this, too."

The Dutch raved

Johnny liked Holland and raves about the general hospitality there. I was able to give him some news in return. Holland liked Johnny. So much so that they're putting out feelers for him to appear on television over there in the near future.

At the moment, Johnny is content to swim with the tide that is carrying him very nicely. But he's busily learning all he can about show business—working out routines, gags and different forms of acts in his mind against the day when he'll be able to graduate from the rewarding but rather narrow confines of beat hits.

"I've drummed a philosophy into my brain," he admits. "I've always got to think that there's something I can do so much better. And I'm never satisfied with my work . . . even if it sells.

"I've trained myself to think this way. I figure it can only improve my work. And it stops me from falling into the trap of raising false hopes about everything I do or plan. I believe you've got to train mentally as well as technically for lasting success. And it's the only way you can widen your scope as a performer."

More big hits

Has he any immediate ambitions?

"I want at least two more big hit records before I can let myself start thinking big," he replies. "Meanwhile there are lots of one-night concerts lined up ahead. On Sunday I recorded two tracks for EMI's 'Saturday Club' LP and I'm hoping to record more of my own songs, as well as some more songs by Teddy Wadmore, who collaborated on 'Restless' with me."

And Johnny Kidd has one secret ambition he'd love to achieve outside show business.

"I love fast driving," he says. "I wish I could become a racing driver." "At the moment I only own a van for getting around from date to date. But if the royalties keep coming, then I'll get a fast car, a big hot-rod—if it moves as fast as his discs—it will be some car!"

DON NICHOLL

"Milligan Preserved"

SPIKE MILLIGAN, seen here with Valentine Dyal, is making an LP for EMI to be called "Milligan Preserved." A and R manager George Martin expects it to be issued in January. (DISC Pic)



TRAD JAZZ NEWS



THE album which Little Brother Montgomery recorded for the Lansdowne label while he was over here recently, is to be called "Little Brother," and should appear in January. Most of the numbers are the pianist's own compositions.

"New Vicksburg Blues" and "Farish St. Jive" were unaccompanied piano solos. Three takes of the latter number were made and so different were they that two will be used on the disc. "Chinese Man's Blues," "I Keep Drinking," "Old Maid Blues," "Cow Cow Blues," "Canadian Sunset" and "Pinetop's Boogie Woogie" were backed by Jack Fallon on bass, Alex Korner on guitar and Bob Guthrie on drums.

Ken Colyer joined the group for "Buddy Bolden's Blues," "I Ain't Gonna Give No One None of This Jelly Roll" and "Just The Blues."

LITTLE BROTHER MONTGOMERY . . . the album he cut during his recent visit should be released in January. *

AN interesting Folk Music Festival is being held next week-end at Melbourne Village College, near Royston, Hertfordshire. It is organised by Geoffrey Brace and artists appearing include Peter Kennedy, Shirley Collins, Kay Graham, the Cambridge Morris Men, and the Moorhens.

The programme will include talks, discussions, record and tape recitals, singing and dancing.

Terry appears at Barnet on October 11 and St. Albans the next night. Early next year he is likely to tour Yugoslavia. This month the band have a single aimed at jazz clubs, "The Onions"/"The Preacher" on Columbia.

UNCLE JOHN RENSNAW'S Sincerity Jazz Band now has Kid Shillitoe, ex-Micky Ashman, on trumpet. It is one of our best laughs, particularly if you know Uncle John, who used to play bass for Mike Peters' old band, and who has at one time or the other played for most of our groups. He has the greatest sense of humour as far as our

jazz sound is concerned. His own group plays in what he calls "the current British sincerity style . . . loads of three chord numbers."

The group appears at Camberley tomorrow (Friday), Ealing the following day and Brighton on October 10.

Johnny Parker is reputed to be banking after a new band. He is interested in Alan Cooper for the clarinet chair . . . Paul Simpson, who plays everything, sings, and arranges has joined Neil Millet's Band on trumpet.

I ENJOYED Champion Jack Dupree's performance on "Jazz Club" last week. He infuses such a happy atmosphere, even when singing "sad" items like "When Things Go Wrong With You It Hurts Me, Too." His aside in this number about going home . . . "I don't mean the States, I mean Denmark" . . . refers to his intention to live permanently in Europe.

Owen Bryce

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