

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 134 Week ending October 15, 1960  
Every Thursday, price 6d.

# MY FUTURE

by

## MARTY WILDE



### Gets new contract —then is booed at rock show

MARTY WILDE suffered one of the most humiliating experiences of his career when angry teenagers at the Free Trade Hall, Manchester, threw stink bombs and paper pellets at him and his songs were booed. Marty had stepped in as a last-minute replacement for Billy Fury, Joe Brown, Peter Wynne and Dickie Pride, who were all hit by flu and had to drop out of the Larry Parnes rock package. (See page 6).

This setback follows hard on the heels of a six-month period in which Marty has not had one hit record and resulted in stories that his future as a pop singer was not a happy one.

But Marty doesn't think so, neither does manager Larry Parnes, for last week he signed him to a contract which will keep him in the business for a further six and a half years.

But Marty does seem to be losing his appeal with the teenagers. After Manchester, he told DISC: "I could be finished with this section of fans. I am 21 now and the fans I had when I was 18 have grown up. They are engaged or married and don't come to these shows."

"I did this show as a favour to Larry Parnes and I don't regret it. If you can't face this sort of thing then you aren't an artist."

And Marty Wilde is trying desperately to be an artist.

#### Long term

He's working at it as hard as he can. Taking more trouble than ever before—on a long term policy. "I'll work on an act for six months if I have to in order to get it right."

"It isn't a question of money. I've got enough already. I sincerely want to be an artist."

His season in Bournemouth gave him a lot of encouragement.

"I hadn't had a hit record, but I couldn't have asked for a better reception from the audience. It wasn't a rock show, I haven't appeared in one for six months now, and the audience was very mixed."

"I seemed to go down very well."

Marty is worried about his future in only one sphere. Records. "I've reached the stage," Marty explained,

(Continued on page 16)

## No gimmick —just talent

THE success of Bob Luman with "Let's Think About Living," now number 12 in our Top Twenty, is due to one thing—talent. There's no gimmick in his singing, but there was certainly an element of luck about this, his first big hit, for the number was offered to 15 other stars before Bob Luman got his chance. A call to New York sent Bob hurrying to Budleaux Bryant to discuss an idea the songwriter had in mind. Then a few days in Nashville, Tennessee, to record the number, and Luman returned to New York with his first big hit.

#### First discs

His first disc releases were "The Class of '59" followed by "Dreamy Doll." A natural sportsman, who turned down the possibility of a baseball career, Bob Luman turned to singing after winning an amateur talent contest judged by Johnny Cash, Johnny Horton and Carl Perkins. Before long he was a regular visitor to Los Angeles TV and the "Showboat" in Las Vegas, which has almost become a second home to him.

Soon after he signed with Warner Bros, he also signed with Wesley Rose, who handles the Everly Brothers, and Budleaux Bryant, of course, has written several of the Everly Brothers' hits.



BOB LUMAN—Hit number written by Everly Brothers' songwriter.

### Top U.S. pop to be released here

THE Connie Francis number, "My Heart Has A Mind Of Its Own," which is at present number one in America, is to be released over here on October 28. It will be backed by another song that has been a hit in the States, "Malaguena."

The latter song was recorded earlier this year in England with an accompaniment directed by Geoff Love.

### Valance—Silver Disc

THE most controversial pop song for years, "Tell Laura I Love Her," has won a Silver Disc for Ricky Valance. Within weeks of release, the disc was in our best selling charts, and it has held top position for the last three weeks.

The song marked Ricky's debut for Columbia, and in an interview with DISC shortly after it was released, he stated that he felt the chances of its being a success were good.

Last Saturday Ricky Valance presented the prizes at the British Stock Car Championships, which were held at Harringay, and during the week he cut two numbers for the Saturday Club LP.

He is currently engaged on a series of one-night stands, and will be appearing at the Granada, Woolwich, with Ted Heath on Friday, October 21. No session has yet been set for Ricky's second disc.

## CLIMBING FAST!

# BOB LUMAN

## LET'S THINK ABOUT LIVING



45-WB 18 Warner Bros.

Warner Bros. Records Decca House Albert Embankment London SE 11

## PRIZE LETTER

# Are cover discs good?

SEVERAL weeks ago a Warner Brothers A and R man deplored the number of cover discs of American hits released in Britain. To some extent he was quite correct, for covering is merely an obvious attempt to cash in on a good seller.

These identical copies, like Paul Hanford's cover of Brian Hyland's "Bikini" hit, are not very valuable to the record world. On the other hand, if the cover version is an actual improvement on the original,

## Post Bag

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

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

it is probably justified, Ricky Valance's "Laura," for instance, is an improvement on the Ray Peterson version, John Leyton's disc is merely a copy.

Although identical copies tend to lower standards, improved cover discs not only sell better but help to maintain the high standard so necessary if the record industry is to continue to flourish.—MARY BOGIE, "Alderley," Chesham Road, Berkhamsted, Hertfordshire.

### ABOUT CLIFF

I DO not agree with the critics who say that Cliff is taking a step backwards with his latest disc, "Nine Times Out Of Ten." I am sure that he wants to get away from singing ballads and make some beat records, and, as he himself says, this is what his fans want.

It makes a change to have him singing fast rock—if he didn't, our collections would be nearly all ballads!—SUZANNE EVANS, 35, Gossops Drive, Gossops Green, Crawley, Sussex.

BEING a member of the "old school" and an ardent rock fan, I was overwhelmed with joy when I read that Cliff's latest recording was a fast rocker.

But this record is not my idea of a good rock number. Cliff is far from

at his best, and the backing is very poor, lacking the powerful drive of his earlier rock numbers.

No sir, "Nine Times Out Of Ten" certainly does not measure up to the usual standards set by Cliff Richard, The Shadows, or even Otis Blackwell, who wrote it.—BARRY BRETT, Island Home, Wyatts Lane, Northwood, Coves, Isle of Wight.

CLIFF RICHARD has been at the top for little more than a year now, but already people have started to get their teeth into him. Record reviewers have said that his latest recording "Nine Times Out Of Ten," is dated and is a set-back for Cliff.

But I suppose he would still have been criticized for continuing his usual pattern, if he recorded another record in the fashion of "Fall In Love With You" and "Please Don't Leave."—ALAN CASH, 180, Downing Road, Dagenham, Essex.

### LIKE CRAZY, MAN

IT seems that American singer Dee Clark has started a craze. Earlier this year he recorded a song called "How About That?" Since then, Adam Faith, Vince Eager and John Scott have all recorded the same title—but with different lyrics! How about that!—STUART FAIRFOOT, Tudor Cafe, Rednal, Birmingham.

### DISAPPOINTED

UNLIKE Tony Hall, I was bitterly disappointed by Miles Davis's first concert at Hammersmith. As a devotee of his records, I expected a more subtle approach in his playing.

Admittedly the acoustics didn't help, but the tunes played were almost unrecognisable. I'm still trying to work out whether one of the numbers played at the second house was "So What" or "Freddie Freeloader."

If it hadn't been for the fine work by the British group the evening would have been utterly wasted.—P. E. CLATWORTHY, 5, Romany Rise, Orpington, Kent.

TONY HALL gives his final summing up on the Miles Davis tour on page 4.

### Request for Mario Lanza

CAN any DISC readers help me? I have been trying to get a programme from any of the concerts given by the late Mario Lanza during his tour here in 1957-58.

I would be most grateful if anyone could supply me with one of these, or could tell me where to get one.—(Mrs.) D. COUSINS, 55 Gainsborough Road, Rainham, Essex.

### GREAT FUTURE

AFTER hearing the new Coral jazz release by "The Newport Youth Band," it is obvious to me that jazz has a wonderful future, and considering the ages of these young musicians, this disc is a first-class recording and well worth buying.

I particularly like the artistry of 16-year-old Ronnie Cuber on baritone sax and feel he has a great future.

With talent like this at their finger tips, I wonder why the Newport Jazz Festival was ever allowed to die.—PETER SEED, 91, Shaw Road South, Shaw Heath, Stockport, Cheshire.

### FED UP

I'M fed up with reading that Tab Hunter can't sing. Every time Tab comes out with a new record, it's always the same, and Don Nicholl is no exception.

I know Tab's voice is not wonderful, but at least he does not try to imitate others as many pop stars do. Critics moan about Tab's voice, but I never see them complaining about



At least TAB HUNTER does not imitate others!

Tommy Bruce or Fabian, who couldn't sing if they tried.—(Miss) SANDRA JENKINS, 28 Hyde Road, Wyken, Coventry, Warwickshire.

### FORGOTTEN?

I SAW Vince Eager perform in the Billy Fury show in Great Yarmouth, and thought that he was a really great artist. I fail to understand why he has not been given original material to record, for I'm sure if he recorded a British song, it would go high in the charts.

Now that his record company Top Rank has been taken over by EMI, I hope that this will soon be remedied.—BILL METCALFE, 38, Blackborne Road, Dagenham, Essex.

### MADNESS

MUCH has been said about the foibles of the record buying public, but there is one which I find intolerable, and another that I find is madness.

The first is that buyers should be more tolerant towards the flipside of a disc. Too often a customer just plays the first few bars and then flips it off before really listening to it.

Another eccentricity I deplore is the introduction of patriotism into disc buying. I have heard such remarks as "I'd buy that Elvis disc, but I only buy British." This is not only silly, but senseless.—NICHOLAS JONES, 39a, High Street, Eccleshall, Stafford.

### NO APPEAL

P. HAWLEY'S letter (DISC 24-9-60) about Miss Della Reese ended with the usual phrase of "her records are too good to get into the hit parade." Surely the reason her

### Backings ARE important

A GREAT deal has been said recently about the backing to records. Many people seem to think that too much attention has been paid to this aspect, but I think this is absolute nonsense. If such people bothered to stop and think, they would certainly realise the great importance of a good and appropriate backing.

It has the power to make or break a new record, no matter how talented the artist, or it can even sell a tuneless dirge.

And even more important is the fact that, through experiments and well chosen variety in backings, completely new trends have been developed and pop music has been prevented from slowly stagnating.—N. C. MARSH, 21 Slava Road, Acton, W.3.

records fail to do so is because she does not appeal to the teenagers who make up the majority of the record-buying public.

It really isn't our fault, Mr. Hawley, if Miss Reese's style of singing is too sophisticated for us to understand. Perhaps we'll appreciate her when we get older, but at the moment she just sounds terrible.—(Miss) J. SNOWDEN, 3, Neville Road, Lupton, Wakefield, Yorks.

### BAD TASTE

THE current trend in pop music seems to decree "Tell Laura I Love Her," and praise Bob Luman's "Let's Think About Living." While not defending the former, I maintain that the other is in bad taste. It depends on morbid songs for its success.

Let's have happy lyrics by all means, but make sure that they cannot offend anyone as "Let's Think About Living" surely must.—BILL METCALFE, 38, Blackborne Road, Dagenham, Essex.

### MUDD'S HIT

CONGRATULATIONS to the Congrats for their latest disc, "Move Two Mountains," which is by far the best record that they have made since "The Book Of Love."

I hope we will be seeing this group back in the hit parade again soon, as they certainly deserve another hit record.—BRIAN FIELD, 13, Gardner Street, Brighton 1, Sussex.

### BETTER

RECENTLY I bought a copy of R. Craig Douglas's first LP, and was intrigued to find that one of the tracks was "What Do You Want?" the Adam Faith hit.

After playing the record, I found that Craig's version of the song was far better than the original recording.—JOHN HANNAM, 16, Osborne Road, East Cotes, Isle of Wight

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

## Trad Jazz

### THE FANTASTIC FACTS GREAT NEW SERIES!



### THIS WEEK MR. ACKER BILK

He's the blacksmith who became the rave of a million 'Traddies.' He's jazz's most swashbuckling, most rumbustious character... When he talks, sparks fly. He says the critics don't understand him. He says he'd return to blacksmithing tomorrow and welcome.

Is Mr. Acker Bilk sincere or is it just gimmickry? What does he think of the fanatical Bilkniks in bowlers?

In the MELODY MAKER out tomorrow, you can read his own answer. It will surprise you. He talks revealingly of his fans, critics, family, success, past, present and future.

Coming Next—MICK MULLIGAN, TERRY LIGHTFOOT, CHRIS BARBER, DICK CHARLESWORTH and other famous jazzmen.

Begin the great Trad Jazz series in the

# Melody Maker

OUT TOMORROW!

JIM GUNNER

"HOOLEE JUMP"

DECCA 11276

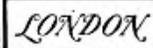
# JIM GUNNER

## "Hoolee Jump"

DECCA 11276

# BRIAN HYLAND

FOUR LITTLE HEELS;  
THAT'S HOW MUCH



45-HLR 9203 45 rpm

## AMERICAN

## TOP TENS

## JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending October 8)

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

**ONE TO WATCH**  
Diamonds And Pearls • The Paradons

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 8)

Last Week	This Week	Title	Artist
1	1	Tell Laura I Love Her	Ricky Valance
3	2	Only The Lonely	Roy Orbison
2	3	Apache	The Shadows
4	4	A Mess Of Blues	Elvis Presley
8	5	Nine Times Out Of Ten	Cliff Richard
7	6	How About That!	Adam Faith
6	7	Because They're Young	Duane Eddy
5	8	Everybody's Somebody's Fool	Connie Francis
—	9	Walk, Don't Run	The Ventures
9	10	As Long As He Needs Me	Shirley Bassey

Published by courtesy of "The World's Fair"

# NICOLETTE

WINIFRED ATWELL



45-F 11274 45 rpm

## Adam Faith, back from Spain, says Man, that was really living!



(DISC Pic)

**A**DAM FAITH, after a well-earned holiday, returned to London last week. And, with his face still glowing from the Spanish sun, he told me: "I can't get over it, mate—Spain was fabulous. If there wasn't England I'd hop back on the next plane and settle down there for good!"

Continued Adam: "I needed the break. I was feeling pretty tired. I certainly couldn't have chosen a better place. I went to Barcelona, the Costa Brava and Majorca. Man, it was really living!"

It was while he was in Spain that Adam saw his first bull-fight—and took his first lesson in Spanish dancing.

"The bull-fights were fabulous," he told me. "A bit gory, yes. But somehow when you're there with all the Spaniards around you they don't seem to be cruel."

**Dancing?**  
And the Spanish dancing?  
"Well, mate," he said. "I'm not going to run Antonio out of business. I tried hard but I don't think I did very well. Have you ever tried clicking your heels at the rate of 120 clicks to the minute?"

Adam told me he got on like a house on fire with the Spanish people. "They are so kind and easy-going," he explained. "It's a tonic to watch them doing anything."

"During the day," he continued, "I visited as many of the beauty spots as I could. In the evening I went to a few night clubs. The ones that were styled like the London clubs weren't so good—but the typically Spanish places were great fun."

While he was in Spain Adam had no business appointments. "It was strictly a holiday," he told me. Now I want to save up and buy a small place there. Imagine it—a cottage on the Costa Brava. That, mate, would be fabulous!"

Donald Clive

## TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending October 8, 1960

Cliff or Adam to take over from 'Laura'?... Sinatra number is in

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

**ONE TO WATCH**  
McDonald's Cave Piltown Men

### DAVID MACBETH

### DICKIE VALENTINE

### CHICK

### JACKY NOGUEZ AND HIS ORCHESTRA

### STU PHILLIPS AND HIS ORCHESTRA



"Pigtails in Paris"



"Once Only Once"



"Cool Water"



"Never On Sunday"



"Strangers when we meet"

# Cable from AMERICA

## New fans for Connie Francis

WHEN CONNIE FRANCIS recorded "My Heart Has A Mind Of Its Own," for MGM, she had little idea that it would lead to her offering advice to lovelorn teenagers. However, since her record topped the hit charts, Connie has been deluged with "heart" letters from thousands of her fans. Most of the letters seek advice from Connie on personal problems, romance, school, parents and friends. Not at all bothered by the heavy mail, Connie claims that she cheerfully answers it all, basing her advice on her own experience.

### 'Killer' Cash

JOHNNY CASH, well known country and western singer, is at the moment filming "Five Minutes To Live." He plays one of the leading roles as a psychopathic killer. It

is very, very different from anything that Johnny has ever done, and by all reports this boy is going to be great.

While filming "The Alamo" in



Heart-searching letters for CONNIE FRANCIS, seen here with Adam Faith. (DISC Pic)

Texas, Frankie Avalon recorded the vocal part with just piano of his latest hit disc "Togetherness." The tape was then rushed to Nashville where a large orchestra was added. Frankie himself didn't hear the finished record until he was driving home a little while after—he heard it on the car radio in a programme that announced new arrivals that week to the hit parade.

Stereo albums are really coming into their own now. It is estimated that out of every four albums sold

during the first 32 weeks in 1960, one is a stereo.

Tony Martin has left RCA Victor, after a stay of 12 years and has joined the ever-growing Dot Records. His first job for the new company has been recording an LP to be issued on November 1, of all his many hits. It will be called "Tony Martin's Greatest Hits."

Eden Ahbez, who, a few years ago, wrote "Nature Boy," will walk from coast to coast, over 3,000 miles, to promote his latest album, "Eden's Island." He starts in Los Angeles and will stop at all the major cities to visit disc jockeys. Eden continues to live with his family in a tree in L.A., and nothing would get him to change his "clean life."

Looks like Jackie Wilson is well on his way to yet another million seller, this time an adaptation of Tchaikovsky's Piano Concerto No. 1, called "Alone At Last."

Dolton Records, who are riding high at the moment with "Walk, Don't Run" by The Ventures, are being purchased outright by Liberty Records. Their records will continue to be issued under the same name, as a subsidiary of Liberty. This will indeed help make some big new stars of their lesser-known artists, with the benefit of an enormous amount of money to be used on promotion.

### Big sales

MANTOVANI in his nine years on American London, has now sold well over eight million albums in the USA alone.

The Shirelles are one of the newer groups on the scene and have just made the hit charts with their Scepter record of "Tonight's The Night." It's beginning to move big this week. The group consists of four girls from Passaic, New Jersey: Shirley Owens, Addie Harris, Doris Kenner and

Beverly Lee. Their first hit was their own composition "Met Him On A Sunday." Shirley Owens collaborated with Luther (16 Candles) Dixon in writing the current hit.

Jeff Barry, co-writer of "Tell Laura I Love Her," has just been signed by RCA Victor as a singer. He will NOT write his own titles for the first single.

Fred Waring will mark his 43rd year in show business with a new tour that will take him with the Pennsylvanians to 125 cities, from New York to California. Fred is hoping to accept a tour of Europe next year.

### TV to disc

DWAYNE HICKMAN, star of many films as a child and now starring in a TV series "The Many Loves Of Dobie Gillis," is being introduced on record by Capitol Records. First release is "I'm A Lover, Not A Fighter," a cute novelty that should go places. "Nightsong," an experimental movie being produced by Don Klugman and Marvin Gold in Chicago will star many famous jazz performers and will be shot inside many of the biggest clubs in the Windy City.

Brook Benton recently threw a fantastic party in New York to celebrate the birthdays of himself, his manager Dave Dreyer and his recording manager Cloyd Otis, all born within a day or so of each other. All three are the best of friends and are known in the business as "The Terrific Trio!" Dinah Washington was among the guests, and apart from dueting with Brook, she was made to sing her greatest yet, a new hit of hers, "Love Walked In."

Maurice Clark

### Jazz critic

## TONY HALL

takes a farewell look at

## Miles Davis

# NOT A SELL-OUT—BUT MILES WAS STILL MAGNIFICENT

FROM the attendance viewpoint, it cannot truthfully be said that the Miles Davis tour was an outstanding success. Though appreciation has been fairly widespread, most first houses were badly attended. And even some second houses have not been packed to capacity the way they should have been.

To a certain extent, unfavourable advance publicity may have been to blame. "What are they making me out to be like? A Congolese ambassador?" Miles is reported to have said when he heard some of the stories that were floating around before he got here.

Nor was critical acclaim nearly so unanimous as one would have expected.

I have now attended five of the London concerts. I would gladly have attended 50. And I want to state this categorically... that NEVER ONCE DID MILES FAIL TO TRY TO GIVE HIS VERY BEST. I felt he was really trying—on every single tune.

So he didn't want a Press reception? So what? I'm glad, both for his sake and for ours. It could so easily have been an embarrassing farce.

So he didn't announce his tunes? So what? Every tune he played (except for one brief, anonymous riff blues) was from one of his best-selling records.

So he didn't exactly court the encouragement of his audiences? So what? And, in all fairness, when he felt he had played a worthwhile solo, he nodded to the audience and his smile, however slight, showed that he appreciated the fact that they had dug what he had done.

No, Miles did exactly what he said he would do. He played his horn to the best of his ability at all times, dependent upon the way he felt. And he knows, as you do, too (I hope) that jazz cannot be turned on like a tap.

He gave us the most thoughtful, intense and intelligent modern jazz that it has yet been our privilege to experience. Never once did he "play down" to his audience.

### Remarkable

The rhythm section, individually and collectively, was quite remarkable. Certainly the best we have heard here so far. It carried on the noble precedents created by the legendary Garland-Chambers-Jones threesome and we heard how intelligently a rhythm section can be used in arrangements.

Even on ballads, their dynamics and generally amazing intuitiveness were a revelation. Wynton Kelly's accompaniments came as a surprise. A British pianist, Brian Dee put it: "He's not as I expected an American pianist to be in the section. He's much busier. He's always playing little runs instead of just simply implying the changes." Kelly's solos, too, were a delight.

Poker-faced Paul Chambers was quite incredible. His concentration and contrast variations were a consistent gas! His arco (bowed) solos were almost frightening in their infallibility. As a section man, his energetic propulsion inspired the whole band.

The more I heard of Jimmy Cobb,



\* JIMMY COBB—Original and always stimulating. (DISC Pic)

the more he impressed me. At first I thought he was a little loud on the fast tempos. But on reflection, I think that's an unfair criticism. Because everything he played fitted into the pattern of things—with Wynton and Paul—and with Miles. Jimmy drove Miles and Sonny mercilessly at times and some of his "fills" were extremely original and always stimulating.

That leaves only Sonny Stitt, whom, as you know, I greatly admire. On this tour, with this band, he was definitely odd man out.

Sonny with Miles wasn't the success I had hoped it would be. I shall be surprised if their association lasts very much longer. Like Miles, Sonny is his own man and at his best when he is the boss.

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

P.S. Even better—buy him a copy. It's on sale at all paper shops for two shillings

**RUGBY** 2/- **WORLD**



★ MILES DAVIS Never once did he play down to his audience. (DISC Pic)

**MICHAEL COX**

Along came Caroline

H.M.V. 45-POP789

**CRAIG DOUGLAS**

Where's the girl

(I Never Met)

Top Rank JAR515

**JERRY LORDAN**Ring,  
write or  
call

Parlophone 45-R4696

**LITTLE WILLIE JOHN**

Sleep

Parlophone 45-R4699

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POP ENTERTAINMENT**

FROM

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The greatest recording organisation in the world

**RUSS HAMILTON**

Gonna find me a blue bird

45-MGM1096

**THE GALAXIES**

The big triangle

Capitol 45-CL15158

**ANDY STEWART**

A Scottish soldier

(Green Hills of Tyrol)

Top Rank JAR512

**BERT WEEDON**

Sorry Robbie

Top Rank JAR517

**MARION RYAN - just back  
from Paris - begins a sparkling  
new series ... a column for girls  
that the boys will have to read**

# Judy takes Paris by storm



MARION RYAN back to London with tales from Paris.

WHAT a week! I flew to Paris with the express intention of seeing "An Evening With Judy Garland," saw it, helped Judy celebrate her success, and have just got back.

Judy and I have become close friends since her decision to live in London, and I missed both her Palladium shows because I was working.

The Paris concerts were in the Palais de Chaillot. It's famous for being the meeting place for conferences of the nations. A great big, horrible hall, completely devoid of atmosphere.

The French audience was cold and we of the British contingent—there was Lionel Bart and Norman Newell of EMI sitting close by—felt the lack of warmth in the hall. We were anxious for Judy. This was her first concert in Paris—and she uttered not a word in French.

## Star-laden

The audience was as star-laden as a clear tropic night—ex-queen Soraya with her mother and British film actor Terence Morgan, Eddie Constantine, Glenn Ford, Anthony Perkins, Sacha Distel, Jean Sablon, Maurice Chevalier—in fact, every great show business personality who could possibly get off work, and get a ticket, which, incidentally, cost £4 each.

And in spite of the "cold" start, by the second half of the show Judy had the audience in the palm of her hand.

She was quite fantastic. De

Gaule couldn't have done better if he had announced an end to income tax. The audience went mad at the end. This was, I was told, the Palladium reception all over again, only more so.

After it was over, Maurice Chevalier said to me: "It was a great, great triumph—I have never seen such a reception."

And so the concert was over, and we went to Maxim's restaurant for a party in honour of Judy. A wonderful, wonderful night.

The next day Norman Newell, Lionel Bart and I went to see the autumn collection at the Paul Balmain fashion show. I didn't buy anything. But I did look high and low in the "parfumeries" for a new perfume to use on my next TV showing of "Spot The Tune." It's a little whiff of scented magic called Channel 9. I didn't find it!

## LP complaint

NOW it's back home—to a complaint! Ann Long, 18-year-old disc fan, of 105, Preston Lane, Tadworth, writes:

"Teenagers live on a strict budget as far as long playing records are concerned. We can afford the 45 singles, but the LPs are pricey. In America they have 1P clubs with concession rates and bonuses. How about the same thing here?"

Agreed Ann. And passed to EMI, Decca, Philips and Pye—with the financial tag that these clubs are, I am told, the backbone of long player sales.

## Teen-style

MICHAEL ORCHANT is 19, a businessman, hairdresser and record fan. He employs only teen-

age stylists, and angles his business for the Younger Set. But you must have your hair styled in the highest of fashion should you visit his Maida Vale, London, salon.

At 19, Mike has been nicknamed Mr. TEENSy-Weensy and recently he took off for America to study the latest trends in hairdressing. And also to bring back some of the up-to-the-minute long players to lull the customers while their locks are being re-constructed.

I look forward to reporting on Mr. TEENSy-Weensy's American teenage outlook upon his return.

## Fashion spot

MALE counter... the leather cowboy boots are out, the sprayed-on-jeans are out and the clean-lined look is IN. That is my prediction—and the lad who is going to herald the changes is Pye's "Hot Chocolate Crazy" man, EDEN KANE.

What are the changes? Beat singers may all be wearing CHUKKER BOOTS instead of the "old fashioned" cowboy efforts. Pye's Eden's cost 18 gns, a friend bought a great pair at £4 odd.

Oh, and the seasonal colours are, according to Eden's designers, black and white. Black tailored and tapered pants and white sweaters or the other way round if you prefer it!

GIRLS COUNTER... winter is coming in. Latest trend from New York: a heavily knitted cardigan sweater in white—below thigh-length and with only ONE pocket. This is low down on the right hand side, to which is stitched your fan club badge.

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# JACK GOOD

## Illness, injury hit rock package

IT has been a week of drama for Larry Parnes' Rock 'n' Trad show now touring the country. It started with Dickie Pride developing a cold and finished on Friday with Billy Fury, Joe Brown, Dickie Pride and Peter Wynne out of the show because of flu, and glamorous Lyn Cornell appearing with her arm in a sling—she broke it in a fall!

Fortunately Parnes was able to persuade Marty Wilde to step into the show at practically a minute's notice and he appeared at the Free Trade Hall, Manchester, with his Wildcats last Friday, and at Tooting on Saturday, when only Joe Brown and Peter Wynne were fit enough to go back to the show.

On Sunday, at Walthamstow, Dickie Pride was back in, but Peter Wynne was out again and Billy Fury made a short appearance all muffled up just to keep the fans happy and was persuaded to "croak" one number, but Parnes hoped that all would be fit by Tuesday.

As I said, it started with Dickie Pride. He had been suffering from a bad cold, together with laryngitis, from the very start of the tour. Then, one night, as the coach that takes the boys from town to town was travelling through the Midlands, a tyre exploded. The coach skidded to a halt—and remained at a halt for some hours until help was brought.

Meanwhile Dickie got colder and colder, and the net result was a severe case of bronchitis and 'flu. Joe Brown stepped in to take over Dickie's place in the show—and then Joe got flu.

Then the bug got its next victim—Billy Fury. Billy shares the same flat as Joe, so that was not surprising.

And that's not the end of it all. The other day at rehearsals Lyn Cornell fell down the steps at the side of the stage and broke her arm. Very bravely, she appeared on the show some hours later wearing a sequined sling.

I have no doubt many people thought that this was just another gimmick—like Johnny Kidd's eyepatch. But it is for real—and Lyn will have to wear plaster for some weeks—even on Sundays!

### Same old Pres

WE have heard so much about Elvis Presley's "new voice" in his performance of "It's Now or Never," that one expects to hear something that sounds more like Mario Lanza than Elvis. Well, don't worry Elvis fans. It is very recognisably Presley.

Elvis has been capable of giving this sort of ballad performance for



LYN CORNELL—She now appears with an arm in a sling—and it's no gimmick!

some time—the only thing that is different is the style of song.

It is interesting to note, even for this Neapolitan type of song, when one might expect Presley to widen the instrumentation of his backing—maybe with strings and mandolins—the line-up remains the same as it has been for so long, right back to the times of "Heartbreak Hotel" and "Don't Be Cruel."

I'm glad. As far as Elvis Presley recordings are concerned, I'm an out-and-out conservative. And so, it would seem, is Elvis.

### Teenage MD

CHALLENGING John Barry very strongly for the title of Arranger with the Most Distinctive Sound is

Charles Blackwell, who came to the fore in a similar way to John.

Just as Barry rode in on the crest of the Adam Faith wave, so Charles Blackwell has "arrived" with Michael Cox. Blackwell has cornered the market in sweet, silvery, sibilant sounds. Whilst Barry goes "plink-plonk," Blackwell goes "tinkle-tinkle."

The Blackwell record sounds like a Christmas tree looks. Take a listen to his touch on "The Girl On The Floor Above"—an HMV release by a new boy, John Leyton. Captivating, it is. And Blackwell, the master-mind, is 19 years old. Surely the only teenage MD in the business.

### Knocked out

I WAS really knocked out by the piano of Bobby Darin in the new London record in which Bobby plays, but doesn't sing. Ace songwriter, Doc Pomus, who knew Bobby when he was struggling, always told of the fabulous nights when Bobby, for kicks, would play and sing the blues until the crack of dawn. And it was always a toss-up which was the greater—his singing or his playing.

Personally, I find the piano of Darin more exciting than the voice. But this is simply because I haven't yet graduated to appreciating sophisticated pops.

Bobby has often said he ranks Ray Charles the greatest—and his playing on "Autumn Blues" and "Beach-comber" reveals a tremendous affinity between the two. Sometimes you could swear it was Charles at the keyboard.

Meanwhile, what happened to Charles' own release, "Sticks and Stones"? I felt sure that it would pull in the sales. Because it was a sensational disc. There you are—wrong again!

Dick Tatham says

COME  
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WITH  
ME



NEXT to being a driving instructor or a door-to-door brush salesman, the quickest way to be sent clean round the bend is to open a disc shop. It may sound great. But just you try it!

Imagine you're a disc dealer. You order your records. Some of them you sell. You make a profit on these. Then, you figure, you return those you haven't sold. Man! you figure wrong.

First hard fact of the disc dealer's life is that if, say, he buys discs worth £100, he CAN'T return more than £5 worth unsold. Thus, if he fails to sell £20 worth, he's lumbered with three-quarters of them. Tough? Sure it is. But that's not all.

Let's do a breakdown on a single costing 6s. 4d. The dealer pays 3s. 2d. for it. Profit, if he sells it, is 1s. 7d. Remaining 1s. 7d. is purchase tax—a further headache to our dealer. He has to pay this tax on all his discs BEFORE he

play ANY discs for customers. He doesn't even keep a player in his shop.

I said the customer "usually" knows the name of the disc he wants. He doesn't always. Every dealer has stories of folk who say, "I want a record I heard on Luxembourg about a month ago. The singer's first name was Johnny and the song was something about being blue without you."

One dealer tells me: "Sometimes customers hum a tune to try and give me a clue. That's a great help: I'm tone deaf."

Even after a disc is sold, there can still be headaches. There's one dealer-customer scene in which the conversation so relentlessly follows a pattern, you'd think both sides were working to a script.

CUSTOMER: I've brought this disc back. Something wrong with it. Needle keeps jumping.

DEALER (looking closely): Don't

## DISC DEALERS

### It's a wonder they stay sane!

gets them—and it's not returnable. He has to pay it even on the discs he cannot sell. He feels this is a bit much.

So, if you set up as a dealer, your first need is a crystal ball or a copy of Old Moore's Almanac, because you've got to start reading the future. You must know in advance what is going to sell, and how much it is going to sell, and if you come up with too many wrong answers you go out of business.

Dealers complain about this 5 per cent rule. They say Top Twenty form has always been a difficult business to forecast. They point out that even "experts" such as A and R men, DJs and reviewers can be way, way out.

What's more, your dealer may be middle-aged and as cubic as they come. As one said to me last week, "A lot of us regard modern pop and beat as stuff for screaming halfwits." Such dealers could obviously have a job to tell which of the latest beat discs has most on the bawl.

### Not a cert

You may say they should watch America's Top Hundred. They probably do. And sometimes it helps. But take it as a cert guide and you get stuck with discs by Jackie Wilson, Fabian, Della Reese, Frankie Avalon, Mark Dinning and others.

It doesn't help either that these days the dealer has a growing number of labels to cope with. He has a gathering avalanche of singles and LPs to sort out. He complains; but the avalanche continues.

And now—the customers! A snap poll among dealers last week showed: the average disc buyer usually gives the name of the record he wants; he seldom knows its number; he rarely always wants it played over—even though he may have heard it ten times already on request programmes.

Mostly, if someone has a disc played, he buys it. But there are still quite a few characters who come in just to spin for kicks. One hardy dealer up north, for long plagued by these, now refuses to

think there's anything the matter with the record. Probably your needle.

CUSTOMER: Can't be the needle. Doesn't groove—jump on the other records I've got. MUST be the disc.

Dealer tries the record on his player. It sounds perfect. But the customer is unimpressed.

DEALER: Excuse me asking, but how long have you had your needle?

CUSTOMER: Not more than two years; maybe even less.

A pulse beats in the dealer's temple. But he controls himself. He patiently explains a needle normally needs changing every three months. Otherwise it gets too blunt.

### Offbeat orders

It may not jump on the customer's existing discs; their grooves have probably adapted themselves. But on a new disc, with "tight" grooves, it naturally starts hopping like a flea on a hotplate.

Offbeat orders can be another headache for the dealer. He gets asked for, say, "Marty Wilde Sings Chaliapin Favourites." He says it will take a few days. The customer says, "O.K. I'll call back on Thursday."

The dealer, knowing how many people don't call back, takes a deposit. You'd think that would sew up the deal.

But, in many cases, it doesn't. Some dealers have piles of uncollected deposit-bearing discs going back to the year dot. What to do about the deposits?

A VERY unscrupulous dealer may put the lot on a horse. A SLIGHTLY unscrupulous one, wishing to give the customer plenty of time to turn up, may turn them into a trust fund for his grandchildren.

If the disc isn't claimed, the dealer probably gets stuck with it—and also (since few people would have the nerve to visit the shop after letting him down) loses a customer.

Yes, it's a wonder any disc dealers stay sane.



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# HAPPY BIRTHDAY, CLIFF

## Tomorrow Cliff Richard is no longer a teenager

**A**FTER to-morrow, Friday, Cliff Richard will no longer be a teenager. It's his birthday . . . his twentieth. And he's celebrating by making his debut as a composer. Cliff revealed to DISC last week that he has written a number for Cherry Wainer "Happy As A Bell (Ding Dong)" and also played on the session when the number was cut for Columbia.

Said Cliff in his dressing room at the Palladium: "Cherry asked me some time ago if I would write something for her, and it wasn't easy doing an instrumental for an organ. I finally came up with this happy swinging type of number."

And the instrument Cliff plays? Not the guitar or even bongo drums, but a glockenspiel . . . an instrument of metal bars which are struck by a hammer to produce a bell-like sound. That's the "ding dong" part of Cherry's record.

Was he going to write more numbers for other people?

"Actually this one isn't the first

tune I've done. I was part author of 'I Love You So' which I've recorded. I hope to write some other things sometime and maybe record them myself."

There won't be any formal celebrations for Cliff's birthday. He hasn't got the time. "I shall be working here at the Palladium," he told me. "It'll just be a normal day. Oh, except that I'll probably go out for a meal with my parents."

What would he like to do, assuming he didn't have to work on his birthday?

"I'd like a quiet day at home. Get up about one, have a bath, then a good meal. That would take up to about five. Then sit and watch television."

"I don't get time to watch much, although we've got a set here in the dressing room. I like '77 Sunset Strip' and 'Tenderfoot'."

Was Cliff worried about what effect his age would have on his fans? Not a bit.

"I'm sorry to be leaving my teens," he told me. "Otherwise I feel exactly

the same about things and I'm quite sure everyone else will too."

His next single is already planned, and will probably be released towards the end of next month.

"It's another pretty ballad something like 'Living Doll,'" Cliff told me. "Bruce Welch was here in the dressing room one day and began whistling. In the end he produced this tune."

Cliff's season at the Palladium ends in December after a six-month run. He hopes to go on holiday to Spain then.

"It's been a lot of fun here, but it's too long at one place. I miss travelling around. Three weeks is long enough at any one spot."

Did he have any idea where he would be and what he would be doing next year at the time of his twenty-first birthday?

"I think I might be making another film round about then. Don't ask me what it's about. I only just know about the one we're doing in January. I'm also hoping to go to America, Australia and Ireland next year sometime."

**John Summers**

CLIFF RICHARD . . . no worries about his age. (DISC Pic)



## ALONG THE ALLEY

News from the street of music

First try  
at disc  
plugging

**JIMMY GORDON** at Noel Gay Music has been concentrating hitherto on live plugs—that is, radio and TV performances of numbers in the Gay catalogues. Now his first venture into the field of record plugging has got away to a very good start. It's "Passing Breeze," the pleasant Russ Conway opus on Columbia which has blown into the hit parade with gratifying swiftness.

Jimmy is finding the plugs for the disc are coming "reasonably well," and is pleased about this for two reasons. First, it's nice to have a successful record as your first assignment in disc plugging, and secondly it proves that Russ's temporary departure from his honky-tonk piano style has not lost him any friends at all among the record-buying public.

Other discs are "on the stocks" as far as the Noel Gay catalogues are concerned, but they're still at the mysterious stage.

**BUNNY SAUNDERS**, who recently moved from John Fields Music to the Jazz Music/Key Music publishing firms in the Johnny Dankworth organisation, has a film score of Johnny's as his first plugging assignment there.

The music is from the Anglo-Amalgamated Films production "The Criminal," starring Stanley Baker and Sam Wanamaker.

The Dankworth orchestra has recorded four themes from the film which have been issued on

an EP by Columbia. In addition Mrs. Dankworth—singer Cleo Laine—has cut "Thievin' Boy" for release on Fontana next Friday.

All these items are in the Key Music catalogue.

**JOSEPH MUSCANT** of David Toff Music is looking forward to the film premiere at Marble Arch on October 20 of "The Siege Of Sidney Street," starring Donald Sinden and Peter Wyngarde amongst others.

Toff have the unusually titled song from the film called "Ya Vas Lyu Blyu," which turns out to be "I Love You" on translation. Victor Soverrall has recorded it for Melodisc.

Another current Toff item is "Cindy Lou" sung by Johnny Lee on Fontana, and they too have more mysterious plugs on the way which haven't reached the stage of being talked about yet.

**OLIVER WARD** of Pan Musik reports proudly that 95 per cent of that outfit's material is British and it's doing very well too. There are three background scores pending for British films in 1961, and several British songs, including more by Pan's protegee Len Praverman, on ice for recording by British disc companies.

Pan believe country and western material is going to become more and more influential in the British market, and they're stocking up on it. Two strong C & W numbers they've obtained are the hit parading "Alaham" and a number called "Going Back To My Home Town," which is in line for a British recording.

A Jerry Jordan EP is due from EMI at the end of the year and will include "I've Waited So Long," "Man On My Trail," "A House, A Car And A Wedding Ring" and "Love, Where Can You Be?"—all Pan triumphs of recent times.

N.H.

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# Trad Jazz News

## Rhythm and Blues club folds

**T**HE much boosted Sunday opening of the Putney Rhythm and Blues Club came to a dismal end within a few minutes of opening this week. The Bob Miller band, which had been booked for a solid eight-week run, found itself playing to a crowd of no more than a score.

Alex Korner, BBC broadcaster and blues guitarist, who had a share in the running of the club, said: "The Friday night Benny Green show was hardly a success either. We have now closed both clubs." Alex added that he is looking round for other premises, "but not in Putney. All they want there is rock. I am convinced there is a demand for R and B and I intend to push it."

**M**IKE DANIEL'S first record for a long, long time comes out soon on the Columbia Lansdowne label. An LP called "Mike On Mike," it has two titles featuring tuba solos, "Cushion Foot Stomp" and "Struggle Buggy," two originals called "Deep Duke" and "Soleil Perdu" and a clarinet trio track from Johnny Barnes on "Careless Love."

Other tracks include "Wild Cat Blues," "Steamboat Stomp," "Jelly Bean Blues" (featuring Doreen Beatty, of course) and "Moan You Moaners" (another vocal).

Mike has a BBC "Jazz Club" feature on November 3. On this occasion, ex-Lyttellon trombonist

Johnny Pickard will be in place of Gordon Blundy, who has left to concentrate on his designing activities.

**I**AN McLEAN, one of the liveliest of the National Jazz Federation, now has a new band of his own which he calls the Kansas City Jazzmen. A week ago they played a date at London's Marquee Club. Their style is Dixieland/Condon and they are all generally unknown. This is their second Marquee date, having had a trial session there last August. Since then they have played in Southsea, Eastcote, done three days in Manchester and worked the clubs around the capital.

Ian himself plays piano.

**D**ICK CHARLESWORTH'S Band opened a new jazz club on October 10 at the El Rondo Ballroom, Leicester. On October 24 they are featured in the October Jazz Band Ball at Hammersmith Palais together with Terry Lightfoot, Alex Welsh, Mike Peters, Pete Ridge and newcomer Ed Corrie. The vocalists will be Jackie Lynn and Johnny Silvo.

Corrie, by the way, leads a trad-styled band from Watford. This is their first big engagement.

In November Charlesworth takes his City Gents to Ireland.

**T**HE indefatigable Ken Lindsay opens yet another jazz club next Sunday (16) at the Legion Hall, Payne's Park, Hitchin. The club will be part of the Hertfordshire Jazz Clubs Group and like Barnet, St. Albans and Welwyn Garden City, will concentrate on name trad bands.

The Cy Laurie band has been booked for the opening night. On the same night, Lindsay's St. Albans folk music club features no less an attraction than Ramblin' Jack Elliott. With him will be the Steve Benbow Folk Four.

**C**ONTINENTAL tours and exchanges include Terry Lightfoot's visit to Oslo in January, and a tour of Yugoslavia around the same time. . . . Papa Bue from Denmark arrives here on November 11 to stay until December 4. . . . Ken Colyer goes to Denmark at the same time. . . . Cy Laurie is in Germany in November, Colyer is there now. . . . Alex Welsh is in Switzerland. . . . Mike Peters may visit Germany in November.

## EMI break 208 record in DJ shows

**A** NEW record will be created this winter on Radio Luxembourg when EMI present 14 separate DJ shows each week and play a total of approximately 237 discs.

The disc jockeys in charge will be Sam Costa, David Jacobs, Peter West, Jimmy Young and Ray Orchard, who also produces the series.

David Jacobs' programme, called "Playalongplayer," will feature excerpts from LPs every Tuesday evening, together with brief details about the album from which they are taken.

The weekly schedule will be Mondays: "Six O'Clock Record Show" (Sam Costa); "Your Record Date" (Peter West); Tuesdays: "A Young Man's Fancy" (Jimmy Young); "A Record Crop" (Ray Orchard); "Playalongplayer" (David Jacobs); "Midnight On Luxembourg" (Jimmy Young); Fridays: "Week-end Choice" (Ray Orchard); "Record Hop" (Peter West); and "Midnight On Luxembourg" (Sam Costa).

## Film music go into disc biz

**L**AATEST music publishing concern to start recording activities is Filmusic Ltd. The aim is to encourage new British talent and material, and their artists will be recorded under the direction of Filmusic and released through a variety of labels.

Two Filmusic recordings are due for release on October 28. Ember will issue a coupling by Cyril Stapleton vocalist, Ray Merrell, and Oriole will release a single featuring The Day Brothers.

## Thanks, Frank

**T**HE DAVISON BROTHERS, discovered by Frankie Vaughan and subsequently given a spot in his recent summer show at Brighton, will be appearing in "The Vera Lynn Show" for ATV this coming Saturday, October 15.

The brothers, Paul 16, and Alan, 14, have already made their TV debut. Last week, they appeared for BBC Television in Alan Melville's "Parade."

The Davison Brothers record for Philips, and their first disc is "Journey Of Love."

## Adam is on 'Club'

**A**DAM FAITH, Tommy Bruce and Mike Preston are all down for appearances on "Saturday Club." Adam Faith, with The John Barry Seven, will guest on October 22. Other visitors to the show on that day will be The Red Price Quintet, Johnny Wade, The Bell Tones and Dean Webb, with Bill Bailey's Hop County Boys and The Ken Jones Five.

Tommy Bruce and Mike Preston will guest on October 29, along with Joan Small, Don Lang and The Frantic Five, The Viscounts, The Wilf Toad Trio, The Betty Smith Quintet and the Arthur Greenslade Six. Paul Hanford has been named as one of the guests for the November 5 edition.

## U.S. DISC FOR MONRO?

**A**MERICAN impresario Norm Riley, who flew over for the opening of the Jimmy Jones tour, was today (Thursday), cutting a session with British singer Matt Monro.

Norm Riley will then take the disc back to the U.S. with him on Saturday, with the possibility that an American company will be interested.

## Glenda on 'Easy Beat'

**G**LENDA COLLINS will be appearing in "Easy Beat" this coming Sunday, October 16. Also in the programme are Mike Preston, Bob Cort and The Frank Holder Quintet.

The following Sunday the show will feature Frank Ifield, Colin Day, The Ted Taylor Four and The Galliards, featuring Robin Hall and Jimmie MacGregor.



EMI, in the shape of Arthur Maxlow (right) signs the five DJs who will run the to right: PETER WEST, DAVID JACOBS, JIMMY YOUNG, RAY ORCHARD, Luxembourg's General Manager, Geoffrey Everitt

## CLIFF RICHARD IS HONOURED

**C**LIFF RICHARD, who is 20 tomorrow (Friday), is to be interviewed by Godfrey Winn in his "Birthday Honours" programme on ATV this coming Sunday at 4.20 p.m. Winn will interview Cliff, along with another 20-year-old boy.

## Joan Regan in 'Showtime'

**G**UESTS in David Nixon's "Showtime" on BBC Television this coming Sunday, October 16, include Joan Regan and Michael Bentine.

The following day the BBC present "Northern Lights," a film of the Blackpool illuminations, which will include Harry Secombe, one of the celebrities to switch them on.

This coming Saturday they are to present a live show featuring French singer and guitarist Sacha Distel.

## Tapes flown to London

**T**APES of "A Boy And A Girl In Love," sung by American Tim Welch, were flown to London Airport last week for rush release on the Columbia label on October 21.

## 'Laura' follow-up is out

**D**ECCA have rushed out "Tell Tommy I Miss Him," the follow-up to "Tell Laura I Love Her." It is sung by Marilyn Michaels on RCA and is available immediately.

A Great Follow-up to "Seven Little Girls"

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their Radio Luxembourg programmes. Left (standing) and (seated) SAM COSTA and Radio Luxembourg (DISC Pic)

# Married

FRED NUDD of The Mudlarks was married on Saturday to "Miss Great Britain, 1957," Miss Leila Williams, of Birmingham, at Ockley in Surrey. And next Wednesday TONI DALE will marry Valerie Chambers at St. Peter's Italian Church in Finsbury, London.



# soon

# Wynter song is disc of the week

MARK WYNTER'S new disc, "The Kevins' Up The Ladders" which was written by Lionel Bart, has been selected by Radio Madrid as their disc of the week for the seven days beginning next Sunday.

Mark, currently scoring heavily on the Jimmy Jones tour, will be able to hear his disc played every day that week by DJ Ramsey Ames.

Next Tuesday, October 18, Mark Wynter will guest on Radio Luxembourg's 6 O'Clock record show, followed by an ATV "Lunch Box" appearance from Birmingham on October 20.

Another Luxembourg date is scheduled when he guests with Cliff Richard on "Pat Raymond's Party" Saturday, October 22, with a "Cool For Cats" on October 25.

The following Monday, with the Jimmy Jones show up in Scotland, Mark will guest in Scottish Television's "The One O'Clock Show."

On November 5 Mark will appear as the special guest celebrity at a teenage fair, which is to be held at Barkers in Kensington, and the following day he is due to appear in "The Sunday Break" for ABC Television.

# Presley film date set

THE first Presley film since his demob from the army, "G.I. Blues," is to be given its British premiere in London on November 10, probably at the Plaza, Regent Street. It will go on general release before Christmas.

# may cause at ban

at Manchester's Free Trade Hall after on the stage, cat-called and damaged Parnes rock package on Friday night

# STAGE DATES FOR CONNIE, BUT NO DISC SESSIONS

CONNIE FRANCIS is to make two London concert appearances in addition to her TV spot in the "Palladium" show on October 23, and the probable taping of a "Saturday Spectacular," when she arrives in Britain at the end of next week. But at present there are no plans for a recording session.

Her two concert dates will be at the Gaumont, Lewisham, on Saturday, November 19, and this time the show will run for the full scheduled 45 minutes and will not be cut to less as has happened before. As has already been announced, the programme will be shown three weeks out of every four.

Guests in the first programme are Ethel Merman, Shelly Berman, Frankie Avalon and Fabian.

# Barclay move

MICHAEL BARCLAY and Philip Waddilove, former members of Pye's A and R staff, have formed an organisation which will specialise in records, personal management and the production of material for commercial radio if the latter materialises.

Artists already associated with the company, which is called Audio Enterprises, are Eden Kane, The Kestrels, arranger and MD Peter Knight, and arranger and musician Johnny Keating.

# Johnny Gray venture

BANDLEADER JOHNNY GRAY is to launch a new style of entertainment called "Johnny Gray's Party Club," at the White Hart, Acton, on Thursday, October 20. This will be a weekly venture for Johnny and the Band.

In addition to a special guest spot every week, in which he will introduce show business personalities, Johnny is reserving time for new talent in which amateur singers will be invited to sing to the audience.

Tony Brent will guest on A-R's "Cool For Cats," on Tuesday next, October 18.

# GREAT FREE CONTEST Win a week-end in Luxembourg —with disc star John Leyton as your host

This is what you have to do. John Leyton's new disc, "The Girl On The Floor Above," tells the story of a shy, young boy eating his heart out for the lovely young lady who lives above. Unfortunately, he is too shy to have said more than a passing "hello."

If you were in the same position, what steps would you take to get to know the girl and tell her how you feel?

Send your suggestions, of not more than 50 words, to DISC, 161, Fleet Street, London, E.C-4, on a postcard. All entries will be judged by a panel consisting of the Managing Editor of DISC, John Leyton and a representative from HMV, John's recording company.

The week-end will include luxury travel and hotel accommodation, a tour of Luxembourg's top entertainment spots, and a visit to the Radio Luxembourg Studios to meet DJs Barry Alldis, Ted King and Ernie Williams.

John Leyton will act as host and the winner will be able to take a friend or relation with him. Closing date is first post Monday, October 24.

# Now meet John

JOHN LEYTON, the 22-year-old Frinton-born actor, who plays Ginger in Granada TV's "Biggles" series, has already made his mark with disc fans when he recorded "Tell Laura I Love Her" for Top Rank. Now that Top Rank has been taken over by EMI, John has a brand new contract with HMV, and his new disc, "The Girl On The Floor Above" is to be released tomorrow (Friday).

In spite of the fact that John's family had strong convictions with show business he was not encouraged to enter this field.

But he was restless for the stage, and on completing his national service he commenced training at the Actors Workshop. John's first professional job was as juvenile lead in repertory at York.

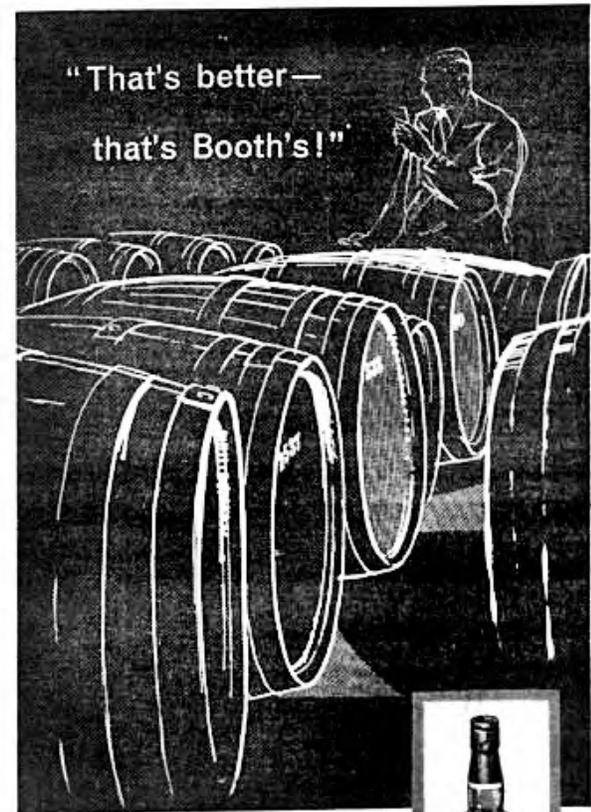
He made his cabaret debut as a singer at the Blue Angel, and immediately after this was signed by recording manager Joe Meek.

# Song contest for TV

THE British Song Contest, foremost song competition of the year, is to be televised for the first time by ITV next year. In a series of programmes carried on the complete network during the week of February 13, the compositions of British songwriters will be televised and judged by a panel of 16 members of the public in each of the nine TV areas outside London.

Maureen Evans is to guest in "The Raki Fulton Show," on BBC Television, October 29.

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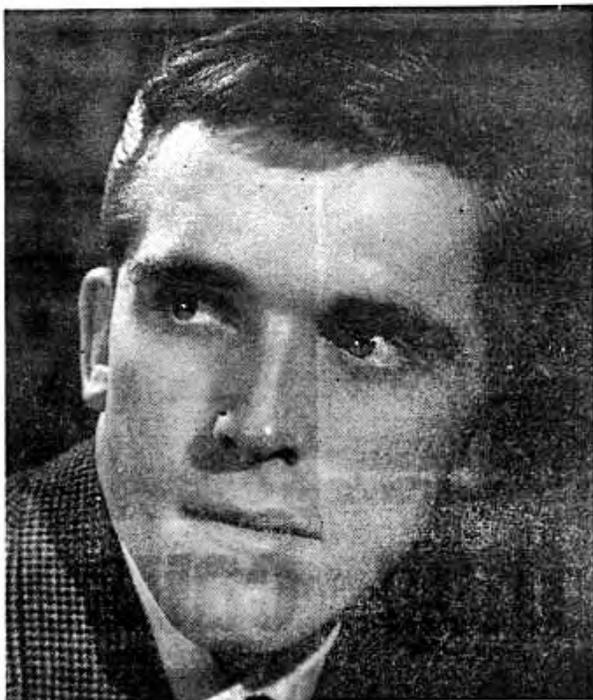
# Review Section

Pops, Jazz, LP, EP, Classics

## He can't miss with this one

It's Frankie Vaughan's best side yet

your weekly  
**DISC DATE**  
with DON NICHOLL



Hit Parade status abroad, but not here—yet.

## IS IT THIRD TIME LUCKY FOR JORDAN?

**T**HE arrangement is pure Bobby Darin, I admit," said Dick Jordan, talking about his latest Oriole disc "Alive Alive Oh," which was tipped for a spot in the Top Twenty by Don Nicholl in last week's Disc Date. "But my voice is completely different to Bobby's."

So why follow the Darin pattern on the arrangement and big band backing?

"We just couldn't see this number done successfully in any other way."

"Alive Alive Oh" is, of course, the Irish saga about sweet Molly Malone, who hawked cockles and mussels in Dublin's fair city long before Bobby Darin and Dick Jordan were on the scene. It's the latest in a series of modern revivals of ancient odes like "Clementine" and younger veterans such as "Mack The Knife" and "Hello Young Lovers."

### Same formula

The formula for them all is the same. Driving big band backing reminiscent of the swing era, apart from the occasional bongos in the rhythm section, and a hip, half-sung half-spoken, Darin-ish vocal delivery.

Molly Malone, naturally, has been modernised considerably for Dick's disc. "A girl and I re-wrote the lyrics," he said. "The idea had been in my mind for some time."

It's his third disc for Oriole and the first one that looks as if it might make it.

"I've re-written three other traditional songs in case this one

clicks. If it doesn't, we'll try something else."

Dick Jordan started his recording career on Oriole's Embassy offshoot and graduated to the parent label six months later. His discs haven't made a spectacular impact on the British market yet, but they have won hit parade honours in such diverse countries as Belgium and New Zealand.

Born in Thorae near Doncaster, Dick spent the first four years of his life in hospital.

"My feet were twisted so that my toes were where my ankles should be. The condition was completely cured eventually, and my first ambition was to be a professional rugger player."

### Leeds group

That didn't materialise, however, and Dick's singing activities in school pantomimes and concert parties led finally to the formation of the Demijans vocal group in Leeds.

"In those days before The Mudlarks, a group of two boys and a girl was quite unusual, and we did very well," recalled Dick. "It was a lot of fun and I gained very good experience."

"The group folded when the other boy left to help his mother run the family business. I married the girl, and started singing solo."

Dick resumes his resident spot in the BBC's radio show "Easy Beat" next month, and is also resident in the "Sing It Again" programme. A TV series is in the offing for the New Year, too. N.I.L.

### FRANKIE VAUGHAN

Milord; Do You Still Love Me (Philips PB1066)

**B**UNNY LEWIS has written English lyrics to the tremendous French hit song "Milord" and I hope he is getting himself a bigger wallet to cope with the rush of royalties.

The melody you ought to know by now. Bunny's words are a neat fit and how Frankie Vaughan punches them over in this bold, swinging treatment! One of the best sides Frankie has ever made.

The other side has a sound which is just as commercial. A middle biter in the Lloyd Price tracks. "Do You Still Love Me" is well sung by Frankie. Again there's the right noise from Wally Stott's men and chorus. Cannot see this one missing.

Incidentally, all the royalties are being given to the National Association of Boys' Clubs.

### BRENDA LEE

I Want To Be Wanted; Just A Little (Brunswick Q5839)

**S**HOULD be third time lucky for Brenda Lee with a great follow-up to her previous two successes. "I Want To Be Wanted," will get the feminine customers all right. The sentimental, romantic lyric is sung to a slow beat tempo and Brenda gives it all the power we have come to expect from her prematurely adult voice.

The rocker to the turnover is brisker and carries more of a snap in the melody. Brenda whips it across cleverly. Chorus and strings are both used to effect.

### CRAIG DOUGLAS

Where's The Girl; My Hour Of Love (Top Rank JAR515)

**A** CHARMING song from the States by Messrs. Pockriss and Vance is "Where's The Girl" which Craig Douglas handles smoothly on the top deck of this release.

It may be a little slower than some of his previous successes in rising, but I'm pretty certain that this side will climb into the Twenty for Craig. A rather graceful filler with a simple romantic lyric. The backing (not credited on label) is as pleasing as the Douglas performance.

By Bunny Lewis and Norrie Paramor. "My Hour Of Love" moves more swiftly with a quick-sawing string accompaniment. Again Douglas sounds good with this bouncy completion to the coupling.

### BUDDY HOLLY

Learning The Game; That Makes It Tough (Coral Q72411)\*\*\*

**B**OTH of these tracks by the late Buddy Holly have been picked

out from the long-player "The Buddy Holly Story" (Vol. II).

**Learning The Game** is a wistful, up-tempo ballad sung by Buddy to an orchestra and chorus directed by Jack Hansen. Sweet and tuneful—but I preferred Buddy when he was in more intimate context than this.

**That Makes It Tough** has a country style to it. Buddy handled it effortlessly. Again with chorus behind him.

\* A bold, swinging treatment from **FRANKIE VAUGHAN**.



**PAUL CHAPLAIN** Shortnin' Bread; Nicotine (London HL9205)\*\*\*

**P**PAUL CHAPLAIN and his Emeralds with one of the thumping best treatments of the old favourite, **Shortnin' Bread**, Paul husks out the hip idea of the lyrics while the instrumental team pound. Contagious stuff that could sell.

**Nicotine** is a squawking rocker played by the musicians with Paul again shouting enthusiastically about his decision to give up smoking one day.

### THE EASY RIDERS

Saturday's Child; Young In Love (London HL9204)\*\*\*

**B**BUILT up on the old rhyme about the children born on different days of the week, **Saturday's Child** makes a pleasant, bouncy ballad for the male group, The Easy Riders. Supple guitar accompaniment.

But it is **Young In Love** which stands the better chance of selling. A jogging ballad well sung by the men—and with a happy rune.

### STEVE BENBOW

The Amateur Whitewasher; Seven Gipsies (Parlophone R4698)\*\*\*

**C**OCKNEY song in the old music hall vein, Benbow sings it with a nice appreciation of the fun in the material. Should be useful with pantomime coming along any week now. Ken Jones gives his singer the right sort of la-de-da backing. Winds up with Harry Champion speed.

**Seven Gipsies** is a traditional item arranged by Benbow for this recording. Folksy treatment in complete contrast to the raucous slapstick of the top side.

### BING CROSBY

Home Sweet Home; Happy Birthday; Auld Lang Syne (Brunswick Q5840)\*\*\*

**B**ING CROSBY with a coupling that ought to be a stand-by for future request programmes. Adroit coupling of the nostalgic and the sentimental. Not for hurry-hurry sales, of course.

**Home Sweet Home** is taken slowly and warmly to strings and chorus.

**Happy Birthday** and the New Year favourite **Auld Lang Syne** both occupy the reverse. Again Bing plays them straight.

### TOMMY EDWARDS

Blue Heartaches; It's Not The End Of Everything (MGM 1097)\*\*\*

**B**LUE HEARTACHES is quite a charmer of a ballad and I like the way Tommy Edwards sings it. It flows so attractively, and there's such a relaxed accompaniment from the Leroy Holmes orchestra and chorus. This one could sleep to some success.

**It's Not The End Of Everything** is a slower ballad with a chin-up end-of-the-affair philosophy. Tommy sings ably.

### -LARRY LAWRENCE

Jug-A-Roo; Squad Car Theme (Ember EMB 5 106)\*\*\*\*

**O**NE of the leading arrangers in Hollywood, Larry Lawrence now fronts a musical team called The Beatniks for this coupling which Ember has secured for British release.

**Jug-A-Roo** is a taut instrumental with sax making a very good noise indeed. The half moves well and should ease itself into your mind after a couple of spins.

The **Squad Car Theme** has a joping rhythm and sounds as if it has stepped straight out of a TV sound-track. Noise should suit the juke.

## 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).

## MAKADOPOULOS

Never On Sunday; Yasou (Palette PG 9005)\*\*\*

MR. M. and his Greek Screamers on another release for the Palette label. And this time giving their Grecian turn to the film theme **Never On Sunday**.

The disc comes in a good pack—the envelope carrying stills from the film. Might aid sales some in this competition. Performance is liquid and full of the right atmosphere.

**Yasou**, I'm told, is a Greek farewell song. Moves like a rather stately folk dance.

## CHICK

Cool Water; Early In The Morning (Pye N15292)\*\*\*

CRISP studio noise for Chick who sings in company with the Ted Cameron Group and the DJs on this release. Revival of **Cool Water** is taken edgily to guitar and thumping drums. A little too breathy for my liking.

**Early In The Morning** is a steady beater with a similar noise to that achieved upstairs.

## DICKIE VALENTINE

Once, Only Once; Fool That I Am (Pye N15294)\*\*\*

A STEADY, sincere romantic ballad for Dickie Valentine as he sings **Once, Only Once**. Plenty of charm in the lyric, though it doesn't strike me as a quick sales bet. Warm performance from Dickie, who is accompanied by a Peter Knight orchestra.

**Fool That I Am**, swings easily right from the start and should be useful inside the framework of a television show or long-player.

# 'Army Game' Lune debuts on disc

TED LUNE  
 Mr. Custer: Time Machine  
 (Philips PB1058)\*\*\*

TED LUNE has come on apace since his success with "The Army Game" and now he gets a disc release by Philips. And the label has given him Larry Verne's big comedy number to cover.

"Mr. Custer" ought to please Lune's big fan following. He chants plaintively, then breaks into narrative for a gag or two. Ivor Raymonde directs the orchestra and chorus.

"Time Machine" is an easy rocker which has Lune talking to chorus backing. Orchestra underlines the humour a little heavily at times.

## REG OWEN

Obsession; Sunday Morn (Palette PG 9004)\*\*\*

I KEEP hoping for another "Manhattan Spiritual" from Reg Owen and his Music. And he's nearly there with the very slick arrangement of **Obsession**.

The big band glides into this theme expertly with some hand-clapping gimmicks and tympani work. Very polished and packing plenty of power. I doubt, however, if the melody's so commercial.

**Sunday Morn** has a gimmicky opening, too—and is very reminiscent of the "Spiritual." Same sort of sound and repetition in theme. Completes a coupling that is worth your money.

## CLAUDIO VILLA

Ue' Ue' Che Femmena; 'O Professore E Carolina (Cetra SP4016)\*\*

PRONOUNCE the top deck Way-Way Femmena and you'll be with this Italian ballad which Claudio Villa sings exuberantly. Tempo switches madly—and we get the Italians' liking for slow verse and swift chorus again.

Simple Latin toe-tapper for the turnover. Villa is in good form but I cannot see him latching on to heavy sales here with this material.

## THE STARGAZERS

Three Beautiful Words; Manhattan Spiritual (Palette PG 9003)\*\*\*\*

FIRST disc from The Stargazers since they quit the Decca fold. And they should do well with the lifting romance of **Three Beautiful Words**. A simple melody with a warm-hearted performance by the group. Latin-like ripple for the accompaniment.

For the reverse the vocal team gives us a lyricised version of the Reg Owen hit tune **Manhattan Spiritual**, Good lyric, too.

The Stargazers snap it out adroitly to an accompaniment which follows the noise of the original smash.

## AL KASHA

Teardrops Are Falling; No Matter Where You Are (Coral Q 12410)\*\*\*\*

TEARDROPS ARE FALLING is a hold bear song which Al Kasha rips out with youthful exuberance. Plenty of size to this one as Dick Jacobs directs the big band and chorus behind the singer. Kasha doesn't strike me as having much more to offer than any other rock vocalist around just now, but the production certainly tries to fool us into thinking he has.



Big American comedy number for TED LUNE.

A rock-a-ballad for the second half. **No Matter Where You Are**. A sweet, romantic thing which Kasha sings straight to a lush accompaniment by the Jacobs crew.

is quite pleasant—but just lacking the spark. Chorus used with orchestra in the manner of other versions.

On the reverse Jacky has a male voice oh-ing with the gentle rhythms of the band. Accordion plays the larger part in the sound achieved here.

## JACKY NOGUEZ

Never On Sunday; Chanson Du Jangadeiro (Pye International N 25063)\*\*\*

FROM France comes the coverage of **Never On Sunday** by the Jacky Noguez orchestra. And it takes its place among the rest of the field quite pleasantly.

But I doubt if it will be the one to register most forcibly. As I say, this

PHIL TATE  
 Never On Sunday; Autumn Tango (Orion CB 1567)\*\*\*

DANCING schools should appreciate the Phil Tate treatment of the film tune **Never On Sunday**. His orchestra takes it to strict fox-trot

(Continued on page 12, col. 2)

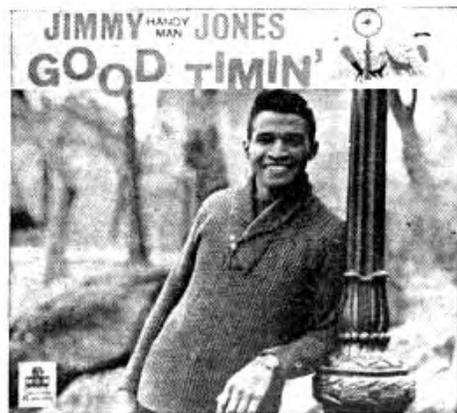
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# FUNNY MEN TAKE OVER

**Sellers, Drake and Holloway will leave you laughing**



**PETER SELLERS**  
The Best of Sellers—No. 3  
Suddenly It's Folk Song; I'm So Ashamed; All The Things You Are. (Parlophone GEP 8809)\*\*\*\*  
I'll be very surprised if there is any Peter Sellers fan left in the country who doesn't own a copy of the album from which this excerpt comes, but there must be a potential audience, otherwise Parlophone wouldn't be going to all the trouble of making up this EP series.  
The hilarious Mr. Sellers is in top form on this selection and it should raise many a hearty guffaw for quite a few years to come.  
Although I much preferred his second LP collection I still thoroughly enjoyed this disc.

**CHARLIE DRAKE**  
Naughty  
Naughty; Starlike Starlike Little Twink; Old Mr. Shadow; Google Eye Ghee. (Parlophone GEP 8812)\*\*\*\*

I Drake at work than to listen to him on record, but doubtless this is an opinion not shared by quite a proportion of the population if one can judge by the excellent sales of his recordings.

This is a record which I could enjoy two or three times but would probably find wearing after a while. To have lasting enjoyment a humorous record has to have more subtlety, I would think.

Yet it is a funny record and I was more than impressed with the comedian's singing capabilities.

**STANLEY HOLLOWAY**  
Adventures With Albert  
The Lion And Albert; Albert Comes Back; Albert And The "Eadsman"; Jubilee Sovereign. (Columbia SEG 8034)\*\*\*\*

DEAR old Stanley Holloway tells these tales in the voice we came to love, and although these recordings date from the pre-war period 1934-37; they still seem as funny as ever.

Poor little Albert certainly had to suffer some hardships in order to provide Mr. Holloway with his material, but it is all worthwhile as these

discs will be enjoyed over and over again for many, many years yet.

**THE NEW QUARTETTO ITALIANO**  
Viel, Vien; In All The World; Romantica; I Sing Amore. (Columbia SEG 8033)\*\*\*\*

HERE'S a really lively disc of Italian numbers which should prove attractive to quite a few among my readers.  
Judd Solo, who is British, incidentally, as is the rest of the quartet, has a fine strong voice and it is much more musical than many of the Italian performers who have attained success in this country.  
There has been a tremendous interest in Continental music since more and more people have been able to go abroad for their holidays.



**RUSS CONWAY**  
The Rocking Horse Cowboy  
Roll Along Covered Wagon; Empty Saddle; The Rocking Horse Cowboy; Ole Faithful; The Wheel Of The Wagon Is Broken; The Last Round-up. (Columbia SEG 8028)\*\*\*\*

SIX old western favourites are given the rollicking Russ Conway piano treatment and he turns up with another record marked with the stamp of success.  
It was this style which won him his audience in the first place and despite his many successful ventures with differing approaches, it is

this style which will keep him in the biggest demand.

There is a homely quality about this lulling piano which will always find a welcome place on the British market.

**MAURICE CHEVALIER**  
Sings Broadway  
Give My Regards To Broadway; I've Grown Accustomed To Her Face; Get Me To The Church On Time; A New-Jangled Tango. (MGM-EP-733)\*\*\*\*

THE old master himself, Maurice Chevalier, back with an excerpt from his recent LP of the same title. He chooses two songs from

**PETER SELLERS is in top form on this extract from an LP.**

"My Fair Lady" by the same team who wrote the film "Gigi" for him) and brings the romantic French touch to both songs.

What a debonair man he is despite his slowly advancing years. I don't know if many of you saw his television performance the other week but if you did, you must have noticed just how spry and young he could be.

**THE GAYLORDS**  
Italian Memories  
Arrivederci Roma; Dama; For The First Time; Non Dimenticai. (Mercury ZEP 10086)\*\*\*\*

TAKE a couple of Italian-Americans for should it be the other way round? and give them some songs of their homeland to sing and the odds are you'll come up with a recording that's full of nostalgic love of a far-off heritage.

That just about sums up this four-tracker by these two lads who hail from the Italian section of Detroit, Michigan, right in the heart of America.

They sing the songs just a little bit too squarely to achieve any great success in the charts, but it is nevertheless entertaining singing.

**THE KEYMEN**  
Music For Anytime—No. 2  
Dizzy Fingers; That's A Plenty; Temptation Rag; Whispering; Margie. (Parlophone GEP 8802)\*\*\*\*

ROMPING gaiety over the keyboard, The Keymen, led by Cecil Norman, return with five more musical offerings in their twinkling style.

The record will have much more appeal to the older reader of this page and perhaps even the strict tempo dance fans will enjoy adding it to their collections.

But it is certainly easy music to listen to without having to sit quietly absorbing all the sounds. There's nothing desperately intricate about it at all. Just simple, straightforward, entertaining music.

## Disc Date

(Continued from page 11)

tempo. But don't let that lead you to the conclusion it must be a dull side. It's not, Phil gets up a clean sound to produce a version that is good to listen to as well as to dance to.

The tango on the flip is again going to please the ballroom folk. But again it makes nice background spinning for home occasions.

**DANNY WELTON**  
Boogie Woogie; To Each His Own (Coral Q 72409)\*\*\*\*

MOUTH organ enthusiasts queue up here. Danny Welton is an harmonica specialist and he blows a good noise with his Boogie Woogie instrumental on the top deck of this release.

Welton keeps to the rhythm of the title and is backed nicely by a big band under the direction of Henry Jerome. A lively half.

The slow, lush melody To Each His Own is played warmly by Welton

while Jerome gives him a velvet backdrop of strings.

**TERRY LIGHTFOOT**  
The Preacher; The Onions (Columbia DB4519)\*\*\*\*

IN the Lamdowne Jazz Series, a disc made by the Lightfoot New Orleans Jazzmen. The Preacher follows a steady traditional groove with a few shouts from the boys. If you know "Show Me The Way To Go Home" you know what to expect of The Preacher.

Sidney Bechet's composition The Onions is given a brisk, light-hearted play on the other side. Hesitation gimmick is inclined to be overplayed, but the noise is likeable.

**G. SEMPRINI, Jr.**  
Il Nostro Concerto; Un Pianforte/Passion Flower/You And Me In Via Veneto (Oriole CB1569)\*\*\*\*

IL NOSTRO CONCERTO (Our Concerto) is played with a lush keyboard technique by G. Semprini Jr., for this release. The melody is slow and not unattractive, but I cannot see it climbing very fast into our charts. No orchestra.

Three items to make up the flipside. Rhythmic accompaniment for the pianist here as he steps into a more commercial stride.

**THE FENDERMEN**  
Don't You Just Know It; Beach Party (Top Rank JAR513)\*\*\*\*

ROCKER which gets away to a raucous laughing start. Don't You Just Know It is sung in uninhibited style by the forceful voices of The Fendermen. If you want plenty of noise around the house, try this.

Beach Party is a brass instrumental with a hard guitar noise. No vocal here but a Latin beat to attract the juke crowds.

**HANS-GEORG ARLT**  
Chaconne; La Belle Angèle (Qualiton PSP7109)\*\*\*\*

THIS is another in Qualiton's "Off-Beat" series.

Not that there's much which is off-beat about this performance by Hans-Georg Arlt and his concert orchestra.

The orchestra gives a competent, but uninspired, reading to the melodies on this coupling. It's for you if you want to spend the evening inside the Palm Court

**FATTY GEORGE**  
Mambo Jambo; Black Eyes Cha Cha (Qualiton PSP7104)\*\*\*\*

THIS is the best of the new "Off Beat" couplings released by Qualiton. In fact, it would have stood an excellent sales chance some time back on Mambo Jambo. The Fatty George Orchestra rips this familiar number out with a Perez Prado-like precision. Large sound and brassy excitement.

The Black Eyes Cha Cha led by trumpet to a rhythm which ought to satisfy dancers bulks with neat unison work on the other side.

**RAY CONNIF**  
The Way You Look Tonight; You Do Something To Me (Philips PB1065)\*\*\*\*

IT'S three years since Ray Conniff recorded these album tracks that Philips now join for single release. And time has not dimmed the excellent blend of chorus and orchestra he achieved. Conniff rocked other arrangers and was widely copied (still is) by them on both sides of the Atlantic.

The standards on this disc are good examples of the technique which has voices singing along in instrumental style. A great noise.

**JOHNNY GENTLE**  
After My Laughter Came Tears; Sonja (Philips PB1069)\*\*\*\*

JOHNNY GENTLE sings After My Laughter Came Tears with a soft country beat while a male group ah-ah behind him. Melody is easy enough and nice enough without being one of those that holds your ears against all else. Backing directed by Ivor Raymonde.

Sonja, written by American vocalist Floyd Robinson, is a drifting ballad which comes very near to being a soft-shoe item. Johnny sings it pleasantly.

**CHARLIE DRAKE**  
Mr. Custer; Glow Worm (Parlophone R4701)\*\*\*\*

LIKE Ted Luce, Charlie Drake has chosen Mr. Custer as a comedian's natural disc material. I don't think either of them handle the novelty with quite the bite of Larry Verne's original, but Drake's fans will gather plenty of chuckles.

It will probably be Drake's biggest seller for quite a while—his ad-libs are right in character for him. On the reverse, Charlie revives the



Nice 'n' easy melody for JOHNNY GENTLE.

oldie, Glow Worm. Ron Goodwin's backing swinging neatly through band and male chorus is better than the star's vocal.

**PATTI PAGE**  
I Need You I Wish I'd Never Been Born (Mercury AM1112)\*\*\*\*

SLOW beat ballad. I Need You, is sung in her typically straightforward fashion by Patti Page. A sincere romancer that may come in useful for request programmes.

Mort Garson arranged and conducted that deck... for the turn-over it is Jimmy Haskell who's in charge of the baton.

A brighter, lilted song which could get plenty of plays, I Wish I'd Never Been Born may even see Patti into the juke boxes.

**BERT WEEDON**  
Sorry Robbie; Easy Beat (Top Rank JAR517)\*\*\*\*

BERT WEEDON calls it Sorry Robbie as a form of personal apology to Robbie Burns for turning the famous poet's song "Ye Banks and Braes" into a rocking instrumental!

And I must say the old folksy melody takes comfortably to the modern idiom. Bert's guitar work on this one should see it selling sweetly—yes, even North of the Border!

His performance of Easy Beat on the other deck rounds off a natural juke box coupling. No doubt about it, Bert's certainly with it these days. He's got the instrumental noise which sells.

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**JOSEPHINE BAKER** is still going strong. Here she is as she appeared earlier this month in Milan.

that is the gimmick which has caught the public ear, and if that's what you want then that's what you've got on this album.

And it's a piece of "good timing" by EMI, as this album arrived for review on the eve of Jimmy's first visit to our country as a performer.

This will prove to be a strong seller. It is a polished performance by a talented youngster.

**FRANK SINATRA**  
Swing Easy and Songs For Young Lovers

*The Girl Next Door; They Can't Take That Away From Me; Violins For Your Furs; Little Girl Blue; Like Someone In Love; A Foggy Day; I Get A Kick Out Of You; My Funny Valentine; Jitters Creepers; Wrap Your Troubles In Dreams; Taking A Chance On Love; I'm Gonna Sit Right Down And Write Myself A Letter; Get Happy; All Of Me; Sunday; Just One Of Those Things.* (Capitol W.587)\*\*\*\*\*

**A**ROUND about 1954 when the first LP issues were becoming available, the *Songs For Young*

# HEAR IT — even if you don't know her

**The Fabulous JOSEPHINE BAKER**  
*La Seine; Avec; Mol "To"; Le Marchand De Bonheur; Donne-moi La Main; Mon Petit Bonhomme; J'Attendrai; La Ballade Des Rues De Paris; Clopin Clopatin; Je Vous Dirai; Sag Beim Abschied Lesie "Servas"; Don't Touch My Tomatoes.* (RCA RD-27177)\*\*\*\*\*

**I** WONDER what the name Josephine Baker will mean to the average record buyer of today. This American lass, who has been resident in France for many, many years now, first took Europe by storm 35 years ago when she opened in Paris with the first American Negro show to appear in that great city.

Now Miss Baker is a living legend in France and Europe in general and her albums are in big demand.

It's been quite a time since a new record by her appeared in this country but the older reader will welcome it eagerly for she has lost none of her old magic.

I recommend also that those who are not too deeply involved in out and out beat music should lend an ear—they will most certainly enjoy what they hear.

**HARRY DAVIDSON**  
Those Were The Days  
*Destiny Waltz; Savoy Tonight; The Jazz Trunkies; One Step; Moonlight Sauter; The Larchford Schottische; Military Two Step; Mississippi Dip; Polka Mazurka; Progressive Barn Dance; Gay Gordons; Viennese Waltz.* (Columbia 335X 1250)\*\*\*\*\*

**A**N infrequent, unusual but nevertheless welcome visitor to our page is old time maestro Harry Davidson. Many youngsters, I know, enjoy old-time dancing just as much as their elders and this is the man and the orchestra to satisfy their needs.

The tune collection features most of the popular dances heard at local hops so no matter what your "olde tyme"

taste you should certainly find at least one of your favourites here.

If you are planning a big family Christmas get-together then I would recommend you to add this album to your shopping list.

Old-fashioned, but lively and far from dull.

**TEX BENEKE ORCHESTRA**  
Moonlight Serenade  
*Sunrise Serenade; Five Minutes More; Stormy Weather; Anniversary Song; Swing Low, Sweet Chariot; They Can't Take That Away From Me; Look For The Silver Lining; Poinciana; My Young And Foolish Heart; Moonlight Serenade.* (RCA Camden CDN 144)\*\*\*

**F**ORMER Glenn Miller sideman Tex Beneke plays tribute to his ex-boss with these recordings from the late 40s. The line-up is based on the Army Air Force Band which, of course, featured a string section in addition to the normal dance line-up. It is a very fine tribute indeed and most of the other similar records have also been of good standard. However, for me they can't quite catch the magic sound of the real thing no matter how hard they try.

But as this band more or less followed on immediately after the original group broke up, it must be included in part of the Miller legend. I think that perhaps even the most ardent Miller enthusiasts will buy a copy.

**JIMMY "HANDY MAN" JONES**  
Good Timin'  
*Good Timin'; A Wondrous Place; Never Had It So Good; For You; Where In The World; Then I'll Know; Handy Man; Too Long Will Be Too Late; My Precious Angel; Ready For Love; The Search Is Over; I Just Go For You.* (MGM-C 832)\*\*\*\*\*

**I** LOVE the voice of Jimmy Jones in its normal register but I'm afraid my hackles are inclined to rise when he suddenly goes falsetto. However,



**Two old albums combined on a new SINATRA LP.**

**L**overs half of this reissue album came on the scene, reasonably unheralded. The result was a tremendous revival of interest in a singer called Frank Sinatra.

Within a few weeks this album was a "must" for any collection of good standing. A couple of months slipped by and everyone was eagerly awaiting a further Sinatra album and along came *Swing Easy*, which forms the coupling for this new twelve-incher.

The rest of the story is now musical history—"In The Wee Small Hours Of The Morning," *Songs For Swingin' Lovers*," *"Close To You"* and so on down the line of best-selling albums.

## Cool showing on 'Cool' amazed Kent Walton



**And Steve is only sixteen**

son, and a ten year plan was agreed.

"When I left school at fifteen, I travelled up daily for my lessons and if it hadn't have been for one of Mr. Winrose's friends who spoke to EMI about me, after having heard me in the studio, I would still have been slugging away at my apprenticeship. As it is, I was launched much earlier than expected." So Steve got a recording test and a contract. His first sides, recorded in the summer were "Step By Step," backed with "Because They're Young."

### Not nervous

"When the chance came for an appearance on 'Cool For Cats,' I wasn't nervous, simply because I had trained myself not to be," said Steve. "However, what I didn't expect was the wave of interest that followed. In fact, now, when things are beginning to happen, it's going to be hard to adjust myself to a more hectic way of life."

Immediately after his TV spot, Steve's manager, Ken Pitt, was approached by Dennis Main Wilson, who has booked him for a special guest appearance on "The Friday Show," BBC Television, October 21.

In addition to this, several variety dates have been offered, along with a possible contract to one of our biggest agents, who has been partly responsible for the success of Mark Wynter and Michael Cox.

You're going to read, and hear, a lot of young Master Perry in the near future.

**June Harris**

**H**E looks like a cross between Bobby Darin and Adam Faith—but he sings like neither. He has fair, straight hair and intense blue eyes, and is amusing, witty and a practical joker. And Steve Perry is only 16.

Steve has an HMV contract, and recently made his show business debut with an appearance on "Cool For Cats," singing his debut disc, "Step By Step." And a cool, composed performance he gave, too.

Even "Cool" compere Kent Walton was taken by surprise, and was quite convinced that young Steve was a seasoned performer. "I've never wanted to do anything but sing," said Steve. "At first, when I started, I could just about sing a rock number, but my coach, Freddie Winrose, has worked wonders with me."

### Encouraged

Encouraged by his parents, Steve started singing at the age of nine—at school. The first number he ever sang was Norman Wisdom's "Don't Laugh At Me."

"Mum used to organise local charity concerts in and around Guildford," recalled Steve, "so naturally, it wasn't long before I was roped into them."

"In addition to singing, I was also a ventriloquist, and I learned to play the banjo when I was about ten. So in those days, I was known as 'an all round entertainer.'"

At one of his local concerts Steve was heard by Freddie Winrose, but it was Mrs. Perry who asked the singing teacher to coach her

No record collection is complete without this album or the two ten-inch equivalents.

And you know something, it may be sheer sentimentality on my part, but I still favour these two selections as being right up there among the very best Sinatra recordings, if not the best.

**BARNEY RICHARDS AND HIS REBELS**

**Dixie In Hi Society**

*Oh Lady Be Good; I Found A Million Dollar Baby; Mountain Greenery; You Took Advantage Of Me; Mourning Blues; Bill Bailey Won't You Please*

*Come Home; Wonderful; The Blue Room; Thru Swirl; Someone To Watch Over Me; Just In Time; Cast A Spell On Me.*

(Mercury MMC 14049)\*\*\*\*\*  
**I** LOVE the sound of a good Dixie-land band and this happens to be just that. It has that toe-tapping beat that we all love and it also has the rough style as opposed to the smoother (often too orderly) sound of the normal dance band.

This is happy music played by a bunch of guys out to have themselves a good time.

I enjoyed it and I know that many rock fans will also go for it.

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LIONEL HAMPTON—Unpretentious music with all the old favourites.

# Hampton makes a fine noise

## LIONEL HAMPTON AND HIS ORCHESTRA

**Hamp's Big Band**  
Flying Home; Hey, Baba Re Bob; Hamp's Boogie Woogie; Kinney Slew; Hamp's Mambo; Airmail Special; Big Brass; Red Top; Night Train; Elaine And Duffy; Cutler's Corner; Le Chat Noir.

(Audio Fidelity AFLP1915)\*\*\*\*\*  
I LIKED this. Both for the quality of the recording (though that is not quite as good as previous Audio Fidelity issues) and the sound of the Hampton Band.

This is unpretentious music, but I can't tell you much about when, why or where it was made. The sleeves don't give a recording date, though it would have been a help, and I think a lot more use than the technical detail.

But perhaps it doesn't very much matter. The Hampton big band presentation has hardly changed over the last 20 years and all the old favourites are here: Flying Home, Hey Baba Re Bob, Night Train, Airmail Special, etc., etc.

It is a Big Band, too. A couple of drummers, six trumpets, Hamp himself playing the vibes and singing, five saxes, three trombones. And they make a fine noise. Healthy.

There's not much more anyone can say about the record. You either like

this sort of thing or you don't. I thoroughly enjoyed the Hampton Band's show in England and I thoroughly enjoyed this.

**THE EDDIE LOCKJAW DAVIS COOK BOOK**  
With Shirley Scott, Organ, and Jerome Richardson, Flute  
Have Horn, Will Blow; The Chef; But Beautiful; In The Kitchen; Three Deuces.  
(Esquire 32-104)\*\*\*\*\*

FRANKLY, the only two musicians on this that have the slightest appeal to me are the leader, Eddie "Lockjaw" Davis, and his bassist, George Duvivier. The others consist of Jerome Richardson who blows a flute, an instrument not particularly suited to hot music, Arthur Edgill, who drums quite out of context with the rhythm and blues feeling of Eddie Davis, and Shirley Scott, who plays that ponderous thing called an organ.

Now I know that organs have been used in jazz on rare occasions, and I know, too, that both Fats Waller and Count Basie have made successful organ recordings. Fats has always had

the good sense to make sure his organ work had little to do with jazz in its strictest sense. On the occasions that Basie used it... with one exception... it wasn't a patch on the Basie band with piano.

In spite of Shirley Scott's renown on the instrument I can't feel any jazz in her playing.

The basic trouble about this disc is that the musicians are so mixed. Eddie Davis is basically a swinger. And swing he does on this disc. He is a joy to hear most of the time. But the men around him come from a different school.

Drummer Edgill played at Minton's with Horace Silver, Kenny Dorham, Gigi Gryce. Good as he might be, what does he know about rhythm and blues, about swinging, about the hard driving jazz Davis played when he was with the Count?

## CHRIS BARBER AND HIS JAZZ BAND

**Elite Syncopations**  
Swipesy Cakewalk; Bohemia Rag; Elite Syncopation; Cole Smoak; St. George's Rag; The Peach; The Favorite; Reindeer Rag; The Entertainer; Georgia Cake-walk.

(Columbia Records 33SX1245)\*\*\*\*\*  
GOOD for Chris Barber was my immediate reaction when he told me he'd brought back a whole lot of ragtime tunes from New Orleans and that he intended playing them and recording them. Exactly as they were written.

The idea was great, but the result, I'm afraid, is stodgy. Terribly so. That is not to say that they are without interest. As examples of some of the finest ragtime tunes they are almost indispensable.

As examples of the work of the Chris Barber band they are a complete let-down.

The main criticism of the Barber band in the past has been its inclination to simplicity and stodginess. Of late this has almost disappeared. Now, however, with the strong accent on ragtime tunes, it has come back in force.

All the tracks are simple in the extreme, even those where Chris takes up the trombone three or four times per tune to effect multi-dubbing. Some will say this simplicity adds to the value of the LP. Possibly, but there is something about the thing which is neither first-class ragtime nor first-class Barber.

I'm all in favour of this attempt, and only sorry to have to report that I don't think it has come off.

Owen Bryce

# JAZZ

Modern by Tony Hall  
Trad by Owen Bryce

# THE BEST IS VERY GOOD INDEED, BUT...

## DUKE ELLINGTON-JOHNNY HODGES Side By Side

Stompy Jones; Squeeze Me; Big Shoe; Going Up; Just A Memory; Let's Fall In Love; Runt; Bend One; You Need To Rock.

(12in. HMV CLP 1374)\*\*\*\*\*  
PERSONNEL: (tracks 1, 2, 4) Johnny Hodges (alto); Duke Ellington (piano); Harry Edison (trumpet); Les Spann (guitar, flute); Al Hall (bass); Jo Jones (drums); (3, 5, 6, 7, 8, 9) Hodges; Ben Webster (tenor); Roy Eldridge (trumpet); Lawrence Brown (trombone); Billy Strayhorn (piano); Wendell Marshall (bass); Jones.

MUCH as I idolise Bird and Co., I still get pleasure from Hodges. I think that, in his own way, he is marvellous. But his work here, by his own standards, is uneven. The best tracks are by the smaller group and, presumably, were left-over from the dates which produced the brilliant "Back To Back" (CLP 1316). Stompy Jones is particularly good, with Duke almost stealing the individual honours. The rhythm section is stronger, too.

The other tracks are all extremely

\* BUDDY MONTGOMERY — Clean, pleasant playing.

relaxed, thoroughly professional performances, with Rock the most exhilarating. Duke's presence is sadly missed, however.  
Four stars for the best tracks, but it isn't the equal of CLP 1316.

## THE MASTERSOUNDS

The Mastersounds In Concert  
Stomping At The Savoy; Medley (In A Sentimental Mood); Our Very Own; These Foolish Things; Love For Sale; Star Eyes; Two Different Worlds; Somebody Loves Me.

(12in. Vogue LAE 12226)\*\*\*\*\*  
PERSONNEL: Buddy Montgomery (vibes); Richie Crabbtree (piano); Monk Montgomery (Fender electric bass); Benny Barth (drums).

THE MASTERSOUNDS no longer exist as a unit. And I for one am not at all sorry they disbanded. The group, with an identical instrumentation to that of the MJQ, served a purpose, I suppose. It enabled the World Pacific label to catch some of the sales of the "jazz-up show tunes" market.

The band itself had very little in the way of originality to offer.

Actually, this LP (their last) is probably their least pretentious as a unit. It contains clean, pleasant playing. But frankly, nothing really to write home about.

The best Montgomery's record to be released here is still "The Montgomery Brothers and Five Others." I hope it is in your collection.

## MILES DAVIS QUINTET/SEXTET

Walkin'; Blue 'n' Boogie; Solar; You Don't Know What Love Is; Love Me Or Leave Me.

(12in. Esquire 32-098)\*\*\*\*\*  
PERSONNEL: (tracks 1, 2) Miles Davis (trumpet); Lucky Thompson (tenor); Jay Jay Johnson (trombone); Horace Silver (piano); Percy Heath (bass); Kenny Clarke (drums); (3, 4, 5) Davis; Davey Schildkraut (alto); Silver; Heath; Clarke.

SOME more classic Miles performances, dating back to April 1954. All but Leave Me have been issued here on 10-in. LPs.

The Walkin'-Blue 'n' Boogie date contains tremendously invigorating performances by the three hornmen, backed by the remarkable Silver-Heath-Clarke rhythm section, which, to this day, takes a lot of beating. This was the session which reminded many people just how well Lucky Thompson played.

The other session has much more delicate Miles, with the ballad performance You Don't Know particularly moving and memorable. Again the rhythm section is magnificent with Klook's brushes on Solar still outstanding.

Tony Hall

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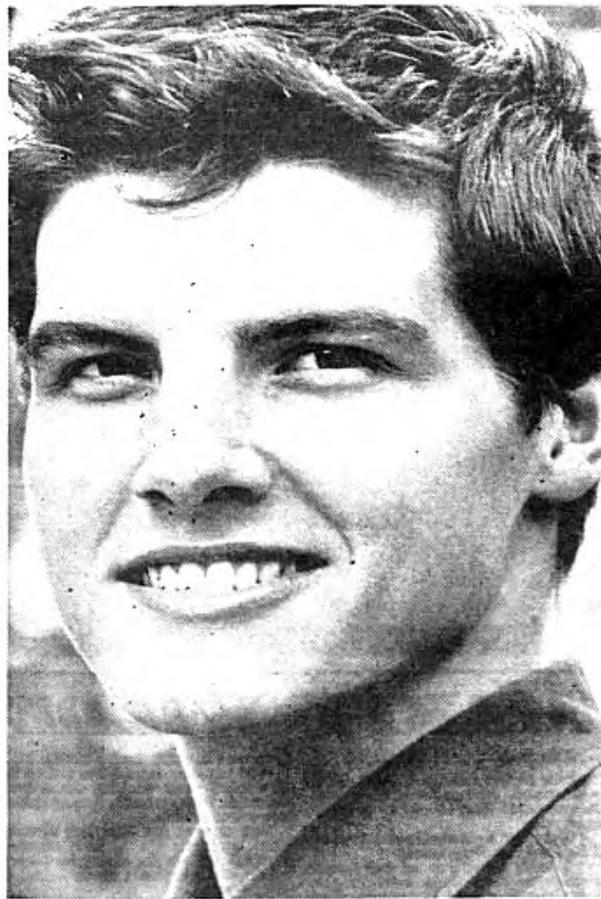


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\* Prizes, Gimmicks, etc., etc.

# WHO WHERE WHEN

Week beginning Sunday, October 16

Odeon:	<b>BIRMINGHAM</b> Jimmy Jones, Kenny Lynch, Mark Winter, Michael Cox, Dean Rogers, Janet Richmond, Brooks Bros., The Trebletones, Tony Marsh (Thurs.).
Hippodrome:	<b>BRISTOL</b> Emile Ford, Jimmy Jones, Bobby Deacon and The Cruisers (Wk.).
Regal:	<b>CAMBRIDGE</b> Adam Faith, John Barry Seven, Chris Carlson, Johnny Le Roy, Johnny Worth, The Honeyes (Wed.).
ABC:	<b>CLEETHORPES</b> Adam Faith package (Sat.). See Cambridge.
Gaumont:	<b>DERBY</b> Emile Ford and the Cheekmates (Sun.).
Gaumont:	<b>DONCASTER</b> Jimmy Jones package (Fri.). See Birmingham.
ABC:	<b>DOVER</b> Adam Faith package (Tues.). See Cambridge.
Savoy:	<b>EXETER</b> Adam Faith package (Sun.). See Cambridge.
Theatre Royal:	<b>HANLEY</b> Anthony Newley, Four Rumlbers, Don Lang and his Frankie Five (Wk.).
Savoy:	<b>LINCOLN</b> Adam Faith package (Fri.). See Cambridge.
Empire:	<b>LIVERPOOL</b> Jimmy Jones package (Sun.). See Birmingham.
Jazzshows:	<b>LONDON</b> Mr. Acker Bilk (Mon.), Humphrey Lyttelton (Wed.).
Marquee:	Jimmy Jones package (Tues.). See Birmingham.
Astoria:	<b>RICKY VALANCE</b> (Wed.).
Uinsbury Park:	Eartha Kitt (season)
Astoria:	Chil Richard, Russ Conway, Joan Regan, Edmund Hoekridge, Des O'Connor, Billy Dainty (season).
Uinsbury Park:	Ricky Valance (Tues.).
Talk of the Town:	Ricky Valance, Ted Heath, Garry Mills, Free-Rekkers, Danny Rivers (Fri.).
Palladium:	David Whitfield, Stephanie Voss, Andy Cole, Nancy Fitzhugh, Ronnie Stevens (season).
Gaumont State:	<b>LOUGHBOROUGH</b> Humphrey Lyttelton (Sat.).
Kilburn:	<b>NEWCASTLE</b> Jimmy Jones package (Sat.). See Birmingham.
Granada, Woolwich:	<b>NORTHAMPTON</b> Adam Faith package (Thurs.). See Cambridge.
Victoria Palace:	<b>PETERBOROUGH</b> Ricky Valance (Sat.).
Town Hall:	<b>PRESTON</b> Joe Brown, Billy Fury, Tommy Bruce, The Vernons Girls, Vince Eager, Dave Sampson, Dickie Fidge, Peter Wynne, Johnny Gentle, Nelson Keene, Davy Jones, Johnny Goode, George Faure, Duffy Power, Red Price, The Viscounts, Billy Raymond, Jimmy Nicol and the Lucky Fifteen (Sun.).
City Hall:	<b>PURLEY</b> Ricky Valance (Wed.).
ABC:	<b>READING</b> Ricky Valance (Mon.).
Corn Exchange:	<b>SHEFFIELD</b> Jimmy Jones package (Wed.). See Birmingham.
Gaumont:	<b>ST. NEILS AND</b> Acker Bilk (Thurs.).
Orchid Ballroom:	<b>YORK</b> Acker Bilk (Sat.).
Majestic Ballroom:	
City Hall:	
Seaburn Hall:	
Rialto:	



## says JESS CONRAD

**JESS CONRAD**, whom Jack Good once tipped as the face of 1960, admits he made a mistake with his last record. "It was wrong for me to try and do a Presley for my last record," said Jess. "It didn't sell at all. So for my next one I'm returning to the 'Cherry Pie' style."

Actor and singer Jess has just cut "Stick Around" and the oldie, "That's My Weakness Now" for Decca. "The record buyers didn't seem to like me in the more serious type of rock number," explained Jess, "so I've gone back to being happy."

Without having a hit record Jess has already developed a big following. He has a fan club of more than seven hundred registered members, "and," Jess told me, "it doesn't seem to matter what I do, they come and see me."

"They're wonderfully faithful. They watched me on TV when I'm in a

play, or on the football field playing soccer.

"When I make a record they say to me, 'Well buy your records Jess, although you're not a great singer,'" Jess admits himself that he isn't a great singer. But there's a feeling around the disc business that if Jess does come up with a hit record he'll be big, very big.

The strange thing, though, is that Jess is only making records to help him with his acting career. He's been an actor, and a very successful one, for some time.

"But," says Jess, "before I started singing I found that all the current rock singers were getting the parts in films that I should have had. Because they'd made a record the producers thought they were bigger box office than straight actors like myself."

### 'I WANT TO GET ON'

"Stick Around" is the last record that I make under my present contract with Decca. If it doesn't do well I don't know what I shall do. I hope it's a hit because I want to get on quickly. "Records are the only way I can do it. In America they find new acting stars when they're still young. Over here we 'discover' people like Jack Hawkins and I don't want to wait that long.

"To put it quite frankly I want to be a film star . . . and a top singer, too."

"That is really what made me decide to break into the teenage market. First of all I wrote to Jack Good when I heard he was looking for a comper for 'Wham!'

"At the time I never thought of singing myself but that was the way it worked out. And actually I ended up top of the 'Wham!' popularity poll.

"I went into singing quite deliberately to get myself known with the teenagers. I felt I had to do something. I wanted to get known quickly. It might be the wrong way of

# Elvis disc was wrong for me

## CLASSICS

### Capable

### Carmen

BIZET  
Carmen Suite  
RAVEL  
Bolero

Virtuoso Symphony of London, Conductor Alfred Wallenstein

(Audio Fidelity FCS50005)\*\*\*\*\*  
At the first playing I was not tremendously impressed, yet I felt it had something. Second impressions are sometimes better—they were in this case.

Although it is not a top-line performance, it is certainly better than most.

The Bolero fails by just a fraction—but then again it is a most difficult piece when played in its entirety as it is here—to keep up the interest and reach a suitable climax.

The Carmen Suite I enjoyed and can honestly say this was one of the most evenly balanced performances I have ever heard, but unfortunately some of the instrumentation is a trifle inaccurate.

**STARLIGHT CHORALE**  
Triumphal Chorus From "Aida" (Verdi); Waltz And Chorus From "Faust" (Gounod)  
Hollywood Bowl Symphony Orchestra, Conductor Roger Wagner, (Capitol FAP 1-8390)\*\*\*

ANOTHER EP from the Hollywood Bowl Symphony Orchestra; this time they are joined by a chorus, but unfortunately not a very good chorus—and I had the impression that they did not have a particularly good grasp of what they were singing.

The chorus lacked depth, presumably due to the inadequacy of the lower male voices. Their phrases were also clipped and hurried, but this could have been caused by the conductor pushing the pace along a little too fast.

On the credit side the orchestra give fair measure, especially in the Verdi, but even so I don't think this disc is destined for much success.

**LISZT**  
Song Without End (The Franz Liszt Story)  
Carmen Cavallaro And Orchestra  
Directed by Jack Pleis  
(Brunswick LAT 8336)\*\*\*

LAST week I reviewed the London LP of the Song Without End music—this week Brunswick jump on the bandwagon with their version, with that fiery pianist Carmen Cavallaro and orchestra giving an almost Latin American version of the music of the Magyar master.

I cannot say that I liked Mr. Cavallaro's playing of the abridged versions of the Hungarian Rhapsodies, 1, 2, 6, 12 and 13; the Spanish Rhapsody, Liebestraum, Les Preludes, La Campanella, Concerto No. 1—possibly because I don't like abridged versions. He plays stiffly and with little feeling, but as a showman he is superb. I should imagine he is "wow" when he plays to his devotees.

The Orchestra is mediocre and is really only a foil for the Cavallaro's show of virtuosity.

Of the two I definitely plump for the London disc.

Alan Elliott

going about things, but I just had to. "I'm primarily an actor, but singing has helped me in this tremendously. Because I've made a name as a singer I get better parts in films, in fact in 'Gonga,' my next film, I've even had a part specially written in so that I can sing. That wouldn't have happened without 'Wham!'."

What does Jess want to be? "An actor and a singer, I don't really see why I can't do both. I'm no Sinatra, but it is still possible to be both."

Jess reckons that if he does make it with records his whole career will change. "At the moment I don't know anything about the record business and I leave myself completely in Jack Good's hands, but if I clicked I'd have to get myself a manager to look after this side of the business."

### ONE-NIGHTERS SOON?

"Arthur Howes is already trying to fix a series of one-night stands for me and without a manager to advise me I'd be a bit lost."

Singing has brought Jess many parts in TV and films. "I've reached a point," he told me, "where my fans watch a thing simply because I happen to be in it. I'm making a film at the moment with Raymond Massey called 'The Queen's Guards' and will be appearing in four of a series of eight programmes called 'Odd Man' for ITV."

Jess has already topped a bill in a concert in Ireland. "It was the first and only one that I've done, but my reception was fabulous. I think they must have liked the fact that I was so obviously terribly nervous."

He was on the stage during this one-nighter for forty minutes and because he's been trained as an actor he's got the grounding, however nervous he might say he is, to make a success of personal appearances.

"At the moment, though," says Jess, "I can't appear on the stage. I just don't have time. It would only be worth it if I had a really big record and could put off some of my film and TV commitments."

David Marshall

At EMI's Welcome to Britain reception Jimmy Jones was presented with his second Silver Disc—for "Good Timin'" (DISC Pic)

# Jones-Silver Disc—and

a bouquet for his British variety debut



JIMMY JONES, who was presented with his second Silver Disc—for "Good Timin'"—when he arrived in England last week, is headlining one of the best package shows I have seen in a long time, writes June Harris.

He worked relentlessly to maintain a high and very pleasing standard throughout his half-hour act, which includes his two hits and "It's Now Or Never" which brought the house down.

Supporting Jimmy were Michael Cox, Kenny Lynch, already becoming well known through his recording of "Mountain Of Love," and Mark Wynter, who almost managed to steal the show from Jones.

## MARTY WILDE

(Continued from front page)

"where people tell me I don't need a hit record. And as far as my career is concerned they're right. I don't need one."

But from a personal point of view I do need one, very much.

"I don't think any of my recent discs have been flops, even though they haven't got in the charts. But I've lost a lot of confidence through

them and to get it back I need a hit."

And his next record has got to be one. He's been working on it ever since his Bournemouth season ended some weeks back.

One side of the disc has already been selected. It's a new number specially written for Marty by Lionel Bart. But they've still to select a second side.

How long will it be before it's issued? "I don't know," confessed Marty. "Perhaps it will be as long as two months' time. It's just got to be right."

Marty is currently making an LP with his Wildcats for issue, he hopes, sometime before Christmas. And he holds no fears about the sales of this.

They don't seem to depend on whether I have a hit or not. Only the other day I was terribly worried because I thought my last album wouldn't be selling because of the trouble with my singles.

"Eventually I was so convinced that it wasn't selling that I phoned up Philips and asked. But they assured me that it was going and were surprised that I should have been worried."

On the face of it there seems no doubt about the success of the album Marty is currently cutting. But there is more trouble and thought going into these tracks than ever before.

### No films

In Marty's future plans, films are out . . . at least, for the time being. "Sure I've had offers," said Marty, "but I don't think I'm any good at the moment and I don't want to make any."

"I've even been offered a straight acting part in a play and my reasons for turning it down were the same . . . I'm not good enough."

"After seeing myself in the film 'Jet Storm,' which was the first time I'd had a chance of seeing myself acting, I decided I didn't want to do any more. I just haven't got any confidence in myself."

Another thing out for Marty is dancing. "I've tried it but it just isn't me. I can't dance and can't do a routine with it in."

At the moment Marty is taking things easily. His wife Joyce is expecting their first baby very shortly and Marty wants to be at home.

"No, there's more than enough work for me, if I want it. But I've asked my manager to let me have a break so that I can be at home."

"Money I don't need. I've been very fortunate. I'm much better off than most young men of my age. And hit records or no, I've reached the point where money no longer matters. I make so much now it all goes in tax."

"But if I could be an entertainer . . . a really good one, I'd work for nothing."

Richard Adams

# Teddy Johnson

WRITES FOR YOU

## 'Camelot' makes a mint

IT was eight in the morning . . . the phone rang. It was U.S. music man Max Knight, from New York. Yes, he had got the story. Yes, he was sure "Camelot" was going to be a hit.

Said Max: "The 'My Fair Lady' trio—Alan Jay Lerner, Frederick Loewe and Julie Andrews—have another gilt-edged security in 'Camelot' which opened last week at the O'Keefe Theatre in Toronto.

"And I'm not going out too far on a limb in suggesting that 'Camelot' is going to be a smash show financially . . . already a few shekels short of one million pounds have been accumulated in advance bookings for the Broadway opening," said Max.

Pearl was interested in the estimated cost of putting on such a spectacular production.

"Half a million bucks, Pearl," said Max, "but it's been returned five times over already. Lerner and Loewe became millionaires because of 'My Fair Lady'—I expect their fortunes to be doubled."

What were the scenes like at the opening of this new musical? "Fantastic . . . why, they say that the ticket touts got as much as £180 for a brace of stall seats . . . oh, and the Broadway box office take was the result of just one

advertisement in the Sunday edition of the 'New York Times.' "It was put in on March 27 . . . before even a single line of the script had been written—or a lyric or melody line completed."

Max said, however, that not everyone is enthralled by the work of Lerner and Loewe. "Critics have, in some cases, damned the show with faint praise."

**HUMAN INTEREST STORY OF THE WEEK:** A crowd had gathered in New York—a film was being made. Susan Hayward was the star . . . and the film? "Back Street."

The woman stood gazing—until a copper told her she would have to move on.

Who was she? Fannie Hurst, authoress of "Back Street" . . . and how much will this third filming of her best seller earn her?

"Not a penny . . ." she says. "The film rights were sold long ago, and there are no repeat royalties."

**I AM looking forward to hearing that Duke Ellington has recorded his latest opus, 'Suite Thursday' . . . inspired by the John Steinbeck novel 'Sweet Thursday'.**

I am told that it serves as a wonderful vehicle for the fiddle playing of Ray Nance, and I love the sub titles of this suite—the four parts are labelled *Mix Fitts Blues; Schweigitt; Zweet Zursday* and *Lay-By*.

congratulations

# JIMMY JONES



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