

# DISC

THE TOP RECORD & MUSICAL WEEKLY

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## Richard wins his ninth Silver Disc—for 'Girl'

**T**HE Incredible Cliff Richard has done it again—he has won his ninth Silver Disc, awarded by this paper for sales in Britain of 250,000 or more. The latest in the chain of success is his current chart entry "Girl In Your Arms" which comes from the film he has recently completed and which is to be premiered in December, "The Young Ones." This award puts Cliff six clear of his nearest rivals and brings the total sales of his singles since he received his first Silver Disc in 1959 to more than 3,000,000. This achievement is unsurpassed by any record star, British or American, and firmly establishes Cliff at the head of his profession,

an artist who, as Jack Good said a few weeks ago, seems unable to make a bad record. Rock, ballad with a beat, or a simple sentimental number. Cliff has conquered them all. This latest honour, the first since he became 21, augurs well for his future. Cliff's last Silver Disc was awarded for "Theme For A Dream" in April. Since then he has had two releases, "Gee Whiz It's You" and "A Girl Like You" which, although they made the Top Ten—the latter reached number one—did not qualify for a Silver Disc. These two broke a run of success unparalleled in pop music, for every disc since "Living Doll" had won an award.

## SHADOWS—NO PLANS TO QUIT CLIFF

**T**HE SHADOWS, Britain's top instrumental group now touring with Cliff Richard in Australia, have denied that they will be leaving Cliff to go their own way.

Ever since the group hit the high spots on their own with "Apache" the rumours have persisted that their success would force them away from their leader. Many times they have denied the stories, and now, in their own book ("The Shadows—By Themselves," published by Souvenir Press, 3s. 6d.), they have stated categorically that they "have no plans at all" for leaving Cliff.

In fact, this book, which reveals just what very different people are the four who make up the group, also reveals that they are unanimous in at least one thing—their estimation of Cliff Richard.

### Loyalty

They praise his enthusiasm, his loyalty, his simplicity, his deep sense of responsibility to his public, and his pleasant character which remains unspoilt by his success.

The book was written by the boys during breaks in filming "The Young Ones," which is the source of their latest recording, "The Savage" and "Peace Pipe." Jet Harris, Hank Marvin, Bruce Welch and Tony Meehan write about their own background and history up until the time the group got together. And each Shadow writes about his colleagues with unusual frankness and honesty.

The picture that emerges is a completely accurate one, as far as one who has only interviewed them can tell.

N.H.



THE SHADOWS, with newcomer Brian Bennett on drums, on the set of a recent "Lucky Stars" TV show.

## End to Aussie tours for our stars?

### DONEGAN PULLS OUT

**R**OCK package shows in Australia are in trouble. Tours have been cancelled and it seems very likely that no more of our pop stars will be touring "down under" for some considerable time. Already Lonnie Donegan, at present in New Zealand, is to return without visiting Australia, though when his tour was announced last May it was stated that visits were planned for there as well as for New Zealand.

Cliff Richard is still pulling in the crowds, though not in the numbers recorded during recent visits by American artists such as the Everly's.

Jim Noall, last of a line of Australian rock promoters, has cancelled the scheduled Australian tour this month of Del Shannon and Crash Craddock because of poor ticket

sales, cables John Burrows from Melbourne.

"As far as I'm concerned, that's the last," said Noall, who came into the rock business when it began to slide downhill about six months ago.

In the past two months Noall has promoted tours of the Eastern State capitals by artists



Lonnie Donegan Business is good—in New Zealand.

active on behalf of Australian show business in arranging tours down under for all kinds of shows, including plays and musicals as well as pop music packages.

He said: "There's an economic recession in Australia at the moment, and this is affecting the results of package shows in the same way as it affects other businesses. I'm sure it will only be temporary."

like The Everly Brothers, Bobby Vee, Mark Wynter, Jack Scott, Dion and Ray Peterson.

"And they were definitely not a financial success," said promoter Noall who is the owner of the Embers night club in Melbourne. "I even reduced my prices to help the kids but they still wouldn't come in the numbers they did a year ago."

"On top of that the TV exposure of some of the artists has killed them as box office draws," he added.

Agent Cyril Berlin who handles Lonnie Donegan, is very

Berlin was involved in the arrangements for the current tour for Cliff Richard and The Shadows. Reports from his Australian associates reveal that the initial takings for the package are disappointing in view of the unprecedented publicity and promotional campaign which greeted the British stars on arrival.

"But they're going on to New Zealand afterwards, and the tremendous interest being shown there should result in a take of £25,000 for sixteen concerts," said Berlin.

## INSIDE

### MATT MONRO STARTLING AND SAD DECISION



### John Leyton

Talks about his future



Cliff and Adam reveal their differences



### PLUS

British and U.S. charts



Up to the minute news



The latest reviews



Exclusive features

# THE SHADOWS

with a great double-sided hit!

COLUMBIA RECORDS



# The Savage PEACE PIPE

c/w



45-DB4728

# Along the Alley

NEWS FROM THE STREET OF MUSIC

## Busy with Darin and Presley plugs

WHILE Al Leslie has a Presley plugging season, his colleague Geoff Morris at Aberbach Music seems to be similarly involved with Bobby Darin. There's "Come September" from the film of the same name which stars Bobby and wife Sandra Dee, and there's "Sorrow Tomorrow." Both are on London, and the first features Bobby Darin and his orchestra, while the second is the customary vocal Darin, being the flipside of his hit-parading "You Must Have Been A Beautiful Baby."

"Come September" has also been covered by Santo and Johnny (Pye International), the Dick Jacobs orchestra (Coral), and the Billy Vaughn orchestra (London). Geoff's also pushing "Sweets For My Sweet" by The Drifters (London); "Bridge Of Love" by Joe Dowell (Mercury); "Big John" by The Shirelles (Top Rank, and nothing to do with "Big Bad John") and Ivory Joe Hunter's Capitol cutting of "May The Best Man Win." Tomorrow (Friday) Geoff has a double-sided proposition coming out from Columbia in the shape of Bobby Rydell's "The Door To Paradise" and "I Wanna Thank You."

LIONEL CONWAY and Leeds Music look as though they may have three in the top five before long. Already there is Cliff Richard's "Girl In Your Arms" (Columbia), and Ray Charles' "Hit The Road, Jack" (HMV) has moved up to hit the number five spot this week. And you don't have to be Old Moore to forecast a similar rating for the new Columbia single by The Shadows. The Leeds group have both sides, which are from the film "The Young Ones" like Cliff's disc. Titles are "The Savage" and "Peace Pipe."

Lionel also wants it to be known that Leeds have a stack of Clarence Williams trad jazz classics available, and also works by Tadd Dameron, Art Tatum and Big Bill Broonzy.

N.H.

# Readers clash over Mod Jazz in the charts

AS a modern jazz fan I think it is terrible that Dave Brubeck has got into the charts. You only have to look at the state of trad jazz in Britain to understand what I mean.

Since Barber and Bilk started the trad boom Britain's trad bands have concentrated more on hit parade successes than on producing good music, with the result that they all now sound the same.

I can think of nothing worse than the appearance of hundreds of cheap modern jazz groups intent on cashing in on Brubeck's success. We want to enjoy the music as it is now, not as the latest commercial success.—M.

Two prize letters and two winners this week.

### PRIZE LETTERS

### TOP OF THE DISC PARADE

IN the last 88 copies of DISC, 22 artists or groups have hit the number one slot in the charts, but only 5 of them have had more than one record at the top.

These are Elvis Presley (5), Anthony Newley (2), Everly Brothers (3), Cliff Richard (3), and Helen Shapiro (2).

Presley also qualifies for the record of the year. Four of his records kept at number one for seven weeks, and "Now Or Never" reached the top first go. This must surely make Presley "DISC's Hit Parade Recording Artist of the Year '61"—ROLAND PEXTON, 15, Wivern Road, Bilton Grange, Hall.

### JUDGMENT

OCCASIONALLY I am rather taken aback by the outspoken arguments that sometimes emerge between the "Juke Box Jury" members.

Indeed, I sometimes would go as far to say it was a "juke box fury."

Surely the jury is there to judge the records and not to embark on things far beyond the record in question.—C. R. BAINES, 12, Queens Road, Morden, Surrey.

### NOSTALGIA

I AM sorry for today's younger teenagers, for to them rock 'n' roll is just a ghostly phrase whispered reverently. For people of my age (18) it really means something.

No doubt in four or five years I shall look back with the same feelings of nostalgia for trad as I feel now for rock 'n' roll.

Maybe it's a good thing our tastes change or it would be a dull world.—MARGARET R. SIMPSON, 12, Middleton Road, Shirley, Solihull, Warwickshire.

### RUSH SINGLES

IT seems that every eight or ten weeks we get a rush of singles, including releases from Cliff, Elvis and Adam.

This week we have discs from Elvis, Cliff, Adam, Ray Charles, Bobby Vee, Jimmy Dean, Dave Brubeck and Hayley Mills rushing up the hit parade all at the same time.

While this might create greater interest at such times, the periods in between certainly seem rather barren.—ROBERT JACOBS, 15, Park Road, Waterloo, Liverpool, 22.

### BAN 'EM

IF an artist has any worthwhile talent he should be able to achieve a hit without jazzing up the classics (which were never intended to be twisted into pop); singing morbid songs (which none of us want to hear); singing semi-religious songs (which should be left to the more sincere

H. MCAUSLAND, 86, Manor Road, Harrow, Middx.

AT last modern jazz fans have their revenge on trad. Since Brubeck's version of "Take Five" was released it has had several plays and hit the charts.

If more modern jazz records were played on the radio, the music could be appreciated by many more people in this country.

It is about time we had a few more new names in the hit parade and I hope some of them are from the modern jazz field.—ELIZABETH SEARLE, Barclay's Bank House, Knight Street, Sawbridgeworth, Herts.

touch of the gospel singer).

The hit parade is full of artists who can achieve hit after hit without recording these types of songs. Why not others?

If banning discs will help stop

holds something different, and I feel he is one of our young stars who will continue to shine brightly for a long time to come.

—JILLIAN THREADGOLD, Glencavin, Billington Avenue, Little Haywood, Staffs.

### VALUE

ISN'T it time we record-buyers got more value for our money in the playing time? The average single lasts two minutes. This is hardly worth nearly seven shillings. The time should be at least three minutes.

Why not either give us more time for our money or cut the price of the records.—T. VERNON, 30, Tuffolds Close, Sheffield, 2.

### THE TOPS

THERE seems to have been a lot of talk indicating that Tommy Steele is nowhere in the pop world now.

He has been in show business about six years, and you can't keep in the top ten forever.



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.

recordings of this kind, then I'm all in favour of it.—CHARLIE DUNKLEY, 34, Bolton Road, Wednesfield, Staffs.

### NO BETTER

HAVING just heard Craig Douglas's disc "No Greater Love," I can honestly say that I have heard no greater disc. It is a complete change for him.

All too frequently nowadays, an artist makes one record which is a tremendous hit and then makes a second which has exactly the same beat, arrangement and a slight variation only in tune and words.

With Craig, each new disc

Besides, he's not the only one. How about Emile Ford, Marty Wilde and Frankie Vaughan?

Tommy only just missed the ten with "The Writing On The Wall," and to me and many other people, he is still the greatest entertainer we have in this country.—A. BRIGGS, 37, Rochester Road, Pakefield, Lowestoft, Suffolk.

### EDITED

WE are being treated unfairly by the disc jockeys. First of all they cut out the last part of the record, especially with instrumentals. And now they



DAVE BRUBECK... with hats and bouquets (DISC Pic).

have decided to cut the beginning out as well.

Come on you DJs, let's have a full crack of the whip and hear the whole record, and nothing but the whole record!—MIKE ALLEN, 97, Canterbury Road, Farnborough, Hants.

### GLOSSED OVER

WHY don't the record companies issue a gloss cover with all singles as they do with EPs? I am sure that this would increase sales and I am quite sure that record fans would be prepared to pay a few coppers more for a better cover. I know I would.—FRANCIS YOELELL, 9, Gorsey Cop Way, Childwall Valley Estate, Liverpool, 25.

### BULK SALES

INSTEAD of putting 11 tracks on to the LP "That'll Be The Day" by Buddy Holly, why haven't Coral released them as singles over a period of time?

This way, in maybe two or three years' time Buddy Holly would still have a record in the hit parade, and people would still be buying his discs and singing his songs.—R. BENJAMIN, 52, Wargrave Avenue, Tottenham, N.15.

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

**BREAKING BIG!**

**DUFFY POWER**

SINGS

**"WHAT NOW?"**

fontana

Personal Management: Mike Hawker Promotions Ltd., Suite One, 10, Manette Street, London W.1. REG 7451

A Southern Music Publication

## PRESLEY PROMOTER SHRUGS OFF CONCERT CRITICS

"I'll never happen"... "Who does he think he's kidding?"... "Nobody making anything out of it? Impossible!"

Those are just three samples of the comments heard in pop music circles following DISC's front page disclosure last week that agent Vic Lewis was planning a 1962 London charity concert for Elvis Presley.

Lewis smiled and gave an expressive shrug when I passed on the remarks to him in his Piccadilly office last Thursday.

"People said the Anglo-American hand exchange ban would never be broken, but Harold Davidson and I brought Stan Kenton over. People said Maths would never actually come to Britain for appearances this year, but he did."

### Speculation

"These remarks are always made in cases like this. If it hadn't been for the fact there's a photo of me with Elvis and Col. Parker, no doubt they would have said I never actually saw them while I was in America."

There has been a lot of speculation how he would overcome the problems of fixing the Presley concert while still adhering to the star's wishes that nobody should make money out of the

appearance except the charities. "All I can say at the moment is that certain people have made enquiries already about sponsoring the show," said Lewis. "This of course would solve a lot of difficulties."

He also had comments to make on the subject of American stars visiting Britain and the school of thought which claims that only transatlantic has-beens or never-will-be's are interested in working here.

### Nonsense

"That's nonsense. Everybody I've spoken to wants to come over as soon as they can. They all like this country, and regard British audiences as the best in the world."

"The Four Freshmen told me that their reception in Manchester was the greatest they'd had anywhere."

Lewis believes that the concert hall is the only ideal medium for presenting top American stars here. He's not keen on the night club as a showcase.

"I never consider that entertainment should be mixed with food and drink. The Talk Of The

Town has partly overcome the problem because they have the eating and dancing first, and stage the cabaret spot later on when the customers are more receptive to the idea of sitting back and listening to the star.

"The smaller American clubs are also fairly good for artists to work, because they only serve drinks. But places like Las Vegas where people eat, drink, talk and gamble while the cabaret is on are hopeless places for people who want to hear the stars and appreciate their talent."

He says that now the time is ripe for a British invasion of America in terms of entertainment.

"They're extremely conscious of British talent over there now in all branches of show business. One sure sign is the American theatre union's measure to limit the number of British actors employed in Broadway shows."

The way things are progressing, we can confidently expect a Presley appearance in Britain next year. About Frank Sinatra and Nat "King" Cole, Lewis stated: "It's more than 90 per cent certain that they'll be coming too."

Nigel Hunter

# KARL DENVER

## Mexicali rose

DECCA

45-F 11395 45 rpm record

### AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending November 4).

Last This Week	This Week	Title	Artist
1	1	Runaround Sue	Dion
2	2	Bristol Stomp	The Dovells
3	3	Big Bad John	Jimmy Dean
4	4	Hit The Road Jack	Ray Charles
7	5	I Love Her, You Love Me	Paris Sisters
5	6	Sad Movies	Sue Thompson
9	7	Ya Ya	Lee Dorsey
8	8	Let's Get Together	Hayley Mills
10	9	The Fly	Chubby Checker
6	10	This Time	Troy Shondell
17	11	Tower Of Strength	Gene McDaniels
12	12	Mexico	Bob Moore

Last This Week	This Week	Title	Artist
16	13	You Must Have Been A Beautiful Baby	Bobby Darin
19	14	He's My Dreamboat	Connie Francis
11	15	Cryin'	Roy Orbison
18	16	Sweets For My Sweet	The Drifters
—	17	Fool Number 1	Brenda Lee
—	18	You're The Reason	Bobby Edwards
13	19	The Way You Look Tonight	The Lettermen
14	20	Look In My Eyes	The Chantels

### ONES TO WATCH

Big John	The Shirelles
Heartaches	The Marcells

# Ted Heath

## CHARMAINE CHA CHA; SUCU SUCU

DECCA

45-F 11392 45 rpm record



Disc Jockey Sam Costa has made his first record for ten years. It will be released by Palette on November 14, and the top side is a comedy song entitled "I'm Changing My Hat To A Bowler."

The Dixieland accompaniment is by Tommy McQuater and his Trad Hatters, including several musicians whom Costa worked with when he recorded with Decca house bands before the war. With Costa here is Jack Heath, Palette executive (DISC Pic).

## Even more singers on the JBJ panels?

ARE the people who run TV's most popular pop music programme at last taking heed of the criticism that has been heaped upon them almost since the first show went out two and a half years ago?

Are we going to get more personalities on the panel who really know something about the records they listen to instead of the "entertainers" we have been subjected to for so many months?

The reason for the questions is simple. During the last few months there have been more "youngsters," including pop stars themselves, on the programme than at any comparable period in its history. Only recently we have seen Adam Faith, Helen Shapiro and Sylvia Sands, and John Leyton is scheduled to appear this coming Saturday. And DJs like Jimmy Young and Ray Orchard appear more and more frequently.

Does this mean a change in policy?

Producer Johnnie Stewart would not commit himself. In fact, he denied that there was a "policy" at all.

"It is simply that I like to keep a representative group on

the panel and characters such as Adam Faith, Helen Shapiro, Cliff Richard and John Leyton are interesting people," he said. "It is not really a policy, it never has been."

"This is not particularly a teenage programme. It is aimed at as large an audience as possible. We use an Adam Faith or a Zsa Zsa Gabor or a Pete Murray for individual reasons.

### Interesting

"For instance, I like to have at least two, possibly three people on the panel who are connected with the recording industry."

"The third may or may not know about the business and the fourth may be a Zsa Zsa Gabor. Nobody can say that she knows anything about the business but what she has to say is interesting."

"It is good to have somebody like Adam Faith on the pro-

gramme for three reasons. One, he is in the racket himself and knows what it is all about. Two, it is nice to hear Adam doing something other than singing which is his stock in trade.

"Three, Faith is a big name. You could call it simply box-office to include him on the panel.

As I said, Johnnie Stewart was not giving anything away—but anyone who has watched the programme recently will have noticed a change, even if only a slight one. But is it necessarily a good thing? The producer obviously thinks so, but songwriter, manager and panellist himself Bunny Lewis was of a different opinion.

"The policy behind it is that 'Juke Box Jury' is 75 per cent an adult show," he said. "And it was felt that it was time to cater for the other 25 per cent."

"In my opinion it hasn't worked. It hasn't improved the entertainment quality of the programme."

"Most of the record stars on the show have been incoherent. I must say that Cliff Richard when he was on made sense, but he was the only one so far."

Peter Hammond

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending November 4, 1961

Last This Week	Title	Artist	Label
2	1	His Latest Flame/Little Sister	Elvis Presley RCA
1	2	Walking Back To Happiness	Helen Shapiro Columbia
3	3	Girl In Your Arms	Cliff Richard Columbia
5	4	Big Bad John	Jimmy Dean Philips
7	5	Hit The Road Jack	Ray Charles HMV
11	6	Take Good Care Of My Baby	Bobby Vee London
6	7	Take Five	Dave Brubeck Fontana
4	8	Wild Wind	John Leyton Top Rank
9	9	The Time Has Come	Adam Faith Parlophone
15	10	Mexicali Rose	Karl Denver Decca
10	11	Bless You	Tony Orlando Fontana
8	12	Sucu Sucu	Laurie Johnson Pye
12	13	Michael	Highwaymen HMV
13	14	You'll Answer To Me	Cleo Laine Fontana
14	15	You Must Have Been A Beautiful Baby	Bobby Darin London
18	16	Let's Get Together	Hayley Mills Decca
16	17	Boomerang	Charlie Drake Parlophone
—	18	I'm A Moody Guy	Shane Fenton Parlophone
—	19	Runaround Sue	Dion Top Rank
—	20	Moon River	Danny Williams HMV

### ONES TO WATCH

This Time	Troy Shondell
Tower Of Strength	(Frankie Vaughan & Paul Raven)

## SHANE IN WITH 'MOODY'

SHANE FENTON has broken into the charts (18) with his first disc "I'm A Moody Guy." A finalist in the Eurovision contest won by the Allisons, he has been a contender for the honours list ever since. Now his first cutting finds a place in the charts that could well improve over the next few weeks.

Elvis goes from the number two slot to the top, having come from nowhere. He has replaced Shapiro who takes

over as number two. Bobby Vee's "Take Good Care Of My Baby" that came into the charts at number eleven last week has jumped five notches into sixth position, showing that Liberty's policy of aiming at world markets is paying off. This number has been at the top of the American hit parade and now it is a success here.

Despite the English cover job by Doug Sheldon, "Runaround Sue" has entered the

charts via the Dion version. It finds a place at number nineteen and could move quickly up.

In the bottom slot but with plenty of promise is Danny Williams' "Moon River."

The "Ones To Watch" shows how close Frankie Vaughan and Paul Raven are with their version of "Tower Of Strength." It will be interesting to see who gets the highest placing in the charts.

P. H.

# FRANK SINATRA'S

Swinging single on *reprise*

## "THE COFFEE SONG"

R. 20035

We'd hate to leave, but...

# America or Britain—Matt Monro must choose soon

**I** WOULD'NT like to live permanently in America, but I would if I had to. I'd do anything for Matt." The speaker, Mrs. Matt (Mickie) Monro. And the way things are going, she and Matt WILL be living in America for at least six months of every year. This, in the not too distant future.

"We'd both hate to leave England—and London—but we just can't afford to turn down the fantastic offers we're getting from America," she explained. Matt's charming wife—Mickie to her friends—had recently returned from seeing Matt at New York's lush "Round Table" night spot.

Already Matt is due to return to America shortly. An Ed Sullivan TV show on New Year's Eve, cabaret in Montreal starting on January 15 and the intervening weeks filled in with a Hollywood film test and cabaret, it is hoped, at America's number two night spot, the fabulous Fontainebleau in Miami. He's already turned down a Broadway musical, because he considered it was too early in his career.

"We'd never give up our home in England altogether (the Monros have just moved into a house in Ewell, Surrey) we'd much prefer to live here," said Mickie. "But how can we turn down the sort of money America is offering?"

Mickie also revealed that next year Matt is signing with one of the most powerful concerns in America—Academy Management—owned by Frank Sinatra.

## John Wells talks to MICKIE MONRO

This does not mean that Matt will automatically join Sinatra's disc company Reprise. "We are not sure about that yet," she said.

"We've talked it over with Mo Ostin (the label's vice president) but nothing is fixed. A lot of people have suggested that Sinatra is interested in Matt because he wants to 'kill' him in America. Well, that's just ridiculous."

One of the main reasons for tying up with Sinatra's Academy Management is the power the owner exerts on American show business... films, TV, discs, night clubs. "It would give us wonderful



Mickie, Michele and Matt—the biggest decision they've ever had to make.

openings in America," said Mickie. "It would be a terrific help if Sinatra took a hand in Matt's career."

Both Matt and Mickie would prefer to develop Matt's career in Britain.

But how can they? "Everyone has been so good to us," said Mickie, "it seems a terrible thing to have to say, but where can Matt work now?"

Matt could do variety. A little TV, too much is fatal. There are less than half a dozen top night clubs he could play. But there isn't 52 weeks' work here.

Films are the only alternative, but nothing has happened in that line yet.

"We always felt," said Mickie, "that Matt appealed more to American audiences than he does

to British ones. The idea of going out to New York to play The Round Table was to prove this one way or the other. That's why we took such a gamble.

"We didn't go out with the idea of making any money—in fact we haven't made any out of the cabaret. It's just turned into a financial success because of the TV dates he's been able to do."

Said Mickie, thinking back to those three days they spent in New York waiting for the opening night, "I don't think I've been so nervous or seen Matt so worried before—ever."

"When we arrived over there after working solidly for months on end we suddenly discovered we had nothing to do for three days except worry. We began to think then, why are we taking such a gamble as this."

"But on that first night I've never felt such an electric, exciting atmosphere. I was terrified, so was Matt, but as soon as he started to sing I knew everything was going to be all right."

## S★T★A★R T★A★L★K by June Harris

**K**NOW why you haven't seen Ricky Nelson on the screen since "The Wreckless Ship in the Army"? Because his father, Ozzie Nelson, gives all film scripts the once over before he lets Ricky accept them, and so far, he has turned them all down.

Go-ahead British records man Mike Collier, now working in the States, has issued the Americans with a glossary of "old English expressions" to help them understand the phrases on Tony Newley's "Pop Goes The Weasel," just released there.

I understand that DJ Jimmy Savile, back from an audience with the Pope this week, has bought himself a brand new Rolls Royce Silver Cloud.

Liberty Records have issued a film of Johnny Burnette singing his latest disc, "God, Country And My Baby," to all the TV DJs in the States—Disc is released here this week.

Australia that he and Cliff Richard were the guests of honour last week at a deb's ball in Melbourne. It was called "The Girl of the Year Ball." Now looking forward to his Honolulu trip, Mark told me that while in Melbourne at long last he got to see "Gone With The Wind." And he enjoyed it.

A Soviet Embassy official told Kenny Ball that if the Russians had a top ten of best selling discs, his recording of "Midnight in Moscow" would now be in the number one slot!

Rumour has it that negotiations are in hand for another tour of England by Jerry Lee Lewis, possibly for early '62.

Back from the States last week, Shirley Bassey has said that she would like a family. Valerie Masters, who married her agent, Dick Katz, earlier this year, has revealed that she's expecting her first-born next April. Congratulations! Congratulations to Bing Crosby, who became a father for the seventh time last week. Bing's wife Kathy gave birth to a bouncing baby boy. They plan to call him Nathaniel, after Bing's great grand father, a captain on a clipper ship.

## sick LP

**N**AME of a new comic group on record in the States is The Sickniks, who have just come up with their first album out there. Tracks include "Pop Goes The United Nations," and "Wadja Say, Mr. K?"

Pet Clarke has hit the number one spot in Denmark with her recording of "Romso," while Alma Cogan's "Pocket Transistor" is in the number four slot in the Japanese hit parade.

Why the renewed interest in The Twist? Even Chubby Checker who started it all with a record months ago, is getting enthusiastic again. Last week, he did a special performance of it on the Ed Sullivan Show and one firm offered to buy 200,000 copies of the disc to promote their goods.

Mark Wynter writes from

## fishy?

**F**RANKIE VAUGHAN has beaten his own fishing record! At the last count his prize catch was a 10lb. pike, but now he says that the last time he went fishing he caught a 20lb. salmon. All this while wife Stella was fast asleep in the back of the car.

Boddy Holly's mother has written to the Holly Fan Club over here telling them that there are still some 30 unrecorded songs left on tape.

Renewed interest in The Twist, both the dance (below) and the disc by CHUBBY CHECKER.



## BIG FIVE ON



**THE  
BROOK  
BROTHERS**

**'MARRIED'**

7N 15387

**PETULA  
CLARK**  
**'MY FRIEND  
THE SEA'**

7N 15309

**KENNY  
BALL**  
**AND HIS JAZZMEN**  
**'MIDNIGHT  
IN MOSCOW'**

7N 15249

**THE  
MARCELS**  
**'HEARTACHES'**

7N 25114

**CLARENCE (FROGMAN) HENRY**  
**'STANDING IN THE NEED OF LOVE'**

7N 25115

## Queueing up

"By the time I left New York, what had started out as a 35-minute show had developed into Matt singing for nearly an hour, and he was doing this three times a night."

"On the day I left they were queuing up after the last show was finished—and you don't expect to see the audience that usually goes to The Round Table queuing."

Matt returns to England shortly to begin his cabaret stint at Ikord's Room At The Top on November 13. "He'll be glad to get back," said Mickie. "He'd only been in our new house a fortnight before he went to America... he hasn't really lived here yet, and I know he's very homesick."

## I DID IT FOR THE LOOT, SAYS SPIKE (I don't like pop) MILLIGAN

**T**HAT reluctant recording star Spike Milligan, the Goon of the Grooves, sat at his desk in a London office banging furiously at a typewriter. Beside him stood a small transistor radio belting out The Top Twenty.

Spike has just cut his first disc, an LP called "Milligan Preserved," from which a single has been issued with the tantalising titles—"Walking Out With A Mountain" and "Sideways Through The Sewers Of The Strand."

"You like pop music," I said, indicating the radio that threatened to bounce off the desk at any moment.

"Pop music is purely moral decadence," said Mr. Milligan emphatically. "It's a noise. Nothing more."

The singers of rock are just apes and monkeys. The records they make are hated by everybody but the public that buys them and the nut cases that sing the stuff. The DJs loathe it and so do the record companies who put the stuff out.

"But they are debased by money. We all are. I made my record purely for the loot."

"I indicated the radio again that was still blaring out the hit parade. "Why do you listen to it, then?" I asked.

"I get an evil pleasure out of listening to something that I loathe. It's all part of the hate campaign."

"I have a musical background, you know," he said, "just in case the people who read this want to ask what I know about it. My father played in a dance band and my mother was a soprano. When I was young I used to sing with a dance band—imitations of Crosby."

Was there nothing in the current hit parade that appealed to Spike Milligan?

"Nothing," he said firmly. "Absolutely nothing. It's all rubbish."

The typewriter took the punishment again and I stole quietly away.

EMI

NEW POPS

THIS WEEK'S



TOP SINGLE

It's 'THE TWIST' Man—

CHUBBY CHECKER

with THE FLY

COLUMBIA 45-DB4728

H.M.V.  
45-POP941

SUZY COPE  
Teenage fool

PARLOPHONE  
45-R4846

KEN JONES  
PIANO  
with his Orchestra  
Jubilee

45-MGM1142

VERA LYNN  
From tomorrow

CAPITOL  
45-CL15228

THE KINGSTON TRIO  
Bye, bye thou  
little tiny child

PARLOPHONE  
45-R4842

PAUL RAVEN  
Tower of strength

H.M.V.  
45-POP939

GERRY TEMPLE  
Seventeen come Sunday

PARLOPHONE  
45-R4844

SANTO AND JOHNNY  
Twistin' Bells

H.M.V.  
45-POP942

ADAM WADE  
Tonight I won't be there

# Adam: he's got the cheek of the Devil

Unlike Presley he's all for trying something new

LAST week I took a swipe at the new Presley LP on the grounds that it was an uninspired compromise with Elvis making no mistakes and no progress. By contrast this week, I'd like to say something about a new LP which really does represent a step forward by the artist concerned—Adam Faith.

Nature hasn't blessed Adam with the sort of vocal riches she bestowed on Elvis. To be perfectly blunt, Adam's voice was one of the dulllest, most unattractive sounds ever to hit the charts with a dull thud.

But Adam has demonstrated to the ultimate degree that it ain't what you've got—it's the way that you use it.

He has steadily acquired more and more know-how so that now he has as many vocal tricks as a wagon-load of monkeys.

In terms of progress Adam Faith has outstripped every singer I can think of since the advent of rock 'n' roll.

He has the cheek of the devil. Take the first track of his LP. It was intended to call it "Hey, Elvis" and is put over with steam-hammer attack by one of my favourite singers—LaVern Baker.

Until I heard "Hey, Memphis" Now, for any English singer

How much better than deliberately trying to give "Something For Everybody."

THESE reply-songs (like "He'll Have To Stay") don't, as a rule, appeal to me. I can rarely see the point of buying the same song twice for the thrill of hearing a girl instead of a boy singing "me" instead of "you." But this week my favourite record is a reply-record. And this is particularly odd because the record to which it replies is one which I liked, with certain reservations—Elvis' "Little Sister."

The reply is called "Hey, Memphis" (originally perhaps it was intended to call it "Hey, Elvis") and is put over with steam-hammer attack by one of my favourite singers—LaVern Baker.

Until I heard "Hey, Memphis" I didn't think the song "Little

At the ordinary three-hour session when the average artist is lucky to get three tracks put away, Karl will record with ease some six or seven songs.

It's a case of lighting the blue taper and retiring immediately. The net result is that the new LP did not have to be separately recorded.

All the titles had been recorded even before "Marcheta" had been issued, and there is already enough excellent Denver tapes for another LP whenever it is required.

And the way things are right now that should not be far ahead.

ADAM FAITH . . . he asks for trouble, but doesn't get it. (DISC Pic.)



## BRIGEETY MIGHT BE TOO WELL COVERED

WHEREVER she goes, whatever she does or says, Brigitte Bardot receives a lot of attention. That is to be expected, according to the shape of things in show business.

Therefore perhaps it isn't very surprising that a song called "Brigitte Bardot" is also receiving a lot of attention, although it came right out of the blue.

I checked up on Brigitte Bardot last week (the song, that is), and found there were no less than five versions of it available in this country already. Such a multitude of cover jobs is usually reserved for big songs from big shows or films.

### Surprised

The copyright credit on the disc labels said Aberbach was the publishing house concerned. But Aberbach seemed almost as surprised as everyone else.

"I think it's because it's such a cute thing," declared Franklyn Royd, who is plugging the cute thing for all he's worth in conjunction with colleague Al Leslie. He was referring to the song, of course. "We first got to know about it from French disc jockey Lucien Maurice."

Monsieur Maurice did everyone a favour, because the song is currently No. 1 in France, and a smash hit practically everywhere on the Continent this side of the Iron Curtain, with even more cover versions to choose from.

So far, so good. The original lyrics were in Portuguese. But it doesn't come from Portugal.

It originated in Brazil (where they speak Portuguese), and scored heavily in the Rio de Janeiro carnival in February last year during the four days and

nights of non-stop eating, drinking, dancing and general living it up.

Its composer is a gentleman called Miguel Gustavo, and the tempo of all the versions I've heard is the marcha, the Brazilian samba march which all the street bands play at carnival time.

Is it going to be a hit in Britain? Nobody will commit themselves, although some believe there are too many discs to choose from for any one of them to notch up high sales.

If you want to hear how it sounded in Brazil, get the version by Jorge Veiga on HMV. If you want to hear another Latin American's effort at it, get the one by Digno Garcia on Palette.

### Wiggles

If you want English words, you can hear Bunny Lewis's lyrical rhymes about wiggles and posteriors on the record he leased to Fontana by Achilles and His Heels.

There's another English language version by Joel Gray released here on London from Aberbach's own American label, Big Top. And last but not least, The Confederates have tradaded it up for Decca in a manner which might outsell all the others.

You pronounce the song title "Brigeety Bardot." Brigeety's own opinion of this lavish musical coverage of her curves is not yet on record.

Nigel Hunter

## JACK GOOD writes



to try rhythm and blues is asking for trouble. For a singer with a voice like Adam's to try it is sitting up and begging for it. And to add to the irony of the situation the song is called "Watch Your Step."

Don't ask me how he does it, but he DOES it. And it is great. Just great.

It is so exhilarating to find someone of Adam's status taking a style that he has never used on record before and slapping it right at the beginning of his new LP. The whole album is crammed with surprises and originality—both from Adam and John Barry, who is on cracking form.

"Sister" by my two good friends Doc Pomus and Mort Shuman, was all that we have learnt to expect.

Now I know there's nothing whatever wrong with the number. LaVern lightens up on the over-long Presley version and clips off fifteen seconds.

The vocal group we badly missed in "Little Sister" is there in "Hey, Memphis" and where we hoped for a sharper vocal treatment from Elvis we get it with a vengeance with LaVern who, I'm afraid, is a little sister who can sing circles round her big brother.



"This is my favourite—I made it myself!"

AFTER an artist has made a few successful singles, his record company get around to thinking about cutting an LP and this is more often than not a big headache.

There is the question of selecting material, arrangements, learning new songs, and so forth. Then it takes a lot of fiddling to get about eight hours of studio time available.

The whole deal, in fact, is a pain in the neck. The big exception is Karl Denver, who has an LP coming out this month. Karl is the most prolific recording artist I ever met.



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# Big American TV bookings for Jess Conrad

TWO coast to coast TV shows are lined up for Jess Conrad when he makes his forthcoming trip to the States. They are the Dick Clark Show for ABC TV, and the Merv Griffin Show on NBC. He will also guest on a panel show, "Who Do You Trust?"

It is also understood that the Westinghouse Broadcasting Company are interested in tying up a personal appearance in connection with "The Queen's Guards," which Twentieth Century Fox plan to release during his visit.

Tentative departure date for Jess is November 23, arriving back on December 1. This means that he will not have time to go to Hollywood for a screen test as hoped.

On his arrival in New York Jess plans to take several lessons in "The Twist," in order to incorporate it into his act when he returns here.

## Terry on 'Jazz Club'

THE Light Programme's "Jazz Club" on November 16 will feature Terry Lightfoot and his band and Diz Dingley's String Quintet. The guest singer will be Jeannie Lamb.

On November 23 "Jazz Club" will star Mike Daniels and his Delta Jazzmen, singer Doreen Beatty and Mike Peters' Florida Jazzmen.

## Film jazzman opens club

JOHNNY BOULTON, who played the lead trumpet with a group in the film "Lolita," has opened his own jazz club. It is the Seven Stars Jazz Club and it is in Goldhawk Road, West London.

# ACKER, SEVEN, KENNY TOP THE SHOW

THE power of the record in the world of entertainment was apparent at last Monday's Royal Variety Performance at the Prince of Wales, for it was the recording artists who stole the show in a bill that was better than it has been for some time.

And of the recording artists, it was the trad jazz hands—Acker Bilk, the Temperance Seven and Kenny Ball—who provided the highlights of a glittering evening.

Nina and Frederik were the first recording artists on the bill and their opening lines were drowned in the applause of recognition, while Andy Stewart gave an imitation of Presley that, although intended to be funny, earned cheers for its likeness to the chart-topper.

Shirley Bassey closed the first half and her performance was what one would expect of this experienced performer, but somehow it did not seem to come up to this occasion. The same was true of Frankie Vaughan, despite the audience's appreciation.

For me, however, standing out above all the other singers were the American trio, the McGuire Sisters. Their version of "Danny Boy" was the most polished item in the whole show. P.H.



## HANFORD TO FORM GROUP

PARLOPHONE singer Paul Hanford has now formed his own group, The Federals. They will be playing with him on most of his future dates.

These include a guest DJ spot at the Locarno, Stevenage, on November 13, followed by the Winter Gardens, Cleethorpes (15), and his fourth appearance at the Wimbledon Palais on November 24.

Commencing November 26 Paul will be featured for a week in cabaret at the Palladium, Manchester, and he has received offers for tours of Scandinavia and Ireland.

## Pop stars—and poppets

THE Brook Brothers and Danny Davis were among the official chaperones who took members of the "Miss World Contest" out to the Talk of the Town last Tuesday night.

Danny Davis' first release for Pye, "Tell All The World," was released on the same date.

# 'Summer Holiday' may be title of Richard's next film

CLIFF RICHARD'S first film assignment in 1962 is likely to be another picture for Associated British Pictures, the company which made "The Young Ones," due for premiere at the Warner Theatre on December 13.

Title of the next film is tentatively "Summer Holiday," and ideas for it are currently being discussed. Nothing is yet known concerning its format or supporting cast, although it is probable that The Shadows will again be featured.

An ABPC spokesman told DISC: "It was decided that a second picture would be a very good idea during the filming of 'The Young Ones' in view of Cliff's excellent performance."

## Latin duo's dates

DORITA y PEPE, Latin American folk song specialists who are appearing this week in cabaret at Newcastle's Emerson Restaurant, can be heard in BBC radio's "In Town Today" this Saturday and on "Workers' Playtime" on November 14.

They are also telefilming three "Day By Day" programmes for Southern TV, the first of which will be screened on November 16.

## Springfields' radio date

STARS in "Saturday Club" on November 25 will be The Springfields, Rosemary Squires, Colin Day, Danny Davis, The Galliards and Humphrey Lyttelton and his band.

On December 2 the show will present Eden Kane, The Brook Brothers, The Avons, Jimmy Justice, Cliff Bennett and the Rebel Rousers, and Monty Sunshine's band with singer Beryl Bryden.

# ATV PLUG OLDIES IN TWO SHOWS

ASSOCIATED - REDIFFUSION are to present two half-hour non-stop musical shows featuring songs which were popular in 1938 and 1948. The first will be screened next Wednesday and the songs of 1938 will be performed by Betty Driver, Barbara Evans, Patricia Laurence, Stephanie Voss, George Baron, Jack Billings, John Hewer, Kevin Scott, Harold Scott and Leslie Sarony.

The show will have a party setting. The 1948 programme will be seen on November 22 and will feature Thelma Ruby, Patricia Bredin, Evadne Baker, Eileen Gourlay, Mary Reynolds, Eddie Reindeer, Denny Bettis, Peter Gilmore and Dennis Martin.

The orchestra for both shows will be under the direction of Sidney Sax.

## Fenton is booked for 'Saturday Club'

SHANE FENTON and the Fentones complete their current tour of one-nighters with another appearance on "Saturday Club" on November 18.

Dates until then include Barnsley (14), Cardiff (15), Cirencester (17) and Gainsborough (18).

On November 27 Shane and his group have been booked for a charity show at the Lyceum, Strand, in aid of Dr. Barnardo's Homes, and on Christmas night will be one of the groups featured in "Music for Your Party" on the BBC Light.

Singer Dick Jordan has moved from Oriole to the Piccadilly label in the Pye group.

## Newley for TV

TONY NEWLEY and Bob Hope are to be featured in two major BBC TV programmes.

Newley, currently starring in "Stop the World, I Want to Get Off," has his own show on Sunday, November 12, while on the previous day, November 11, Bob Hope will be the special guest star in the Billy Cotton Band Show.

## New president for U.A.

ART TALMADGE has been appointed president of United Artists Records after having served as vice-president and general manager for the last eighteen months.

# 'Club' man has the Christmas pops

JIMMY GRANT, producer of "Saturday Club," is to produce two 2-hour programmes of pop music for the BBC Light Programme over Christmas.

The first, at 9.30 p.m. on Christmas Day, is to be called "Music For Your Party," and it will feature the Rabin Band together with its singers, David Ede, Colin Day and Barbara Kay. The Viscounts, Shane Fenton and the Fentones and the Karl Denver Trio. The programme will be compered by David Ede.

His follow-up show, "Ring-A-Ding-Ding," will be broadcast from 10 a.m. on Boxing morning.

This will feature the Eric Delaney Band, The Polka Dots, Alex Welsh and his Dixielanders, George Melly, Rose Brennan, Peter Elliott, the Ronnie Price Octet and Bob Cort.

"Ring-A-Ding-Ding" will be compered by Pat Campbell. These programmes will not affect the running of "Saturday Club," which will be broadcast on the previous Saturday, December 23, as scheduled.

# SHELLEY BERMAN ARRIVES THIS WEEK

ALTHOUGH no confirmation was available at press time, it is understood that top American comic Shelley Berman is due to arrive in this country on Saturday next, November 11.

Berman, who scored heavily both here and in the States with his three albums—"Inside Shelley Berman," "The Edge of Shelley Berman" and "The Edge of Shelley Berman"—will be taping a one-man show for BBC Television, which is due to be shown on Sunday, December 3. It will be called "A Personal Appearance," and will run for an hour.

Shelley Berman's latest American release, "A Personal Appearance," has just entered the American LP charts at 39.

## Barry—big U.S. deal

COMPOSER - ARRANGER - MD John Barry will be writing music for stage and screen following an agreement concluded between him and music publisher Marty Melcher, husband of Doris Day, during Barry's recent trip to the States.

Barry's Columbia recordings seem likely to gain Stateside release via the United Artists label.

## 'Ring a Ding Ding' day

THE long-awaited Frank Sinatra album for his own label, "Ring-A-Ding-Ding" on Reprise, is being released here by Pye on December 5.

# CONGRATULATIONS CLIFF

on winning your NINTH SILVER DISC AWARD for WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART 45-DB4716

from the film "THE YOUNG ONES"



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## NEW RELEASES

- Chico Holiday God, country and my baby 45-Q 7043 Coral
- David Macbeth Just a twinkle 45-F 11402 Decca
- Runnin' shoes The Trad Grads 45-F 11403 Decca
- Crazy Patsy Cline 45-05061 Brunswick
- Just out of reach Solomon Burke 45-HLK 9454 JORDAN/ATLANTIC
- Boogie woogie Bill Billy Joe Tucker 45-HLD 9453 London
- Johnny Burnette God, country and my baby 45-HLG 9453 London

NEIL SEDAKA SWEET LITTLE YOU 45 RCA-1250 RCA

JIM REEVES YOU'RE THE ONLY GOOD THING 45 RCA-1251 RCA



THE DECCA ALBERT

# BBC ban Johnny Burnette hit as undesirable

**T**HE BBC have banned all recordings of "God, Country And My Baby," a new, heavy ballad with a beat which deals with war and death. It is now in the U.S. hit parade and is to be released here tomorrow (Friday).

There are two versions, both released by Decca. Hit disc in the States is by Johnny Burnette, but Decca are pinning their hopes on the recording by Chico Holliday on Coral.

In banning this disc, the BBC have stated that while the lyrics may have been justified in wartime, it was undesirable to encourage the disc in peacetime.

## Patsy Cline award

**Y**OUNG American singer Patsy Cline, now recovered from the road accident which put her in hospital last June, has been voted the top female Country and Western Artist in a C and W disc poll in the States. The young singer, who appeared at Nashville's Country Music Festival last week-end, has a new disc release over here this week. Titles are "Crazy" and "Who Can I Count On."

## Jazz in 'Musicomedy'

**T**HE Alberts—jazz humorists Douggie and Tony Gray—will be starring in a Hoffnung "musicomedy" concert at the Royal Festival Hall on November 28.

## DATE SET FOR ATV'S SAMMY DAVIS SHOW

**A**TV are to present the hour-long Sammy Davis show, "Sammy Meets The Girls," in place of the Jo Stafford Show on Saturday, November 18.

## KANE FOR SCOTLAND

**E**DEN KANE, now touring with "Star Spangled Nights" and due to commence a second tour with Billy Fury on November 18 for two weeks, has accepted an offer of a one-week Scottish tour, to begin on January 8. He will also go to Northern Ireland from February 12-18.

## This is her life

**J**OANIE SOMMERS is to have her life story presented on American TV. She is to be the subject of the David Wolper show, "The Story of a Singer," and among the many filmed scenes will be shots of her current tour with Mort Sahl, and her opening at the Sahara, Las Vegas, during Christmas week. It is expected that the film will be shown on U.S. TV early in the New Year.

## More dates for Adam Faith package

**A**DDITIONAL dates for Adam Faith's tour, which stars Adam with the Red Price Combo, Desmond Lane, David Macbeth and Don Arrol, include ABC, Hull (November 13), ABC, Chesterfield (15), ABC, Dover (16) and the ABC, Northampton (17).

On November 17, Helen Shapiro will also appear on the first of two one-nighters. With The Brook Brothers, Danny Williams, Dean Rogers and The Dale Sisters she will be at the Regal, Cambridge, followed by the ABC, Cleethorpes on November 18.

## Lionel Bart makes his disc debut

**L**IONEL BART, ace songwriter and composer of "Oliver," has cut his first disc. It is his own number, "Give Us A Kiss For Christmas," and is backed with another of his own compositions, "How Now, Brown Cow." It was recorded last week, and is due for release on Decca on November 17.

Another release scheduled for that date is Eddie Cochran's "Jeannie, Jeannie, Jeannie," on London.

## BARBER DOUBLES ON TV, RADIO

**C**HRISS BARBER and his jazz band will notch up another record when the new ATV series "All That Jazz" takes the air on Saturdays shortly. It means he and the band will be prominently featured at peak time on ITV AND on radio in the Light Programme's "Trad Tavern."

The first two shows will feature the bands of Barber, John Barry and Jack Parnell, with singers Janie Marden and The Dallas Jones in the first of the series and Gary Lane in the second.

There will be six shows in all and Parnell and Barber will probably appear in all of them.

Ottile Patterson will sing with the Barber band as usual.

No definite date of transmission for the first of the series has yet been fixed, but the first two shows were due to be tele-filmed at the Elstree studios of ATV this week. The programme's format will be non-stop music without a compere.

Chris Barber and Ottile Patterson celebrate their second wedding anniversary on November 12—by working. They and the band play a concert at Manchester's Free Trade Hall.



(Left) Watching the rehearsals for the Royal Show on Monday were the MCGUIRE SISTERS and SHIRLEY BASSEY, while FRANKIE VAUGHAN (left) chats to MAX BYGRAVES and Danish duo NINA and FREDERIK. (DISC Pic)

## Ken Jones' single to be released in the States

**M**USICAL Director Ken Jones has had a single selected for American release by the Columbia label in that country. The top side will be "Just Rollin'" and the flip will be "Joxville." This will reverse the order of the two items, both written by Ken, as issued in this country on Parlophone.

The next Jones single from Parlophone features two more of his own tunes, "Jubilee" and "Lazy." He has also been commissioned to write the score for the forthcoming Terry-Thomas film "Operation Snatch." Jones told DISC that he is entering the field of music publishing in conjunction with Joe Ronconeri, who at present is with the John Fields Music Co. This venture will complete a quartet of activities which enables Jones to write a tune, publish it, record it and sell the disc in his newly-opened record shop!

## Folk singers on 'Tonight'

**F**OLK singers Robin Hall and Jimmie McGregor are starting in BBC TV's "Tonight" magazine this week and during the week commencing November 20.

On November 30 they appear in another show for the same channel called "The Kilt Is My Delight."

## 'Swoon Club' poll result

**T**HE results of Radio Luxembourg's "Swoon Club" Teenage Idol Poll will be announced at 7.30 this coming Sunday, November 12, and that issue of the programme will be devoted entirely to the winner of the poll.

## Nine-year-old cuts a disc

**T**HE age of singers making their disc debut gets lower and lower. Nine-year-old Bryan Taylor, son of singer Neville Taylor, has recorded a seasonal song written by Tony and Irving Hiller called "Let It Snow On Christmas Day."

Piccadilly will release the disc on November 21.

The arrangements and accompaniment were written and directed by Charles Blackwell.

## Ivory Joe on 'Stars' TV

**A**MERICAN pianist Ivory Joe Hunter, whose latest Capitol disc is "May The Best Man Win," is to appear on "Thank Your Lucky Stars" on November 25. Hunter is now living in Britain and recently completed a tour of U.S. bases in Germany.



EL IT COOKE 44 RCA-1200 RCA	MOON RIVER from 'Breakfast at Tiffany's' HENRY MANCINI 44 RCA-1200 RCA	FLOYD CRAMER HANG ON; Your last goodbye 44 RCA-1200 RCA
HANK LOCKLIN YOU'RE THE REASON 44 RCA-1202 RCA	SEA OF HEARTBREAK DON GIBSON 44 RCA-1202 RCA	

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## Zentner wins poll

**S**I ZENTNER appearing at the Roosevelt Lounge Hollywood has been voted the leader of "The Most Danceable Band of 1961" by a Hollywood radio station.

The bandleader who records for Liberty has a new release out in "The Big Band Plays The Big Hits," from which his latest single, "Up A Lazy River," is taken.

## Special 'Stars' show

**A**BC TV are planning a special star-studded edition of "Thank Your Lucky Stars" for New Year's Eve. It will feature the top tunes of 1961 and the British stars who have recorded them.

Artists appearing will be Eden Kane, Billy Fury, Adam Faith, Helen Shapiro, John Leyton, The Shadows and Cliff Richard.

## Janet Blair starts film

**M**USICAL comedy star Janet Blair, who appeared on "Sunday Night at the London Palladium" two weeks ago and took the London lead in "Bells Are Ringing," has commenced filming "Night of the Eagle," now being made by Anglo-Amalgamated at Elstree.

## Brooks for 'Easy Beat'

**P**OP artists lined up for "Easy Beat" on November 26 include The Brook Brothers, Russ Sainy and Anita Harris. The following edition, on December 3, will star Craig Douglas, Carol Deene and The Viscounts.



"That's better—that's BOOTH'S"



A hint of gold for the great occasion. Heritage of the quiet mellowing in cask that makes this gin so smooth.

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Don Nicholl reviews the week's pop singles

# Shadows return to 'Apache' style with film number

**THE SHADOWS**  
The Savage; Peace Pipe  
(Columbia DB 4726)  
FROM the Cliff Richard film "The Young Ones" come two instrumentals for The Shadows. . . both penned by the recording manager, Norrie Paramor. Both harking back, perhaps, to the mood which set them going in "Apache."

"The Savage" is a quick, twangy offering with quick, turbulent pace to it. "Peace Pipe" is, as title suggests, a more mellow melody. Flows along smoothly and is neatly played by the group.

Another disc which should attract the fans sufficiently to enter the parade.

**SUZY COPE**  
Teenage Fool; Juvenile Delinquent  
(HMV POP 9414)\*\*\*  
STRONG voice from Miss Suzy Cope as she chants a steady beat through Teenage Fool. The

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

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

girl sounds as if she's striving to be another Brenda Lee here.

For the turn-over she sings the cynical Juvenile Delinquent. Geoff Love directs the orchestra for both halves.

**ALEX WELSH**  
Rosalie; You'll Cry Some Day  
(Columbia DB 4727)\*\*\*  
**COLE PORTER's** standard Rosalie is a good bet for any trad jazz team, and Alex Welsh realizes it fully with this performance by his band. Vocal is presumably by Mr. W himself. For the rest—a catchy, toe-tapping ball.

A Welsh original for the turn-over—You'll Cry Some Day. This is slower but just as persistent for your attention. Vocal again.

**JUDD PROCTOR**  
Speakasy; Clearway  
(Parlophone R 4841)\*\*\*  
FORCEFUL guitar playing from Judd Proctor as he puts forward his own composition Speak-



"Well I ask YEW!"  
SINGS  
Fred Walking-Stick  
Pye 7N 15390

easy. Could take off if it gets enough plays. I suppose . . . the basic tune's simplicity itself. Proctor gets a third of the credits for Clearway on the other side. Other two thirds belonging to Dick James and Michael Hill. Quick moving, this instrumental lives up to all clearway rules of no parking.

**BOBBY RYDELL**  
The Door To Paradise; I Wanna Thank You  
(Columbia DB 4731)\*\*\*\*  
BOBBY RYDELL's got further than halfway to paradise . . . he's reached the door. And a solid tango beat this ballad is! Rydell sings it firmly but romantically and should do well.

Big orchestral accompaniment is directed by who? Label neglects to say.

Brazen contrast for the flip . . . a handclapping item with raucous saxophone in the backing. I Wanna Thank You will collect custom of its own.

**ADELE LEIGH**  
Marie, Marie; We Get Up Late On Sunday  
(Pye N 15392)\*\*\*\*  
WHAT a welcome sight it is to see Miss Leigh coming into the general pattern of disc releases. Here, for Pye she shows again not only that she possesses one of the



**DOROTHY PROVINE**  
Slick, polished personality.  
best and most adaptable voices we have . . . but also the innate feeling for a lyric's true sentiment. Her treatment of the difficult and haunting ballad Marie, Marie is tender-sweet, and one to keep around for a long, long time. Warm and delicate, too, is the We Get Up Late On Sunday song. It may shock the opera-goers to hear Adele singing this kind of material. I think it's to be applauded.

**DOROTHY PROVINE**  
Don't Bring Lulu; The Whisper Song  
(Warner Bros. WB 53)\*\*\*\*  
MISS PROVINE, who stars as Pinky the night club girl in the television series "The Roaring Twenties," has a slick, polished personality which gets right under the skin of the era she has to reflect. You may have seen her singing Don't Bring Lulu on the screen. It's cute enough to click on disc. I'd have been even more certain of it had the star been separated more satisfactorily from the backing.

Amusing chortle number on the flip—The Whisper Song will gather smiles and sales too. A sleeper.

**FRED WALKING STICK**  
AND BROTHER JIM WALKING STICK

**Well I Ask Yew!**; Aint She Sweet  
(Pye N 15390)\*\*\*  
NOT Eden Kane . . . but the David Walking Stick men! David Ede directs the "Electric Wireless Orchestra" for these performances. Idea, as you've probably surmised is to take the Johnny Worth hit Well I Ask Yew and treat it as if it were way back in the Twenties. Temperance Seven standards. Similar production for Aint She Sweet on the second half.

**ADAM WADE**  
Tonight I Won't Be There; Linda  
(HMV POP 942)\*\*\*  
ADAM WADE singing a slow, straight ballad Tonight I Won't Be There. And singing it with plenty of romance, too—handling the sad lyric well.

Accompaniment is subdued and pleasing under George Paxton's direction though I didn't think it necessary to bring chorus into the side.

Linda is a familiar item and Wade shuffles it along attractively with girl group echoing.

**STRING-A-LONGS**  
Mina Bird; Seattle  
(London HLU 9452)\*\*\*  
A coupling from The String-A-Longs who have still to repeat their debut success over here. I doubt if Mina Bird's the one to bring them back to the charts, though.

A simple, pleasant melody well played by the guitars . . . but lacking the extra something it needs to break through.

On the turnover, Scottie brings in a Highlands flavour for a fair, deliberate tune.

**THE MAR-KEYS**  
Morning After; Diana  
(London HLK 9449)\*\*\*\*  
THE MAR-KEYS' are a seven piece line-up of drums, guitar, bass, sax, trumpet and organ. Morning After could see them into the charts, too.

A steady rhythm 'n' blues entry it is punctuated only twice by vocal harmony choruses. May easily branch out from the juke.

Diana is the well-known Paul Anka hit number. The Mar-Keys (revising it very quickly) treat it piecey as instrumental matter. Good too.

**IKE AND TINA TURNER**  
It's Gonna Work Out Fine; Won't You Forgive Me  
(London HIL 9451)\*\*\*  
IKE AND TINA TURNER duetting again with typical hoarse attack for the steady beat number It's Gonna Work Out Fine. The woman's the driving force for this; shuddering vocal choruses while Ike keeps relatively calm about it all.

Strings above the rhythm on the other side for a cling clinger called Won't You Forgive Me. Ike and Tina chant this one simply.

**DUFFY POWER**  
No Other Love; What Now?  
(Fontana H 344)\*\*\*  
FIVE years after Ronnie Hilton was topping the Twenties with No Other Love. Fontana issue this new production by singer Duffy Power. It's a simple performance of the ballad which seems to lack the inner drive called for by the melody.

Johnny Keating directs orchestra and chorus.  
Power helped to write What Now? for the second side and—no surprise—his vocal is more successful this time.

**FRANK SINATRA**  
The Coffee Song; A Foggy Day  
(Reverse R 2035)\*\*\*  
FRANK reviving two standards. The Coffee Song (There's an awful lot of coffee in Brazil) is swung happily to a big band backing under the direction of Johnny Mandel but it doesn't quite come up to Sinatra's own high standards. Better, of course, than most of the present-day competition but just ordinary for Frank.

Ain't She Sweet is a Foggy Day is taken at a fair clip.

**CHUBBY CHECKER**  
The Fly; That's The Way It Goes  
(Columbia DB 4728)\*\*\*  
ANOTHER invitation from Mr. A. Checker. This time to do The Fly. Sounds just "The Twist." Opens with gimmicky noise of fly

## NEW TO YOU

### Brenda, Helen . . . now it's Suzy



SUZY COPE—A bundle of talent.

**SUZY COPE**  
'Teenage Fool'

EMI, who hit the pop bull's eye with Helen Shapiro, have signed a second singer in the same age bracket. She is 16-year-old Suzy Cope, and already for good or ill she is being hailed as a British Brenda Lee.

Suzy wrote her debut number, "Teenage Fool," and she also plays the piano. In fact, while warming up for her audition, she played such a fine solo that A & R man Norman Newell very nearly signed her up as a pianist. Suzy, born in Brighton, excelled at school as a pianist, and later took up drums in order to double in the school orchestra. When she left school she went straight into show business.

**Impact**

She auditioned at London's Stork Room. Present were comedian Red Buttons, composer Jule Styne and Sammy Davis Jr. Such was her impact that both Buttons and Styne wanted to take her to the States and launch her there. But Suzy and her mother decided she was too young.

Also in the audience was agent Tito Burns and the next day she signed a contract with him and one with HMV.

Said Norman Newell: "Suzy Cope is a bundle of talent. At her audition I asked her if she had any more of her own numbers and she played and sang another four, all of which I shall record."

Even outside the studio she lives and breathes the twenties. She is unconventional, nutty, a knockout. Even off screen she wears mad cloche hats, swingy beads and fringes.

Her record collection contains mainly the raucous jazz of the 1920s, and when she's not working, she writes poetry and relaxes on a velvet covered swing in her living room.

Her first single, is taken from the Warner Bros. album "The Roaring Twenties," and more of her can be heard in their soon-to-be-released album "The Vamp of the Roaring Twenties."

**THE DUALS**  
'Stick Shift'

TWO boys who grew up together in the same Los Angeles street have made their first disc and had their first hit.

The boys are The Duals, Henry Bellinger and Johnny Lagem. The disc is "Stick Shift" (better known over here as a gear lever) and it is rocketing towards the Top Twenty in the States.

Part of its attraction is the gimmick of using the sounds of skidding tyres, brakes being slammed on and gear changing.

The Duals are apparently mad keen on motor racing, so all their enthusiasm has gone into this waxing.

Both Henry Bellinger and Johnny Lagem are 19 years old. Henry is studying law, and he is the composer of the song. He is also the guitarist, and plays piano and viola as well.

Friend Johnny is the youngest of a family of nine. They record for Sue in the States, and this is their first release on both sides of the Atlantic.

Flipside of the disc is a medium rocker, "Cruising."

**June Harris**



BOBBY RYDELL, seen here (right) with Arthur Muxlow of EMI, should do well with "The Door To Paradise." (DISC Pic)

**THE DUALS**  
Stick Shift; Cruising  
(London HL 9450)\*\*\*  
STICK SHIFT is not a reference to night workers making walking canes. The title's taken from American slang for a motor car gear lever . . . and motor starting up and roaring away noises, play a large gimmicky part on the flip.

The Duals' duet for the flip is a steady rockalong number fitting its tempo to the title Cruising.

**DINAH WASHINGTON**  
September In The Rain; Wake The Town And Tell The People  
(Mercury AMT 1162)\*\*\*  
AL DUBIN and Harry Warren's great standard September In The Rain is revived with a slick, easy-swinging tempo by Miss Washington for this release. And the so-distinctive voice of Dinah seems to give added pungency to the lyric.

You'll like this one. Band backing is directed precisely by Nat Goodman.

Quincy Jones takes over the baton for the other side, when Dinah glides into another first-class number. Wake The Town And Tell The People

**BOB WALLIS**  
Come Along Please; Bobbin' Along  
(Pye NJ 2048)\*\*\*  
JOHNALIST Pat Doncaster is one of the writers of Come Along Please which Bob Wallis and the Storeville Jazzmen roll out in trad fashion for this release.

A breezy item which could serve duty at the pubs I know where people are never chucked out so soon. Good, happy stuff for the time of year.

Bobbin' Along is a tuneless second side, not so perky as the top half, but good for dancers.

**THE TRAD GRADS**  
Runnin' Shoes; Rag Day Jazz Band Ball  
(Decca F 11403)\*\*\*  
HERB ELLIOTT, the famous miler, is one of the Cambridge undergrads who sing on this cheer-traditional jazz production. Hear him in Runnin' Shoes which is a novel version of "Marching Through Georgia." As good as much of the trad material about just now.

The Rag Day Jazz Band Ball is another quick-moving light-hearted effort. A "fun" recording.

All royalties go to the Earl Hat (Poppy-Days) Fund.

**IVOR SLANEY**  
The "Sir Francis Drake" Theme; Midsommer Madness  
(HMV POP 9418)\*\*\*  
IVOR SLANEY directs a big orchestra for the sound-track music from TV's "Sir Francis Drake" series. Lush, historical mood perpetuated, as I've remarked before, with a wealth of clichés.

Slaney's own composition Midsommer Madness is a drifting orchestral item for which the lead is taken cleanly by concert piano.

**DAVID LISBON**  
Lisbon's Party Pieces  
(Philips PB 1197)\*\*\*  
"TOOT TOOT, TOOTISIE," "Swanee," "When You Were A Tadpole," "I'm Looking Over a Four Leaf Clover," "Waiting For The Robert E. I'd say.

Johnny Worth also penned the

Confid. on page 10



# Brook Bros could become Britain's top duo

**THE BROOK BROTHERS**  
**Hit Parade, Vol. 2**  
*Little Bitty Heart; One Last Kiss; Tell Her; Ain't Gonna Wash For A Week.*  
 (Pye NEP 24148)\*\*\*\*  
**FOUR** more good ones from the Brooks, backed as always by Tony Hatch and his exploding lumps.  
 These two lads can mean more to British pop music than the Everlys do to the American equivalent, and I'm sure they are going to mean just that in time. They sound better on each successive record, and this set is no exception.  
 I see they helped to write **Tell Her**, and they deserve credit for a charming little song away from the ordinary run of pop material.

**THE VELVETS**  
*That Lucky Old Sun; Time And Again; Tonight; Spring Fever.*  
 London RE-U 1297)\*\*\*  
**A** GOOD coloured beat group which is new to me. The songs have all the modern hallmarks of beat music including a string section in the accompaniment, and more than the usual amount of melody in the themes.  
**"BYE BYE BIRDIE"**  
 London Cast No. 3  
*Hymn For A Sunday Evening* (Robert Nichol, Mary Laura Wood, Sylvia Tysick, Kenneth Nash and Chorus); *One Last Kiss* (Marty

Wilde and Chorus); *What Did I Ever See In Him?* (Chita Rivera, Sylvia Tysick); *A Lot Of Livin' To Do* (Marty Wilde, Sylvia Tysick and Chorus); *Kids* (Robert Nichol, Mary Laura Wood); (Philips BBE 12474, stereo SBBE 9066)\*\*\*\*  
 No. 4  
*Baby, Talk To Me* (Peter Marshall and Quartet); *Spanish Rose* (Chita Rivera); *Kids* (Robert Nichol, Mary Laura Wood, Kenneth Nash and Chorus); *Rosie* (Peter Marshall, Chita Rivera); (Philips BBE 12475, stereo SBBE 9071)\*\*\*\*  
**C**ONTINUATION of the EP breakdown of Philips' London cast LP of this first-rate show, Marty Wilde does well in the role of rock idol Conrad Birdie, and shining brightly over everything is that wonderful star, Chita Rivera.

and orchestra make a superb combination.  
 In fact, this swinging set is an object lesson for all those who want to make the best kind of modern pop music records in EP or LP form.

**JOHNNY MATHIS**  
*I Am In Love*  
*I Could Have Danced All Night; I Just Found Out About Love; Love Eyes; I Am In Love.*  
 (Fontana TFE 17354)\*\*\*\*  
**MERCIFULLY** this is Mathis with a beat. There's a solid tempo from Ralph Burns and his orchestra on each track, and



JOHNNY MATHIS with a beat.



Johnny works well to it without getting much chance to moan and miss his notes as he does in slower material.  
 The last track sounds like a battle between him and the orchestra, with the result a draw.

**GENE McDANIELS**  
**100 Pounds Of Clay**  
*A Hundred Pounds Of Clay; Send For Me; Take Good Care Of Her; Portrait Of My Love.*  
 (London RE-G 1298)\*\*\*\*  
**A**McDaniel's hit parader Gene without any particular excitement about it. It includes and is named after his big success which lost the race to the charts to Craig Douglas in this country.  
 Gene has a go at the British **Portrait Of My Love** too. His treatment is certainly different, and doesn't do the song any new favour, in my opinion.

**FRANKIE VAUGHAN**  
**Let Me Sing—And I'm Happy**  
 No. 1  
*Let Me Sing And I'm Happy; Cecilia; On Mother Kelly's Doorstep; Roamin' In The Gloamin'.*  
 (Philips BBE 12484, stereo SBBE 9071)\*\*\*\*

**A** MUSIC HALL type quartet of songs from Frank, extracted from his recent LP using the same title. He sounds much better at this type of number than when he tries moodily late-night standards as he has done in his latest album.  
 His accompanist, Basil Tait, provides the arrangements and baton work, and his scoring of **Roamin' In The Gloamin'** is a stand-out.

**ROY CASTLE**  
**Castlewie, No. 1**  
*One, Two, Button Your Shoe; How High The Moon; Blue Moon; Sufly. As In A Morning Sunrise.*  
 (Philips BBE 12478)\*\*\*\*  
**A**N EP extract from Roy's great album of the same name. His performances of the songs, his linking comments between them, and the Wally Stott arrangements

**EDMUNDO ROS**  
**Broadway Sing Along**  
*Almost Like Being In Love; Show Business; There Is Nothin' Like A Dame; They Say It's Wonderful.*  
 (Decca DFE 6684)\*\*\*\*  
**A**N extract from Edmundo's LP of the same title featuring his orchestra and chorus in well-known Broadway show tunes fitted to Latin rhythms.  
 Cha cha cha and merengue are the two tempos here. The chorus clip their words staccato fashion to fit them over successfully in the time, and the songs lose a lot of their usual appeal as a result.



**BENNY HILL**  
**Hit Parade, Vol. 1**  
*Gather In The Mushrooms; Peeps' Diary; Gipsy Rock; Transistor Radio.*  
 (Pye NEP 24144)\*\*\*\*  
**T**HE keen wit of that tonic water man heard to good effect in this EP round-up of his two hit-parading singles for Pye.  
**Mushrooms, Peeps' Diary** and **Gipsy Rock** are a bit naughty as well as funny, and **Transistor Radio** is a hoot for everyone connected in any way with pop music who can still get a laugh out of it.

**In short**  
**HARRY CORBETT—Sooty and Sweep** (Fontana TFE 17365—70). Six opportune issues by Fontana in view of Christmas, featuring

Harry Corbett, Sooty the bear and Sweep the dog. Young relatives or friends who dig Sooty's TV shows are bound to like this lot as well (\*\*\*\*).

**EILEEN DONAGHY—Upon The Derry Road** (Fontana TFE 17347). Eileen's name appears in the record releases almost as frequently as it rains in Ireland. Here she is with four more folksy items (\*\*\*\*).

**THE ADAM SINGERS—Sing Something Simple, Vol. 2** (Pye NEP 44606). Routine vocalising by Cliff Adams and his Light Programme group following in the footsteps of Mitch Miller in these simple song medleys, although not in the same class in terms of performance (\*\*\*\*).

# I'VE MADE THE MOST HORRIBLE RECORD EVER

says Achilles man

**I**T isn't often I answer the phone to hear a voice enthusing: "I think I've succeeded in making the most HORRIBLE record ever."  
 The speaker was Bunny Lewis, manager, songwriter, outspoken JIB panelist, and independent A and R man. He was referring to "Brigitte Bardot," by Achilles and his heels, one of the many versions issued of this European hit.  
 Bunny made the master discs "somewhere out of London." Achilles? "I'm not saying who he is," said Bunny. "Nor am I going to tell you who the Heels are. It's better that they remain anonymous. Unless they themselves own up no one will ever know."

**Village band?**  
 The disc sounds as if it was recorded by a mid-European village band. It wasn't, though. "We just de-tuned all the instruments and had a lot of fun," explained Bunny. The studio? I suggested it could have been recorded in a derelict public convenience... I expected a protest. "Well, you're not far out. Unfortunately we couldn't find one available," said Bunny.

**Not French**  
 Bunny did the translation of the lyrics himself, which set the seal on the zanyness of the whole "effort." "I'm bilingual," said Bunny. "and listened to the disc for two hours working on the translation. I found it hard going... until I discovered it wasn't in French at all but Portuguese."  
 But Achilles will be making more discs, hopes Bunny, "because of the interest I had as a child in Greek mythology," he explained.  
 "One-nighters? We'll do those as well... only on a darkened stage. It's no problem, really. We can do the same for TV." Normal service will be resumed as soon as possible. J.W.

# Albums cut 'live' are the latest U.S. craze

**L**IVE performance albums cut at concerts, night clubs, etc. are becoming increasingly popular. "In person" albums now showing up in the nation's best selling LP charts total 13, including the No. 1 album, "Judy At Carnegie Hall."  
 Disc jockeys are giving play preferences to these "live" albums as they feel they add a sparkle to their shows with an audience reaction. Carnegie Hall is doubtless the most popular place to record at. So far we've had "Judy At..." "Belafonte At..." "The Weavers At..." "Belafonte Returns To..." etc.  
 The newest will be the next **Roulette** album by the recently signed comedienne Belle Barth. Superb engineering has made the newly-released "Al Jolson with Oscar Levant" on Decca sound like it was recorded yesterday when in fact it consists of bits of 22 radio shows Al Jolson used to star in for Kraft. The album features continuous patter, evergreen songs, and has an audience.

to form. "Keely Smith Enterprises." They intend to make it in a big way with all sorts of extensive plans. Keely's ex-husband, Louis Prima, on the other hand, is now auditioning girls to find a new partner, so it appears they will not be working together again as formerly planned, great pity.  
 Cadence Records chief Archie Bleyer seems to have found the answer to a female Everly Brothers type of sound, with the signing recently of Sue and Betty Wright. Archie is at the moment looking for the right material for the girls' debut disc. Sue and Betty, by the way, are daughters of well-known country and western singer, Kitty Wells.  
 Fabian has cancelled his plans to tour South America

later this month. Instead he will make another movie for 20th Century Fox called "Mr. Hobbs Takes A Vacation."

**ON A PLANE**  
**JIMMY DEAN** wrote his big hit "Big Bad John" on a plane while flying from New York to Nashville for a recording session. The title, he says, was inspired by an actor **John Mento** with whom Jimmy had been working. Jimmy does add, by the way, that although John is big he certainly isn't bad.  
**Frankie Avalon** is all set to make his first tour of Puerto Rico. The tour will last for a week and all the proceeds he



EDDIE FISHER seen here with wife Elizabeth Taylor, may have another hit disc at last.

**DARIN FILM**  
**STANLEY KRAMER** has just signed Bobby Darin and Sidney Poitier to star in a new film which has the working title "Point Blank." In this contemporary, drama, Poitier will play a psychiatrist and Darin a psychiatric patient whom Poitier is treating. There will be no singing, not even over the credit titles.  
 Timi Yuro has a great follow-up to her recent big hit, "Hurt." It is a revival of the Charlie Chaplin number "Smile." This has always been one of Timi's favourite songs and she is thrilled that she herself could bring it back to the hit parade.  
 Keely Smith has gone into partnership with Barbara Belle



TIMI YURO revises an old Chaplin number.

**Cable from America**  
 edited by Maurice Clark

will give to his favourite charity, The American Heart Fund.  
 Although Eddie Fisher hasn't had a hit disc for a few years it looks as if his record of "Tonight" will change all this. This disc was originally issued over a year ago, but Ramrod Records have brought it out again to coincide with the release of the movie "West Side Story" from which it comes. Eddie is now recording for the Am-Par label, on which he also has a potential hit.  
 Don Costa, who recently left

United Artists to freelance, will produce and arrange the next **Frank Sinatra** LP for Reprise. **Judy Garland's** concert at the Pittsburgh Auditorium, which seats 13,000, was a sell-out long before the actual performance, even though she had **Victor Borge** in opposition.

**IN CASE**  
**ELVIS PRESLEY** will get something like £38,000 for a week's appearance at the Dallas State Fair. On top of this if it rains he has the concession to sell little plastic umbrellas at one dollar each.  
**Brook Benton** has been signed to record the title song from Columbia's new film "A Walk On The Wild Side" and "Somewhere In The Used To Be," which also comes from the film. The tunes were written by **Elmer Bernstein** and **Mack David**. Both the Benton sides will be used in the picture.

<p><b>'TELL ALL THE WORLD'</b></p> <p><b>DANNY DAVIS</b></p> <p>Pye 7N 1539</p>	<p><b>'COME ALONG PLEASE'</b></p> <p>says the new 'TRAD' GUV'NOR BOB WALLIS AND HIS STORYVILLE JAZZMEN</p> <p>Pye Jazz 7N1 2048</p>
<p><b>ADELE LEIGH</b></p> <p><b>'MARIE MARIE'</b></p> <p>Pye 7N 15392</p>	<p><b>RONNIE HALL</b></p> <p><b>'SHE'S MINE'</b></p> <p>Piccadilly 7N 35015</p>

# THE CROSBY STORY IS A JOY TO HEAR

**BING CROSBY**  
A Musical Autobiography, Vol. 2 (1934-41)

I Love You Truly; June In January; Love Is Just Around The Corner; It's Easy To Remember; Soom; Withers On The Moon; Silent Night; I'm An Old Cowhand; Can't Escape From You; Song Of The Islands; Pennies From Heaven; Sweet Lelani; Blue Hawaii; The One Rose; There's A Goldmine In The Sky; My Heart Is Taking Lessons; I've Got A Pocketful Of Dreams; Small Fry; Mexicali Rose; That Sly Old Gentleman; Alla En El Rancho Grande; Tumbling Tumbleweeds; Only Forever; Did Your Mother Come From Ireland; Yes Indeed; Brahms Lullaby.

(Brunswick LAT 8382)\*\*\*\*\*  
PART 2 of the individual album issues of the complete Bing autobiography issued some while back by Brunswick. It's a joy to hear.

Only the best songs get sung by the world's most consistent pop vocal aristocrat, and the years 1934-41 saw a whole flood of Crosby classics, as evidenced by this set.

Bing works his light, casual way through them, accompanied mostly by organist Buddy Cole and his trio. Small Fry and Yes Indeed are the original recordings, teaming Bing with Johnny Mercer and Victor Young's orchestra and Connee Boswell and Bob Crosby's Bob Cats respectively.

This is an integral part of pop music's history. Don't miss it.

**FRANKIE VAUGHAN**  
Warm Feeling

Warm Feeling; Imagination; I Should Care; Can I Forget You?; My Favourite Dream; You'd Be So Nice To Come Home To; I Had The Craziest Dream; You're My Everything; Do I Love You?; It Could Happen To You; When I Fall In Love; It's A Pity To Say Goodnight.

(Philips BBL 7499,  
stereo SBBL 645)\*\*\*

WE owe an apology and explanation to Frank and Philips on account of the review

of his Palladium LP which appeared on this page two weeks ago. By some strange mischance, this two-year-old album had been spirited out of the DISC archives into the pile of current LPs awaiting review, and I treated it as such without realizing. In addition, it was referred to in a reported interview with Frank as his latest album when in fact he was talking about this Warm Feeling set. Clangersville at DISC, folks, and rejoicing for those characters who dislike me when I point out their errors on sleeves and labels in my reviews! This set didn't stir me to any special enthusiasm, which is a pity in the circumstances. Frank has turned in a selection of top-grade standards, singing in an intimate, late-night, sentimental style which doesn't suit him.

**PEGGY LEE**—Great re-issues from her American Decca recordings. (DISC Pic)



Basil Tait has fashioned some soft, well-blended orchestral sounds for accompaniment, but I much prefer Frank in his more normal, bright and breezy vocal mood.

**PEGGY LEE**  
Black Coffee  
Black Coffee; Five Got You Under My Skin; Easy Living; My Heart Belongs To Daddy; It Ain't Necessarily So; Gee, Baby, Ain't I Good To You; A Woman Alone With The Blues; I Didn't Know What Time It Was; When The World Was Young; Love Me Or Leave Me; You're My Thrill; There's A Small Hotel.

(Ace of Hearts AH 5)\*\*\*\*\*  
THESE reissue series certainly justify their existence. The Ace of Hearts line is drawn from the Brunswick (American Decca) archives, and it's making a lot of very worthwhile material available again at a reasonable price.

This Black Coffee set, swiftly became a classic for Peggy, and it still sounds as great as ever it did. It's Peggy in a smoky, late night mood with the blues never far away, and some fine muted trumpet and piano playing sparking the accompaniments.

If you like Lee and you don't already possess these recordings, what are you waiting for?

**SAMMY DAVIS Jr.**  
The Wham Of Sam  
Back In Your Own Back Yard; Lush Life; I'm Gonna Live Till I Die; I'm A Fool To Want You; The Tender Trap; Out Of This World; Bye Bye Blackbird; Thou Swell; Can't We Be Friends; Blame It On My Youth; Let There Be Love; So on.

(Reprise R 2013)\*\*\*\*\*  
THIS dynamic bundle of joy has always suffered to some extent

on disc because of his own versatility.

He's a great entertainer and a born mimic, but you have to see him for the full effect.

For instance, I could hear Ray Charles, Dean Martin and clan leader Sinatra himself in places in this set. I'm sure I couldn't have named Sammy if the LP had been played to me without any details of its artist being given away.

Nevertheless, I liked it a lot. Sammy is gay and mournful in turn, and his backings are first-class. His MD Morry Stevens, is in charge of the big band on Side 1,



and Marty Paich heads the smaller, cool-school jazz unit on Side 2.

Reprise do justice to the musicians by listing full personnel on the sleeve.

Sammy's very much with it all the way, and this LP is the best I've heard from him so far.

**UNIVERSAL-INTERNATIONAL STUDIOS ORCHESTRA**

The Glenn Miller Story  
Moonlight Serenade; Tuxedo Junction; Little Brown Jug; St. Louis Blues March; In The Mood; String Of Pearls; Pennsylvania 6-5000; American Patrol; Basin Street Blues (Louis Armstrong's All Stars); Old-Ich-Ni-Ya (Louis Armstrong's All Stars).

(Ace of Hearts AH 12)\*\*\*\*\*  
I REMEMBER the film "The Glenn Miller Story" as being one of the best and most effective true-life movie musicals I have seen and this sound-rack album reissue is very welcome.

The studio orchestra plays through the favourites from the Miller band book with all the verve and precision which the original Miller band generated, and Louis



BING CROSBY—An integral part of pop music history. Not to be missed.

Armstrong's All Stars shine with two spirited work-outs to wind up a first-rate album of durable pop music.

**JUDY GARLAND**  
Justy Garland

You Made Me Love You; Over The Rainbow; How About You; In Between; For Me And My Gal with Gene Kelly; The Trolley Song; Meet Me In St. Louis; Sweet Sixteen; When You Wore A Tulip with Gene Kelly; You'll Never Walk Alone.

(Ace of Hearts AH 11)\*\*\*\*\*  
MARE pop music history from the Ace of Hearts in the shape of original recordings from the one and only Judy Garland.

Several of her classics are here such as Over The Rainbow, The Trolley Song, Meet Me and a moving rendition of Rodgers and

Hammerstein's You'll Never Walk Alone.

The Garland artistry and emotional impact at its greatest and best.

## In Short

**HARRY SECOMBE**—Sacred Songs (Philips BBL 7501, stereo SBBL 647). Twelve well-known typical sincerity and feeling by Harry, accompanied by orchestra and chorus under Wally Stott. The Secombe tenor hits a wrong 'on at the end of "Bless This House", but otherwise he's in fine voice. (\*\*\*\*)

**TIMMY SHAND**—Jimmy's Fancy (Parlophone PMC 1144). Scotland's Victor Silvester working through another Caledonian set of reels and whatnot, with atmospheric whorps from dancers of the Royal Scottish Dance Society. The top for Scottish dance addicts. (\*\*\*\*)

**JOE WILMAN**—How To Book Your Best (Fontana TEL 5152). No rating for this as it's an instructional record. Joe Wilman is a champion ten pin knocker-downer in the States, and he gives useful hints and tips on this record. The sleeve carries diagrams for you to follow. (\*\*\*\*)

**TOMMY KINSMAN**—Mist Out (Fontana TEL 5143, stereo STEL 563). A strict tempo tour around the world by Tommy Kinsman's excellent dance orchestra as they play quickstep, foxtrot and waltz medleys. (\*\*\*\*)

**EILEEN DONAGHY**—Boss From County Armagh (Fontana TEL 5150, stereo STEL 569). More folkie Irish ballad singing from that regular visitor to the Fontana studio, Eileen Donaghy. This set's mostly dedicated to a round Ireland suitable accompaniments from Johnny O'Gregory. (\*\*\*\*)

**CHARITIES THEATRE GROUP**—Mine Fair Saffron (Orion MG 2057). All Fogel's variation on a theme of G. B. Shaw and Lerner and Loewe. Sadie is a well-spoken Jewish girl who takes a job on a Petticoat Lane dress stall and inspires a bet requiring her to be transformed from a cultured accent to a Yiddisher one. Songs are rather dull and don't match the standard of the dialogue. (\*\*\*\*)

# Disc Date

continued from page 8

Lee. "Let The Rest Of The World Go By"; "Meet Me Tonight In Dreamland"; "Together."  
Those are the old, tried favourites which pianist David Lubson groups together in his Christmas single for Philips.

A typical piano time production... one half quick and bouncy, the other half slow and waltzy.

**SOLOMON BURKE**  
Just Out Of Reach; Be Bop Grandma  
(London HLK 9454)\*\*\*\*\*

**SOLOMON BURKE** is one name which I would never have called a singer, but here comes Mr. B. himself... and with a very good chance of registering a hit!

The sad Country and Western ballad Just Out Of Reach was on disc ten years ago... and Eddie Arnold tried his luck with it a year ago. But this time it could well click. Burke has an easy, mellow style as he jogs along.

Rocker for the second half, Be Bop Grandma, is routine material and its performance doesn't climb much higher.

**JAN BURGERS**  
Midnight In Moscow; Shine  
(Orion CB 1617)\*\*\*\*\*

**JAN BURGERS** and his New Orleans Syncopators have had quite a success in their native Holland... and the Midnite In Moscow melody, a good production which deserves to give Mr. Ball a hard run for his money, this trad jazz ball should find plenty of customers in this country.

The great old number Shine has been the delight of the big swing outfits as well as the jazz groups in its long, long day. Burgers and his men whip it up pleasingly in their trad frame.

**DONALD PEERS**  
Just Out Of Reach; Where Were You  
(Columbia DB 4733)\*\*\*

**DONALD PEERS** covers just Out Of Reach with comfort. This easy-loping country song is just suited to his fashion. Sings it to a Geoff Love orchestra and chorus and may well win some sales from the American version by Mr. Burke.

Where Were You is a ballad which bounces with more verve but the lyric message is just as wistful as the one for the topside. Peter Rock 'n' Roll Champion, 1961, Mill Street Studio, Crew, Cheshire.

**ANDY WILLIAMS**  
Fly By Night; Danny Boy  
(Philips PB 1192)\*\*\*\*\*

**ANDY WILLIAMS**, now on A Philips you'll notice, has a very elegant and pleasing ballad to offer in Fly By Night. Production is muted with girl group echoing softly behind the star, Williams himself is in warm, romantic voice and grows on you. Sales could grow, too.

The old Irish favourite, Danny Boy is sung delightfully for the reverse half of this coupling. Williams treats it straight to a feather-light background from Robert Mersey.

**HARRY SECOMBE**  
The Best Birthday Of All; These Things Mean Christmas  
(Philips PB 1196)\*\*\*

**STANLICH** and sincere ballad for Christmas. Such is The Best Birthday Of All which Harry Secombe sings strongly for the top half here. Studio sound isn't terribly impressive, however. Wally Stott directs the orchestra and big chorus.

Harry and Roy Castle were the writers of These Things Mean Christmas which completes the seasonal coupling. Simple and again sincere in its lyric.

**ROY TIERNEY**  
Just Out Of Reach; Casanova  
(Philips PB 1194)\*\*\*

**O**ne of the best cover jobs on the CW song Just Out Of Reach. Roy Tierney sings it simply

and with a sincere approach to the sentiment... though he could benefit on this occasion with being even more sentimental.

The British song Casanova (by Roy Lister and Jerry Dane) is a cute lilting romancer taking advice from the amours of the legendary character.

**DENNIS NEWBY**  
Border Patrol; Yea Yea  
(Philips PB 1198)\*\*\*

**DENNIS NEWBY** has a steady precision which could march it near to the big sellers. Turn's an easy one to hold and it is performed neatly by the instrumentalists behind the dark guitar patrol leader.

Yea Yea has a few girlish chanting voices for extra colour but it, too, is mainly an instrumental treat.

**CYRIL ORNADEL**  
Theme From "King Of Kings"; Theme From "El Cid"  
(MGM 1141)\*\*\*

**THE** theme music from two current screen epics, Cyril Ornelat directs a big concert orchestra to give them the sweep and size they need.

King Of Kings stalks along majestically but fails, somewhat, to stir me at all.

From the tale of the Spanish hero El Cid comes an equally contrived essay in drama. Tempo carries the mood of the hero's country.

# RADIO LUXEMBOURG

Pick of the Programmes, for week beginning November 12

**SUNDAY**—4.30 Tune a Minute; 7.47 Juice Box; 7.50 Swoon Club; 7.50 Sunday's Requests; 8.15 Dedication to Glamour; 8.30 Karina and Monday Spectacular; 8.50 Honey; 9.00 Trans-Atlantic Top; 9.30 The Anne Shelton Show; 10.0-10.30 Sans Costa; 11.0 Top Twenty; 12.0 Top Of The Show; 12.30 Night Service.

**MONDAY**—6.0 Record Show; 7.0 Pops at the Piano; 7.17 Monday's Requests; 7.45 Party Page; 8.0 Monday Spectacular; 8.50 Honey; 9.00 Parade; 9.15 Bing Crosby Party; 9.45 Monday Spin; 10.0 Top Pops; 10.30 Hill Parade; 11.15-11.30 Monday Special; 12.30 Night Service.

**TUESDAY**—6.0 Record Show; 7.0 Pops at the Piano; 7.17 Tuesday's Requests; 7.45 Party Page; 8.0 New Song For Me; 8.15 Honey; 9.00 Parade; 9.30 Stephanie Granelly; 9.45 Spin Beat; 9.0 Matt Monro; 9.15 Spin Around; 9.30 Record

Dates; 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0-11.30 Marquee Trad Club; 12.30 Night Service.

**WEDNESDAY**—6.0 Record Show; 7.0 Pops at the Piano; 7.17 Wednesday's Requests; 7.45 Jimmy Young Song; 8.0 Honey; 9.00 Parade; 9.15 In The Groove; 9.30 Sound of Fury; 9.0 Internationalist; 9.30 David Jacobs; 10.0 Teen and Twenty Club; 10.30 Record Show; 11.0 Record Club; 11.30-11.45 For Six; 12.0 Midnight on Luxembourg; 12.30 Night Service.

**THURSDAY**—6.0 Record Show; 7.0 Pops at the Piano; 7.17 Thursday's Requests; 7.45 Nelson Riddle; 8.0 This Week's Top Disc; 8.30 Honey; 9.00 Parade; 9.45 Fan Fave; 9.0 David Jacobs' Star Time; 9.30 Deep River Boys; 9.45 Cliff Richard; 10.0 Peter West Show; 10.30 Sans Costa; 11.0-11.30 Reprise Show;

12.0 Midnight on Luxembourg; 12.30 Night Service.

**FRIDAY**—6.0 Record Show; 7.0 The Amers Week-end Show; 7.17 Honey Hit Parade; 7.30 Parade; 7.45 Elysée; 7.50 France; 8.0 Friday Special; 8.15 Disc Date; 8.30 Teen and Twenty Club; 9.0 Elysée; 9.30 9.15 Chocote Time Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Honey Hit Parade; 10.45 Ken Walton Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.

**SATURDAY**—6.0 Record Show; 7.0 Pops at the Piano; 7.15 Saturday's Requests; 7.45 Brook Brothers; 8.0-8.30 Marquee Trad Club; 9.0 Hits and Misses; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Top; 11.0 Keith Fordyce Sound Off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

# JAZZ

## Cleo couldn't be better

**CLEO LAINE—TUBBY HAYES**  
Palladium Jazz Date  
Devil Moon; Just-A-Sittin'  
A-Rockin'; Mean To Me;  
Midnight; Hand Me Down  
I'm-Gonna Sit Right Down  
Write Myself A Letter;  
A-Len-Cha; Young And Foolish;  
All Members.  
In. Fontana TFL 5151\*\*\*\*  
PERSONNEL: (tracks 1-6) Cleo  
Laine (vocals) with Orchestra  
conducted by Dave Lindup; (7-9)  
Tubby Hayes (tenor, vibraphone); Terry  
Johnson (piano); Jeff Clyne (bass);  
Bill Eyden (drums).  
THIS album was recorded on  
Good Friday this year at the  
Palladium during the N.J.F.  
sponsored Jazz News Poll-winners

Just received from New York;  
a picture of that historic  
modern jazz disc date which  
Tony Hall wrote about a few  
weeks ago featuring Britain's  
Tubby Hayes (left) with American  
musicians Dave Bailey  
(drums), George Daviner (bass)  
and Horace Parlan (piano).  
MIH Jackson (vibes); Perry Heath  
(bass); Connie Kay (drums).  
THIS is the MJQ "in concert."  
Somewhere in Europe. Where,  
I cannot tell you. Because there  
aren't any liner notes.  
The group's more ardent fans will  
almost certainly have at least one  
record of these "pieces" (as John  
Lewis continually calls them). But,  
please, don't let that fact deter you  
from hearing this LP. Because there  
is a brightness about all these per-  
formances that the MJQ have  
seldom matched on record.  
In fact, parts of Festival Sketch  
and Odds Against Tomorrow swing  
pretty hard. With much more con-  
viction than usual, too.  
By the often rather mechanical  
MJQ standards, first-rate. And  
beautifully recorded.

### by TONY HALL

Everything else Tubby  
did that afternoon had already  
been featured on previous albums.  
Of the three Quartet tracks, the  
Mad Foolish gets a most tender  
treatment from Tubby's vibes.  
His Ab-Leu-Cha uses the Miles  
style routine and Jimmy Heath's  
(Members) has the best  
bop and solos. The balance is  
good.  
Cleo's six tracks are probably her  
best jazz vocals on record so far.  
Her complete originality never  
ceases to astonish me. She sounds  
divinely at ease.

**MODERN JAZZ QUARTET**  
European Concert (Vol. 1)  
Sungo Bluesology; I Should Care;  
Romantic; I Remember Clifford;  
Festival Sketch; Vendôme; Odds  
Against Tomorrow.  
In. London-LTZ-K 1522  
PERSONNEL: John Lewis (piano);  
\*\*\*\*

### ART FARMER QUINTET

**Farmer's Market**  
With Prestige; Ad-Disin; Farmer's  
Market; Reminiscing; By Myself;  
Wallin' With Hank.  
(12 in, Esquire 32-117)\*\*\*  
PERSONNEL: Art Farmer (trumpet);  
Haak Mobley (tenor); Kenny  
Drew (piano); Addison Farmer  
(bass); Elvin Jones (drums).  
Possibly the best tracks are Gigi  
Gryse's Reminiscing and Myself.  
These feature Farmer and the  
rhythm section only. Art plays  
very personally and Drew is  
excellent.



## Two pioneers go back to the roots of jazz

### KEN COLYER'S JAZZMEN

**This Is Jazz, Vol. 1, No. 2**  
Hilarity Rag; Heebie Jeebies; Papa  
Dip; Ai A Georgia Meeting.  
(Columbia, SEG 8104)\*\*\*  
TWO pioneers of British jazz  
went back to the roots for  
their inspiration; Cy Laurie who  
made the mistake of copying the  
work of his idol, Johnny Dodds,  
and Ken Colyer, who took the  
George Lewis band as his in-  
fluence.  
Colyer absorbed the idiom so  
well that it has now become part  
and parcel of his playing. As such  
it's possible to judge the music on  
its own merits without referring to  
the originals.  
And Ken does a lot of things  
that bear no reference to earlier  
times. Heebie Jeebies is an example.  
He starts in slow tempo and then  
suddenly goes into a stomp, with  
Ray Foxley playing a ragtime-  
based piano solo.

### by OWEN BRYCE

Now I can't remember anyone  
else doing this, certainly not  
Louis' Hot Five who originally  
recorded it and whom you'd  
expect to be copied. Nor can I  
remember anyone playing **At A  
Georgia Camp Meeting** at the  
slow tempo practised here.  
The style of the band is not, as  
many of you must know by now,  
exactly my meat. The dedication  
of Ken Colyer, Ian Wheeler, Mac  
Duncan and the rhythm section,  
more than make up for this.

Naturally solo work is at a  
minimum, the accent being on the  
full New Orleans ensemble.  
The overall sound is so like the  
Lewis that there should be a ready  
sale for this January 1961, New  
Orleans recording.

### PAPA BUE'S VIKING JAZZ BAND

**Beware! The Vikings Are Over Us**  
When I Leave The World Behind;  
Corrine Corrine; Thriller Rag;  
Breeze (Blow My Baby Back To  
Me); Sobbin' Blues; Ai, Ai, Ai;  
1919 March; Weary Blues; Some-  
times My Burden Is So Hard To  
Bear; Mecca Flat Blues; Preise Of  
Nyborer; Bogalousa Strut.  
(Parlophone, PMC 1141)\*\*\*  
PAPA Bue has done just what  
Cy Laurie did. Taken all the  
most characteristic idiosyncracies  
of someone's playing (Colyer in  
this case) and blown them up to  
ridiculous proportions. The waver-  
ing vibrato, the singing tone, the  
running down phrasing, the sudden  
burst of sound followed by long  
gaps of blankness... they're all  
here.

### JIM ROBINSON and His New Orleans Band

**New Orleans: The Living Legends**  
Ice Cream; In The Shade Of The  
Old Apple Tree; Mobile Stamp;  
Bogalousa Strut; Jada; Bugle Boy  
March; Yearning; Whenever  
You're Lonely; When You Wore  
A Tulip.  
(Riverside, RLP 369)\*\*\*  
BY a strange coincidence we  
have three discs this month,  
all related in style yet essentially  
different. This Jim Robinson is  
in the tradition of the George Lewis  
discs, though only Robinson and  
Alcide "Slow Drag" Pavageau are  
present. There is a Ken Colyer  
record and there is a Papa Bue.

The Colyer takes the Lewis style  
and exaggerates everything. The  
Papa Bue copies virtually note for  
note, the Colyer approach. So we  
have the original, the influenced  
and the copy.  
Need I add that the original is  
way ahead in most respects, though  
not by any means all.  
Jim Robinson has long been my  
pet hate. This disc makes me  
wonder whether he played in that  
often almost unrecognisable on  
this, his own record.  
In ensemble passages he is happy  
to keep to the downward "push-  
ing" phrasing of his earlier discs,  
but in solo he has developed.

## TRAGEDY HITS MOD JAZZ

ONCE again death has struck a tragic blow at the modern jazz  
scene. First, brilliant young bassist Scott La Faro died in a  
car crash. Then (as I reported only last week) Max Roach's talented  
27-year-old trumpeter, Booker Little, passed away in New York's  
Mount Sinai Hospital.  
Now my American correspond-  
ent, Fred Norworthy, air-  
mails the news that an  
outstanding young negro trom-  
bonist named Willie Wilson is  
dead. Under tragic circumstances.  
Probably you have never even  
heard of him. But his work was  
becoming the talk of the  
town in New York. He was  
being hailed as the best on his  
instrument after Jay Johnson and  
Chris Fuller.  
Norworthy knows how he  
sounded. He supervised Wilson's  
discs—and only—album date as a  
producer. For the Canada-based  
time label, His sidemen  
included Freddie Hubbard (trumpet),  
Pepper Adams (baritone).

and Duke Pearson (piano). The  
LP is due for issue this month.  
There's a remote possibility  
that Esquire might obtain  
British release rights.



Thelonious Monk

STILL the Stateside labels  
swamp the market with new  
releases. Riverside have just  
issued five LPs; their subsidiary,  
Jazzland, another five.  
The most interesting of all is  
"Thelonious Monk With John  
Coltrane." This features the only  
three tracks taped by the group  
which Monk led at the Five Spot  
in '57, with Trane and the late  
Shadow Wilson on drums.  
The rest of the LP consists of  
alternate takes from another of  
Monk's Riverside dates featuring

Trane, Coleman Hawkins, Ray  
Copeland (trumpet), and Art  
Blakey on drums.  
The other albums are by Red  
Garland, Nat Adlerley, Wes  
Montgomery, Bill Evans, Elmo  
Hope, pianist Dick Morgan,  
vibist Johnny Lytle, trumpeter  
Don Sleet, and Britain's Joe  
Harriott.  
Joe's "Free Form" LP is  
described by the Riverside  
publicists as "an amazing,  
controversial forward step to-  
wards total improvisation." T.H.

## LP & EP releases for November

Contd. from last week

**LPs**  
Max Miller—That's Nice, Music  
Masters NPL 1806; Joe Warres's  
Strictestest Orchestra—Everybody  
Oceans (Pye NPL 18066); The Book  
Brothers (Pye NPL 18063); Emile Ford  
and The Checkmates—Emile (Pye  
NPL 18001); The Alexander Brothers  
and Highland Flang (Golden Guinea  
GGG 0023); Dave Butler and Don  
Mosick—Mr. Jinks, Paic and Dixie  
GGG 0095; 101 Strings—I Love  
Paris (GGL 0097).  
New World Theatre Orchestra—  
Honeydew In Manhattan (GGL  
0100); Frank "88" Malone—HAG  
1041; The Game's All Here (GGL  
0101); Stutter Dance Orchestra—  
Pretty For Dancing (GGL 0102);  
Cousin Halsey Singers—Lift Up Your  
Hearts (GGL 0103); Supercat—Fight  
The Fancy (GGL 0106); Paddy  
Roberts at the Blue Angel (Decca  
LX 4140).  
Winifred Atwell Encores (Ace of

Clubs ACL 1084); Charlie Kunz—Old  
Time Music Hall Songs (ACL 1085);  
James Blade and Charles Smart—  
Sweet Hour of Prayer (ACL 1086);  
Cambridge Strings and Singers—12  
Great Movie Themes (ACL 1087);  
Bobby Darin—An Fratic Of God  
(ACL 1088).  
Sidney Bechet and his Orchestra—  
Let's Go—Old Time Dancing (ACL  
1089); The Sing-Along Minstrels (ACL  
1090); Scottish Sing-Along (ACL  
1091); Original Broadway Cast—Do  
1093; Original Broadway Cast—Do  
Sing To Me Mr. C. (RCA RD  
27232); George Beverly Shea—Chris-  
tmas Hymns (RCA RS 50008).  
Bobby Darin—Love Swings (London  
HAK 2394); Ben E. King—Spanish  
Harlem (Lon. HAK 2395); Fats  
Sawkins—Sweet Scene (Lon. HAG  
2396); 50 Guitars Go South of the  
Border (Lon. HAG 2397); Sing A  
Song With Louie's O'Toole (Lon.  
HAZ 2398); Del Shannon—Runaway  
(Lon. HAZ 2402); Hugh Crosby—101

Gang Songs (Part 2) (Warner Bros  
WM 4046).  
Joe "Fingers" Carr—The Riotous,  
Raucous, Red-Hot 26 (WM 4049);  
Various Artists—Remember The Night  
And The Girl And The Song (WM  
4050); The Everly Brothers—Both  
Sides Of An Evening (WM 4052);  
Brenda Lee—All The Way (Brunswick  
LAT 8383).  
Sammy Davis — Mr Entertainment  
(LAT 8384); Bill Haley and his  
Comets—Rock Around The Clock  
(Phil. Artists AH 13); Burl Ives—  
In The Quiet Of The Night (AH 14);  
Tommy Dorsey—Tommy Dorsey's  
Dance Party (AH 15).  
Jonathan Winters—Here's Jonathan  
(HMV CLP 1482); Original Sound-  
tracks—Great Motion Picture Theatre  
Singers—Frank Sinatra—A &  
By; Tommy Kinman and his Orchestra—  
Kinman Goes Dixie (F00044)  
TEL 5156; Yola Lee Paragon—  
Cantiones De Las Americas (Philips  
BBL 7440).  
Percy Faith and his Orchestra—  
Tara's Theme And Other Themes  
(Phil. BBL 7448); Mitch Miller and  
the Gang—Your Request Sing Along  
With Mitch (Phil. BBL 7497); Edith  
Piaf (Phil. BBL 7509).

**MODERN JAZZ**  
Morris Grants Presents JUNK (Pye  
Jazz NPL 373).  
**TRAD JAZZ**  
The Best Of Barber And Bilk, Vol.  
2 (Golden Guinea GGL 0096).  
**EPs**  
Dimita Jo—I'll Save The Last  
Dance For You (Mer. ZEP 10118);  
Dinah Washington and Brook Benton  
—A Rockin' Good Way (Mer. ZEP  
10120); Sarah Vaughan and Billy  
Eckstine—Sarah Vaughan and Billy  
Eckstine Sing More Of Irving Berlin  
(Mer. ZEP 10121); Cowboy Copas—  
Country Music (Top Rank JKP 3014).  
Benny Hill—Benny Hill Hit Parade  
Vol. 1 (Pye NPE 21144); The Brook  
Brothers Hit Parade, Vol. 2 (NPE  
21148); The Adams Singers—And  
Orchestra—Sing Something Simple,  
Vol. 2 (NPE 44006); Orchestral  
Selection—The King And I (Warner  
Brothers WEP 6038).  
**TRAD JAZZ**  
Svend Asmussen and Erik Neuman  
—Danish Imports (Warner Brothers  
WEP 6039).

## TRAD ROUND-UP

**PROMOTOR Steve Duman,**  
Hon. Secretary of the  
London Traditional Jazz  
Society, plans to open in  
Kiddermminster on Thursdays.  
The Society has a membership  
of 18,000 and members can get  
reduced admission at any of  
their clubs in Morden and  
Redhill and are also allowed  
in at the vast chain of Bonnie  
Mazze Chinese Jazz Clubs.  
Duman only books the top  
bands. Kiddermminster will have  
Bob Wallis on November 9,  
followed by Monty Sunshine,  
Dick Charlesworth, Alec  
Welsh and Terry Lightfoot.

**MUCKY ASHMAN,** whose  
recent LP "Darkest  
Ashman" featured quite a  
few animal selections, has  
added a new number to the  
band. Shamus, a parrot, who  
joined to "add atmosphere  
to certain numbers."  
The line-up of the Ashman  
band has completely changed  
during the last six weeks. It  
now comprises Mac Duncan  
(b), Teddy Layton (cl), Mike  
Taylor (tr), Billy Locks (ds),  
Martin Boorman (bj) and  
Mick on the bass.  
The new set-up can be  
heard at Jazzshows tomorrow  
(Friday). Nottingham (11),  
Peckham (12), Blackpool Winter  
Gala Acts (13), Calford (15) and  
Redhill (16).

**GEOFF DOWNS,** who left  
Ken Sims to join Dick  
Charlesworth has been  
replaced by Viv Carter, who  
had just left Dick Charles-  
worth.  
The Ken Sims Band is  
currently doing the rounds of  
the jazz clubs interspersed by  
odd college dances. One such  
date occurs this week. The  
South-East Technical College  
of Essex book the band at  
Barking on Saturday and a  
week later Hendon Technical  
College have them.

**THE new Brian Leake**  
Band, now building up a  
blaze of publicity, has a  
special date each Tuesday at  
the Cafe des Artistes in  
Chelsea.

**THE CLYDE VALLEY**  
STOMPERS is a band that  
can be pleased it didn't  
have the leader's name in its  
title. They are currently using  
their third leader—Pete Kerr.  
The band has three radii  
and TV dates in November.  
Last night (Wednesday), they  
had a spot in Southerner's Day  
of Essex. They can be seen  
on ATV on November 16 and  
"Trad Tavern" spotlights the  
band on November 18. O.B.

## DIG THIS FOR PARTIES!

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**JOHN LEYTON**

**His 'third' disc is proving to be a big problem**

"JOHNNY REMEMBER ME" was an outstanding hit and reached the number one spot in the charts in just three weeks. "Wild Wind" followed the same style and reached number two in two weeks. But what of number three?

This is the test record for any singer. Should he follow the style that has got him to the top and chance that the fans are fed up with it, or should he make the change and hope to pull something out of the bag that is as good as the first big hit?

That is the problem that now faces John Leyton—and he can't make up his mind.

Number three will be issued soon, possibly by the end of this month, but no decision has yet been made about the type of number.

"Ideally," John told me, "I am looking for a completely new sound, but frankly I don't

**JOHN LEYTON . . .** "The ideal thing would be a completely new sound."

think I am going to find it. And in any case, have I got to do something different just for the sake of changing?

"I really enjoyed my last two discs. They were my kind of music. But it's very difficult to know what to do."

Whatever decision he makes, John's meteoric rise to stardom is not likely to show signs of slackening. And very shortly it looks as if he'll be adding American teenagers to his fan club.

"Johnny Remember Me" has been released in the States, and at the first signs of its moving John will go over there to plug it.

There is still nothing definite about the trip—it all depends on the disc. "But I hope to cover it on TV," said John. "Steve Allen's show seems definite."

While over there John also hopes to take a film test in Hollywood for MGM.

"I suppose it could be done just as well over here," explained John. "But I think Hollywood

may bring out something new in me."

There is no shortage of offers for John to appear in films so far, though he has turned them all down. "It breaks my heart to do it," said John, "but I think my first film is the most important. It's got to be the right one."

"I started out as an actor—I've been to drama school, played rep—I look at the script more as an actor than as a singer, and some of the roles I've been offered are plain stupid."

"There's been one I would have liked to do, but couldn't. It was a costume part based on a story by Victor Hugo. I don't think the fans would take to me in costume somehow," said John. "But it was a good part."

**Dramatic**

"What I am looking for is parts taken by James Dean—dramatic but with a wide appeal."

It would be a mistake to play something that would only appeal to the fans.

John is going to develop as a singer/actor or actor/singer, he doesn't mind which way round you put it, and, in fact, ATV have commissioned a play to be written specially for him.

"I hope," said John, "that I never have to choose between acting and singing. . . I enjoy both so much. Acting has helped me a great deal, particularly with the timing of a song and stage appearances."

He made his stage debut recently when he stood in for Billy Fury during the Parnes package tour.

He played three shows. "At first," admitted John, "I was terrified at the thought of going

on stage, but I found I went down very well. I was very pleased."

He was greeted on the first night with screams, the like of which he'd never heard before, John told me. "It was fantastic," he added. "On the opening number I couldn't hear the band just behind me. Fortunately they played an ad-lib opening which meant I could start singing more or less when I liked. It helped, but I don't expect the audience heard a word."

"I loved doing those one-nighters, but I found them extremely tiring."

John starts another series of one-nighters, a week of them, beginning November 12, and follows with a week of variety at the Empire, Liverpool.

**Experience**

"I have yet to get experience as a singer on the stage," admitted John. "But I do have the advantage of my training as an actor so I know my way around a stage. I've also had a few dancing lessons so I don't have to stand still all the time."

"The nice thing about it all is that it gives you a chance to meet the fans."

And the fans don't get disappointed by not hearing the record sound when John is on stage.

Joe Meek, who produces all

John's discs, gives them a very distinctive sound—some people have referred to it as the "Johnny sound."

The girls who provide the angel voices used so effectively on "Wild Wind" appear with John on his personal appearances. And so, whenever possible, does Charles Blackwell, who was the MD on John's two hit discs.

**Palladium**

"Nearly everything is the same," said John. "The only difference is that we play it in a theatre and not a studio."

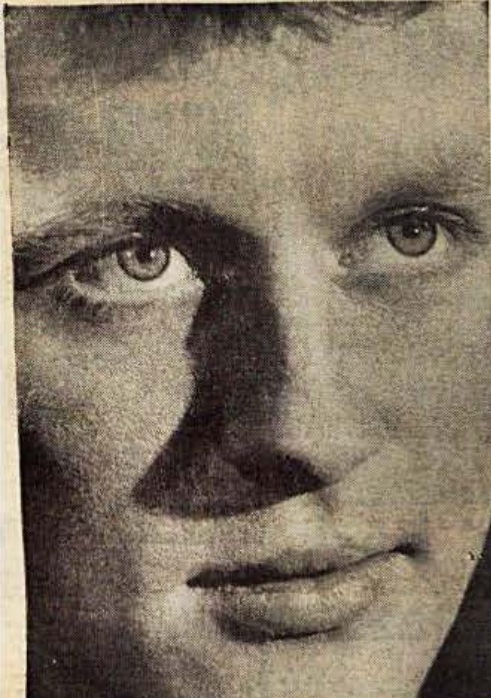
Later this month HMV—John has switched labels from Top Rank—release his first LP, "The Two Sides Of John Leyton," the two sides being beat and ballad.

He has also been promised a starring spot in a Sunday Palladium show. And next Saturday John appears on the panel of "Juke Box Jury."

"It's going to be very difficult moving over to the other side of the fence, and commenting on other artists' records," said John.

"But I'm convinced that the records are the most important thing on this programme. So the panelist has either to decide whether he's going to be witty or pass honest comment. I'm going to try and be honest."

**John Wells**



**CLINTON FORD, WHY CAN'T HE MAKE THE TOP TWENTY?**



Clinton Ford

WHY can't Clinton Ford, who belts through the "oldies" every Sunday morning on the BBC's "Easy Beat" get a hit into the charts? As one of radio's most frequently broadcast singers Clinton has the kind of reception from the studio audience that many singers would envy—but the fans don't put him into the charts.

"I don't know why," said Clinton when we chatted this week. "I suppose it must be because the songs themselves have not been up to much. I did have a big hit a while back with 'Old Shep' which sold 150,000 copies but since then there has been nothing."

Not that lack of hit material worries Clinton. He is far too busy with radio work and stage appearances.

**A menace**

"Anyway," he went on, "as far as I'm concerned they could well do away with the charts because they are a menace. If you are not in the charts nobody wants to know you and it really can prevent a bloke from getting work."

"I'm lucky being the exception to the rule because I never have to worry about working, but I know a lot of people whom it does affect."

Along with Bert Weedon and Maureen Evans, Clinton Ford can lay claim to being one of the original line-up of stars who have kept "Easy Beat" one of the top rating shows—and undoubtedly it has done a lot for him.

"It's a great show to work on," he said. "I've had a lot of fun and being on the radio weekly does make your name

known to a wide audience. I'm very grateful for it."

Talk of "Easy Beat" brought us around to a subject dear to Clinton's heart; namely those "oldies" to which he gives the kind of treatment the fans love.

His current recording "Too Many Beautiful Girls" is a fair example of the kind of number he himself likes.

"These oldies we do are great songs and I sing them because I really do like them myself," said Clinton. "I think their great strength is that they have character in the music and the words."

"Maybe the words do sound a bit corny now but they make sense."

"The teenagers have just discovered them in passing and think they are catchy and different. I'm happy so long as everybody enjoys them."

Unlike many of his fellow singers who constantly worry about their future Clinton Ford takes an unusual and relaxed view.

"At the moment," he said, "I'm having a ball by singing and recording and quite frankly I'm very happy with life at the moment. I have plenty of work and I enjoy my work as well. In the future I would like to concentrate on composing."

**Brian Gibson**

**Cliff = Adam**  
**QUESTIONS FROM 'DISC' REVEAL THEIR DIFFERENCES**

WHAT is your idea of perfect comfort?

**Adam:** To be sitting in a big armchair drinking a cup of tea, to have the television on, a coal fire blazing, a beautiful girl at my feet and a packet of cigarettes by my side.

**Cliff:** To be safely indoors whilst there's a storm going on outside. To have just had a nice bath and to be sitting in front of a lovely coal fire.

What do you think of screaming girls?

**Adam:** I love their screaming. **Cliff:** It doesn't matter what I think, they'll still carry on. What is the most important thing in your life?

**Adam:** Having my independence.

**Cliff:** Being able to sing for a living.

If you weren't yourself, who would you like to be and why?

**Adam:** I'm not envious of anybody as I'm lucky as I am. I'd just like to stay myself.

**Cliff:** I'd like to be Marlon Brando as I admire his acting tremendously. I have a frustrated desire to be a big actor and I'd certainly like to be

like him.

What or who has been your biggest inspiration?

**Adam:** There have been three people who have inspired and helped me. They are my manager, Evelyn Taylor, who has helped me to present my act and has shown me how to handle business matters, properly; John Barry, who has been a terrific help with musical phrasing, and Johnny Worth, who convinced me to sing his songs.

**Cliff:** After I first heard Elvis Presley I said that I'd like to try singing for a living and I set out to try to do just that.

What do you think is your biggest asset?

**Adam:** I'd say that it's that I don't seem to need a lot of sleep.

**Cliff:** That I've got so many good friends and business advisers around me.

**A habit**

What do you dislike most about yourself?

**Adam:** The fact that I need any sleep at all. I resent the hours I have to spend in bed.

**Cliff:** The nervous habit I've got of wanting to comb my hair because I think it's out of place.

Which is your favourite rock group and why?

**Adam:** The Ray Charles outfit. It's simply great.

**Cliff:** The Shadows. They play really wonderfully.

Do you suffer from nerves and, if so, what scares you most?

**Adam:** I always suffer from nerves before a big show.



CLIFF

What scares me most is the thought that I may forget the words of a song.

**Cliff:** Yes, I always get a few butterflies in my stomach before facing an audience. What scares me most is appearing on television.

Who are your favourite male and female singers?

**Adam:** Sinatra, Elvis, Ray Charles, Eartha Kitt, Connie Francis, Brenda Lee.

**Cliff:** Elvis, Brook Benton, Jerry Lee Lewis, Connie Francis, Brenda Lee, Dakota Staton.

**ADAM:** what do you think of CLIFF? Do you think he's modelled himself on Elvis Presley?

**Adam:** I think he's an excellent performer. To the second part I wouldn't like to say because I don't know.

**CLIFF:** what do you think of ADAM? Do you think he's modelled himself on Buddy Holly?

**Cliff:** I like his work very much but I don't know him very well. To the other bit I'd say—not at all.

**BOOK REVIEW**

**He knows his stuff**

ESSAYS ON JAZZ

Burnett James

Sidwick and Jackson, 16s.

**BURNETT JAMES** has plenty to say, and obviously knows his stuff . . . and his classical music too, and his other fellow critics, who come in for more than their fair share of attack.

One is apt to ask if he actually likes jazz at all . . . or even listens to it. Yet his disconcerting (sorry, essay!) on Duke Ellington's "Such Sweet Thunder" is absorbing and down to the point. Which is more than can be said for the *Big Bands* book.

After 31 pages and with only five to go we're told that "I have strayed a good distance from the original subject." I'll say he did. But wasn't mentioned for the first eleven pages.

On the credit side must be added the author's insistence that improvisation isn't the beautiful and-end-all of jazz.

**Owen Brydon**

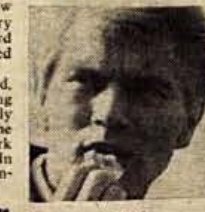
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ADAM