

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Presley turns down Wembley concert

Trip was worth at least £89,000

ELVIS PRESLEY has turned down a mammoth offer to tour Britain in the near future. The world's greatest pop attraction has refused an appearance at Wembley Stadium which would have paid him £89,000 for a 40-minute show—or £2,250 a minute—because of prior commitments. The offer was made by promoter Brian Delorme—he runs the Earlswood Jazz Festival among other events—who told DISC: "In addition to the 250,000 dollars fee (£89,000) I offered to charter a Boeing 707 or a DC 8 to bring Presley over at an extra cost to myself of about £11,000."

Elvis, according to Mr. Delorme, would also have received "reasonable expenses" and a 75 per cent share of any tele-recording contract. He would even have been able to choose his own supporting artists.

"I thought my terms tempting enough to persuade Elvis to make his long awaited appearance over here," said Mr. Delorme, "but I have received a reply from his manager, Colonel Parker, which states:

"Prior commitments of some four years standing would be given first consideration should time permit a personal tour."

As we reported last week, the first of these "tours" has already been planned and Presley will take the road for the first time in four years when he begins a big American tour next January.

However, in spite of the home commitments which would obviously take precedence, this news must come as a shock to British fans, especially after statements from people close to Presley who have said that the singer wanted to come to Britain and who have hinted that money was no real barrier.

INSIDE

Dick Tatham talks to

MARK WYNTER

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Anka, Fabian, Sands film pics

(page 4)

New discs from

DUANE EDDY
ROY ORBISON
ACKER BILK
PERRY COMO

(pages 10, 11, 12)



"Bomp" follows the trend set by THE VISCOUNTS' first hit "Shortnin' Bread."

SECOND CHART HIT FOR VISCOUNTS?

TAKE a big American beat number, give it a vocal treatment by The Viscounts, and an arrangement by Tony Hatch, and chances are you'll get a hit.

The number is "Who Put The Bomp" (in the bomp, bomp, bomp), and it was written by 19-year-old Barry Mann, the American songwriter who has also recorded it and has put it in the U.S. Twenty.

The record was made four weeks ago in an all-night session, for which A & R man Tony Hatch had to rush from an annual Pye meeting, and The Viscounts had to break into a tour.

Hopeful sign for The Viscounts is that Barry Mann also wrote "Warpaint" which established The Brook Brothers, and "Counting Tear-drops," which afforded Emile Ford a hit. So this could well give the trio their second disc in the charts and also make it a hat-trick

of numbers that Mann has penned for artists on the Pye label.

The Viscounts consist of Don Paul, Gordon Mills and Ronnie Wells. Their first disc for Pye in the spring of 1960 was "Rockin' Little Angel," which was followed by their first hit, the out and out rocker, "Shortnin' Bread."

"Who Put The Bomp" is in much the same vein as their first hit, which was responsible for establishing them as one of our top entertainment trios.

Having successfully toured with Larry Parnes' "Rock 'n' Trad Show" last year, it was natural that The Viscounts should again be selected for the Parnes autumn show, "Star Spangled Nights," which is due to go out for a month from October 16.

On the same day they record a spot for that week's "Saturday Club." Like many another good disc before

it, "Who Put The Bomp" was voted a miss by last week's "Juke Box Jury" panel. This has not dismayed the boys and they are going all out to exploit it.

Right now, The Viscounts are again on one of their numerous tours, this time in the North, and they will appear in Scottish TV's "Here and Now" tomorrow (Friday), followed by a "Thank Your Lucky Stars" on September 16.

They get an airing on "Easy Beat" on September 24, and from that will go straight into rehearsals for their autumn tour.

When this is completed The Viscounts will tour Ulster for a week in December.

Follow-up to 'Pasadena'

NEXT disc release from The Temperance Seven, still in the charts with "Pasadena," will be "Hard Hearted Hannah" and "My Blue Heaven." Release date is scheduled for September 23.

New Buddy Holly tapes discovered

NORMAN PETTY, manager to the late Buddy Holly, has discovered nine new tapes by the singer, and he plans to use some or all of these tracks on a new Holly LP, for which immediate plans are going ahead.

American Decca will issue this album as soon as possible, and Coral will follow suit over here immediately the tapes are received.

It is hoped that the album will be ready for release by the end of the year.

ROLF HARRIS VISIT NOW DECEMBER

ROLF HARRIS, the Australian singer who had a smash hit in Britain with "Tie Me Kangaroo Down, Sport"—it reached number 2 in our Top Twenty—has delayed his forthcoming return to this country until December.

Harris is in big demand for TV work in America and Canada, and an engagement on a regular basis with Canadian TV, has caused the delay.



"WHO PUT THE BOMP"

(IN THE BOMP, BOMP, BOMP)

IT'S A FABULOUS HIT!

THE VISCOUNTS

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7N 15379

Future is good for our singers

PRIZE LETTER

THERE has been much said about how difficult it is for new personalities to reach star status. The blame has been put on American artists dominating the British scene.

However, one look at the present Top Twenty indicates the importance of English artists, some of whom are comparative newcomers, i.e., Shapiro, Kane, Denver and Leyton.

Also, Pet Clark and Craig Douglas have recovered from their slight loss of popularity and Billy Fury has achieved deserved recognition.

Could it be that unknown American singers, cutting unoriginal discs, are now being almost ignored by the British record-buying public? Certainly, the outlook for our singers seems to be healthy.—JILL WHATTY, Couch's Great House, Polperro, nr. Looe, Cornwall.

TOP TEN LAUGHS

TWO weeks ago we asked you to keep your tongue in your cheek and make up your own Top Ten using real titles, but substituting "appropriate" names in place of the actual artist.

The result has staggered us. There were so many replies and the standard was so high that we have been unable to pick just one winner. Even choosing the three we print below was not easy, as you'll see.

1. Wild Cat Blues . . . Frank Cousins.
 2. Look For A Star . . . Jack Good.
 3. This Little Light of Mine . . . Florence Nightingale.
 4. I Will Never Be Free . . . George Blake.
 5. Breakaway . . . Moische Tshombe.
 6. He'll Have To Go . . . Anthony Wedgwood Benn.
 7. I Wanna Go Home . . . Jimmy Greaves.
 8. Gigi . . . Lester Piggott.
 9. Hello Walls . . . J. S. Lyons.
 10. Nature Boy . . . James Fisher.
- BOB RAMSAY, 105, Harefield Road, Uxbridge, Middlesex.

1. He's Got The Whole World In His Hands . . . Mr. Kruschev.
2. Nature Boy . . . Charles Atlas.
3. African Waltz . . . Dr. Hastings Banda.
4. Starry Eyed . . . Paul Pender.
5. Rebel Rouser . . . Fidel Castro.
6. 40 Miles Of Bad Road . . . Ernest Marples.
7. Tonight . . . Cliff Michelmore.
8. I Wanna Go Home . . . Jimmy Greaves.
9. Look For A Star . . . Larry Parnes.
10. I'm Walkin' . . . Dr. Barbara Moore.

PETER PERCHARD, 9, Chislehurst Road, Bickley, Kent.

1. I've Got The Whole World On A String . . . Mr. Kruschev.
2. Wooden Heart . . . Archie Andrews.
3. I Wanna Go Home . . . Jimmy Greaves.
4. I Could Have Danced All Night . . . Victor Silvester.
5. True Love . . . Tommy Manville.
6. I Talk To The Trees . . . Dan Archer.
7. Tonight, Tonight . . . Cliff Michelmore.
8. Something's Gotta Give . . . Jayne Mansfield.
9. Rawhide . . . Lester Piggott.
10. Unforgettable . . . Leslie Welch.

S. REBAK, 40, Onslow Gardens, S. Woodford, London, E.18.

All three will receive an LP of their own choice.



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

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

JUST COPIES

ARTISTS are now recording what appear to be new numbers, but which are, in fact, merely copies of previous records, under a new title.

Good examples of this are "The Fish" by Bobby Rydell. It is the same as "Mamma Said" by the Shirelles. And "I'll Be There" by Damita Jo is an exact copy of Ben E. King's "Stand By Me."

It appears that artists are thus avoiding the tag of "cover version."—R. G. NICE, 25, Hayward Avenue, Donnington, nr. Wellington, Shropshire.

IT'S A SPUR

MARY WHITEHEAD (DISC 26.8.61) supports discouragement of unheard-of teenage rock groups because they offer competition. I am a keen fan of The Drifters, and am sure that they could not produce

**Don't forget
The Outlaws**

WHILE everybody is praising John Leyton and Joe Meek for the success of "Johnny Remember Me," it seems unfair that the group that backed John Leyton have hardly been mentioned. They were The Outlaws, who are known for their own gimmicky records. They worked very hard to achieve the excitement and feeling that contributes to the wonderful sound on this hit disc. And let us face it, the backing IS very important.—LYN PRICE, 124, Morley Hill, Enfield, Middx.

records of consistently high quality without the great spur of competition.

Concerning "cat squealing young idiots," I think Mary is talking with her tongue in her cheek. A glance at the best sellers will show that good singers are more successful now than for several years.—D. J. SHILL, Red-roof, 60a, Tennyson Road, Cheltenham, Glos.

A REAL GEM

AS a parent of a teenager, I have every opportunity to keep abreast of the "crazes" in music. In all the welter of commonplace material with which we are daily belaboured there is a track which is a real "gem," having melody, rhythm and an infectious, foot-tapping beat.

The title? "San Antonio Rose," recorded by Floyd Cramer. An

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

inspired performance which deserves to reach the heights. I prophesy that it will become a standard in its own right.—T. MILNER, 41, Aboyne Square, Sunderland.

UNJUST

I WAS shocked to read the comments of American music publisher and songwriter Robert Mellin (DISC 26.8.61). He unjustly criticised and second-bested our British songwriters.

Writers in the class of Lionel Bart, Norman Newell, etc., can match, and frequently better, their American counterparts. Mr. Mellin opened his mouth just a little too wide!—JOHN GALE, Lathones, 27, Bennochy Road, Kircaldy.

TRUE OLDIE!

AGAIN, record-buyers are not being given a fair deal. The latest Duane Eddy disc, "Drivin' Home," has for its flipside a number which is nearly two years old—"My Blue Heaven," issued on "The Twang's The Thang" LP.

In America, the backing of "Drivin' Home" was "Tammy," from his "Girls, Girls, Girls" LP. Why can't London, instead of issuing tracks from LPs, issue some of the singles not released here before, namely "Bobbie's Theme" and "Why Must I Die"?—J. GRANT, 9, Talbot Road, London, N.W.10.

LIKE SHEEP

IF Pete Marshall (DISC 26-8-61) considers that a disc successful in the States must necessarily become a hit in this country, he is following the American record-buying public like a sheep. Yet he criticised British teenagers for being influenced by the BBC.

Thank goodness we don't all take his view. If we did, there wouldn't be so many British records in our own Top Ten.—MARY LUFF, 18, Grosvenor Avenue, East Sheen, London, S.W.14.

S * T * A * R

T * A * L * K

Elvis takes his time at his record sessions

PRESLEY, the man who cannot make a flop, has to do anything up to 50 takes before he records ONE number! Even though the results are so good, Elvis likes to get the real feeling of a song before he records it, and he can take anything up to 24 hours to complete a session for one single.

What's more, before cutting an EP, he records about 15 songs before finally choosing four.

In her private studio, which is located right at the back of her mountainside home, Peggy Lee has a priceless collection of melodies which were especially written for her by the late Victor Young. Now she is back home, Peggy is putting lyrics to these, and later on is hoping to complete an album of the finished works as a tribute to the composer.

After having been called "The Growling Hully Gully Man" by a Chicago DJ, Edén Kane is now planning to form a "Hully Gully" group of his own, which will accompany him on tours. Says Edén, "I'll need a highly specialised piano player, who may even have to be trained. And in addition need a bass drummer who can handle the egg shaped drum with two pedals side by side."

Billy Fury is one person who doesn't follow convention when it comes to his eating habits. Known to have gone through 14 bottles of "coke" at one sitting Billy generally starts his meals off with the dessert, followed by soup and then more dessert. When he's

PEGGY LEE hopes to do an album of Victor Young melodies. (ABC TV picture)



through with this lot he then has a plate of vegetables followed by—guess what?—more dessert!

Italian composer Mario Nascimbene, who has won two Silver Ribbons for his works—the Silver Ribbon is the equivalent to the film industry Oscar—has been signed to score the music for the forthcoming Columbia production of "Barabbas."

After cutting "Hats Off To Larry," Del Shannon was rushed to the New York recording studio to cut a sequel, "Larry." If it's in the American top ten by the time Del returns from next month's personal appearance tour with Brook Benton and the Drifters, his managers have promised him an increase in salary!

Speed merchant

SEEMS like Roy Orbison has the same liking for speed as Elvis Presley. Currently hitting the high spots with "Cryin'," when he's not working, which isn't very often, Roy likes to soft shoe it back home to the Old Hickory Lake, near Nashville, and take out his 14 foot speedboat on the water.

Jo Stafford's family are certainly making the best of mum's working visit to Britain. While Jo is busily taping spectaculars down at Elstree studios, husband Paul Weston is trying out our golf courses, and children Tim and Amy are out sightseeing with their French nanny. Says Jo: "I see London through the eyes of my children, but luckily I don't play golf!"

Kind-hearted Gracie Fields, now living with her husband, Boris, on the Isle of Capri, has sent a fat cheque to the restoration fund of a Derby church. Why that particular church? "Well," says Gracie, "I heard that money was needed, and I happen to like that church."

Julie London is surrounded by furs, diamonds and money—in that order—on the photograph on the sleeve of her latest Liberty album, "Whatever Julie Wants." And because all these items were the genuine goods, the star was also surrounded by security men from the local detective agency while the photo session was taking place.

Sammy was hurt

SAMMY DAVIS was a little hurt by the mixed reception he got from the critics when his show opened recently in London. He had been warned that the English audiences were "cold," but because Sammy is a true artist he hasn't been put off by the critics. "I'm gonna carry on with my act, just the way it is right now," he says. He has—and he's still sold out!

By the kitchen door of their enchanting home just about 20 miles outside Copenhagen, Niels and Frederik keep a large glass jar full of candies. It's in full view of all their visitors, and is kept full all the time. Says Frederik: "It's there as a thank you to all the people that deliver things to our home. We tell them to help themselves from the jar."

Mel Torme has been voted the number one jazz singer by a leading American magazine. In the results announced last week Mel was given this award on the strength of his recent album, "Torme Swings Schubert Alley," and the LP was made the Number One Jazz Singing Record of the Year.

From the States comes the news that the Johnny Mann Singers have recorded an album of Elvis' hits (all the ballads that is) with a completely new treatment. This is a great tribute, as the Johnny Mann singers are one of the finest vocal teams in the whole of the States.

June Harris

DO YOU WANT A CAREER IN SHOW BUSINESS?

But find it difficult to break in? If you are genuinely keen and ambitious, we can help you—wherever you live! Write NOW for full details, stating age, sex and whether you wish to become a singer, actor, dancer, musician, etc., enclosing 6d. in stamps. C.R.S., "Footlight" (Dept. D2), Robsart Mansions, Kenton Street, London, W.C.1.

DEL SHANNON

HATS OFF TO LARRY



45-HLX 9402 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 2).

Last Week	This Week	Title	Artist
4	1	Wooden Heart	Joe Dowell
1	2	Tossin' and Turnin'	Bobby Lewis
2	3	Michael	The Highwaymen
6	4	Last Night	The Mar-Keys
3	5	You Don't Know What You've Got	Ral Donner
10	6	I Like It Like That	Chris Kenner
5	7	School Is Out	U.S. Bonds
12	8	Pretty Little Angel Eyes	Curtis Lee
7	9	Don't Bet Money, Honey	Linda Scott
8	10	Hurt	Timi Yuro
9	11	As If I Didn't Know	Adam Wade
14	12	I'm Gonna Knock On Your Door	Eddie Hodges

Last Week	This Week	Title	Artist
17	13	My True Story	The Jive Five
16	14	I Fell To Pieces	Patsy Cline
11	15	Let The Four Winds Blow	Fats Domino
15	16	Let's Twist Again	Chubby Checker
13	17	Dum Dum	Brenda Lee
19	18	Together	Connie Francis
18	19	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan
—	20	Hill Billy Heaven	Tex Ritter

ONES TO WATCH

Who Put the Bomp (in the Bomp, Bomp, Bomp)	Barry Mann
Little Sister	Elvis Presley

ROY ORBISON

CRYIN'; CANDY MAN



45-HLU 9405 45 rpm record



Stars club together

THE stars had a ball last Sunday... a small white ball in fact. They were playing or being caddies at the "Fairway To The Stars" organised by the Imperial Cancer Research Fund at Ealing Golf Club. The artists there would have done credit to a Command Performance bill. Sammy Davis, Max Bygraves, Tony Newley, Harry Secombe and many others. They came from every walk of entertainment, from footballer Danny Blanchflower to comedian Tony Hancock, but the disc stars more than held their own.



(Above) ROY CASTLE (left) and DENNIS KING look on as BRUCE FORSYTH takes careful aim. Also taking careful aim (right) was SAMMY DAVIS—the victim was HARRY SECOMBE (DISC Pics).

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending September 2, 1961

PRESLEY'S 'WILD IN THE COUNTRY' IN AT 4

Last Week	This Week	Title	Artist	Label
1	1	Johnny Remember Me	John Leyton	Top Rank
2	2	You Don't Know	Helen Shapiro	Columbia
3	3	Reach For The Stars/ Climb Every Mountain	Shirley Bassey	Columbia
—	4	Wild In The Country	Elvis Presley	RCA
4	5	Well, I Ask You	Eden Kane	Decca
14	6	Ain't Gonna Wash For A Week	Brook Brothers	Pye
5	7	Romeo	Petula Clark	Pye
6	8	Halfway To Paradise	Billy Fury	Decca
8	9	Quarter To Three	U.S. Bonds	Top Rank
13	10	Cupid	Sam Cooke	RCA
16	11	Michael Row The Boat	Lonnie Donegan	Pye
17	12	How Many Tears	Bobby Vee	London
—	13	Kon-Tiki	The Shadows	Columbia
19	14	That's My Home	Acker Bilk	Columbia
15	15	Pasadena	Temperance Seven	Parlophone
11	16	Hello, Mary Lou	Ricky Nelson	London
9	17	A Girl Like You	Cliff Richard	Columbia
10	18	You Always Hurt The One You Love	Clarence Henry	Pye
7	19	Time	Craig Douglas	Top Rank
12	20	Don't You Know It	Adam Faith	Parlophone

ONES TO WATCH

Jealousy	Billy Fury
Someday	Kenny Ball



JACKIE LYNTON
"OVER THE RAINBOW"

7N 35012



JIMMY JUSTICE
"A LITTLE BIT OF SOAP"

7N 15376



THE SENSATIONS
"MUSIC, MUSIC, MUSIC"

7N 25110



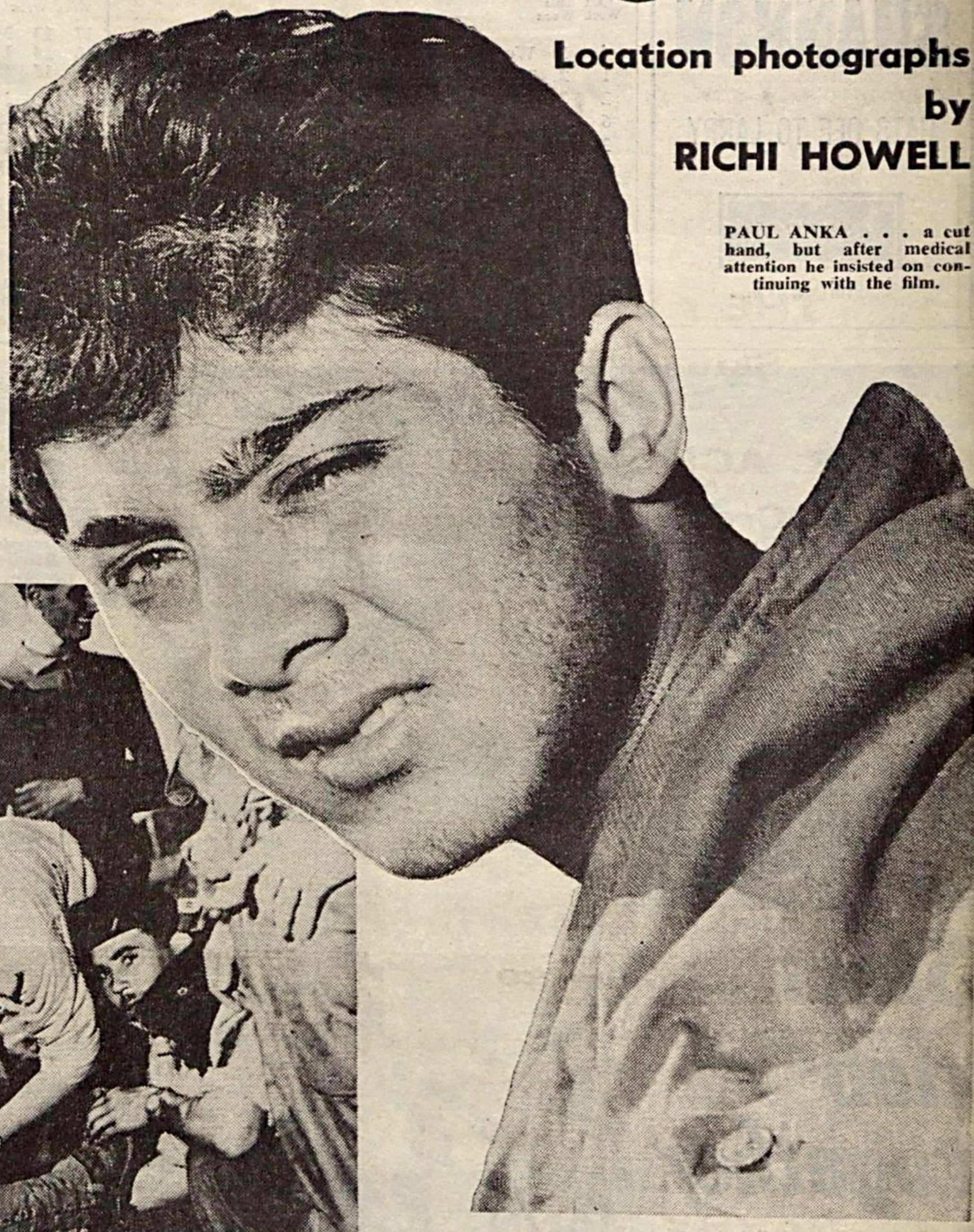
THE TONY HATCH ORCHESTRA
"LA PALOMA"

7N 25109

Fabian, Anka, Sands rough it in epic film of D-Day

Location photographs by **RICHI HOWELL**

PAUL ANKA . . . a cut hand, but after medical attention he insisted on continuing with the film.



ACROSS the Channel, on the beaches of Normandy, France, Tommy Sands, Fabian and Paul Anka have been filming in Darryl F. Zanuck's production of "The Longest Day." The story of D-Day—June 6, 1944. The day the Allies returned to France to face the German armies.

The three pop stars play GIs, U.S. Rangers, and one of the most dramatic scenes from the film is the storming of the 100 foot high French cliffs for the capture of Pointe du Hoc. For the singers, more used to facing audiences than rocks, it was tough going. But they stood up to it well. They came through free from serious accident. Paul Anka cut his hand making his way up the rocks and Tommy Sands injured his knee. After medical attention both carried on filming.

The film is being shot in CinemaScope and a crane has had to be installed on the cliff top to lower the cameras to the beaches . . . it's also there to save crew, equipment and artists should the tide come in too fast.



TOMMY SANDS . . . treatment for his knee and wife Nancy, who was on location with him, will make sure he looks after himself.

British singers get a raw deal in the States

BRITISH artists aren't getting a fair deal in America. They are not doing enough to promote themselves in the States. British artists could make a mint over there if they were promoted properly. These are the views of American promoter Bill Downs, who is on a visit to this country specifically to set up Mark Wynter's next trip to the States.

SAYS AMERICAN PROMOTER BILL DOWNS

"Lonnie Donegan's record 'Does Your Chewing Gum Lose Its Flavour' is a big hit in America," says Downs, "but it could be even bigger and Lonnie could make a fortune out there. But like all British artists, he is missing a golden opportunity."

appearances in the States on TV and tours then they would really be in the big time. Everything is in their favour. But it is not good enough to have only a record as a symbol. The kids want to see what they hear.

"Matt Monro is going to the States too late. He should have been there when the popularity of 'My Kind Of Girl' was at its height. He should have done more to boost it and he should have followed it up with another tempo record."

"The trouble lies in that there are no promotion facilities for British artists in America. And there is no incentive to promote them. For example, ABC Paramount do not promote Cliff Richard as he should be promoted. But then why should they? They own nothing of him and if they pushed him he could become bigger than their own boy, Paul Anka. That is not sound economics."

"America is comedy record crazy at the moment. That is why Lonnie's disc is selling so well. The Sahls and the Shelley Bermans are selling fast. I can remember the time when there were only five comedy albums on the shelves of the biggest New York record store, now there are over 200."

"It would be well worth the while of British artists to give away a slice of themselves in exchange for American promotion. Without promotion and personal appearances they don't stand a chance. Take The Shadows for example."

They could be really big. 'Apache' got a top rating but could have done better. The aren't being given a chance.

"The door is now open to recording artists in America. British artists have a golden opportunity. The Payola scandal is up-and-coming artists in the but its effect is wearing off. There was a time when DJs frightened to play records hadn't been already established. They feared that they would be expected of Payola. Consequently new artists suffered and the established artists like Combs given a tremendous boost. DJs are keen to play new names. To back up his statements Bill Downs is taking Mark Wynter back to America. His motto is 'show them what you've got.' You buy a pig in a poke!"



FABIAN . . . Like Anka and Sands, it's his first experience of a war film, and so far he's the only one that hasn't been "wounded."

THIS WEEK'S



HITS

THE AVONS

Skin divin'

Columbia 45-DB4700

MR. ACKER BILK

and his Paramount Jazz Band

Creole Jazz

Columbia Lansdowne Jazz Series SCD2153

FREDDY CANNON

Transistor Sister

Top Rank JAR579

MICHAEL COX

Sweet little sixteen

H.M.V. 45-POP905

BILL GIANT

Better let her go

45-MGM1135

THE JARMELS

A little bit of soap

Top Rank JAR580

BARRY MANN

**Who put the bomp
(in the bomp, bomp, bomp)**

H.M.V. 45-POP911

THE SHIRELLES

**What a sweet thing
that was**

Top Rank JAR578

* THE WEEK'S
TOP SINGLE!



'Get Lost' (Kane) ... 'I Like It Like That' (Kenner)... 'Peanut Butter' (The Marathons)

That 'Hully Gully' beat is back

Eden starts the revival

THREE cheers for Eden Kane! Regular readers of this column, I am sure, must be big fans of that great beat first kicked up about two years ago by The Olympics—The Hully Gully. Now Eden Kane has become Britain's Hully Gully Man, and the whole country is dancing to it.

I first featured this dance on TV about a year and a half ago with Marty and The Vernons Girls. Gene Vincent saw it and immediately wrote off to America about it. A few weeks later, The Olympics' disc, "Hully Gully"—which had been released about six months previously with no effect—started climbing the charts in the States.

It got right to the top there. But over here, nothing. It has taken 18 months and Eden Kane to popularise it. Now it is going great guns, and apart from Eden Kane's new release, "Get Lost," there are some first-class discs with a Hully Gully beat on release.

Strange release

There is "Peanut Butter" by The Marathons (or is it really The Vibrations, or even The Olympics themselves?) strangely released simultaneously on two different labels—Pye and Vogue.

And brand new this week is a fabulous Hully Gully platter on London. It's called "I Like It Like That," by Chris Kenner. Part one is the top side. There is another variation on the flip.

But flip is what you will surely do whichever groove you dig. Those who are currently wearing out their copies of "Quarter To Three," should move without delay to the nearest disc joint and buy "I Like It Like That."

You have to be bound in a straight-jacket to stop yourself getting up and dancing to this one. The Hully Gully piano is well in evidence.

**Fury gets better
—as a writer as
well as a singer**

NUMBER three of the Billy Fury LPs is out. Less rock on this one—but Billy certainly shows himself to have extended his range, both vocally and stylistically to an enormous extent.

What I'd like to hear next is a Fury LP devoted entirely to his favourite kind of music, rhythm and blues. I know for a fact that he has written a number of songs in this idiom that his fans would go crazy for.

On this album there is only one

Fury composition, called "Fury's Tune." The lyric cleverly includes the titles of many of Billy's past recordings... and compares very favourably with the other songs on the LP... and that is saying something, for they are all first-rate material.

**Sssh... is this
hiss the year's
new sound?**

A SONGWRITER turned up at a session with a song in his head and a canister of compressed air in his hands. That was all. No written music. No written words. But the result was a gas. Or to be more precise, it was a "Hot Hiss Of Steam."

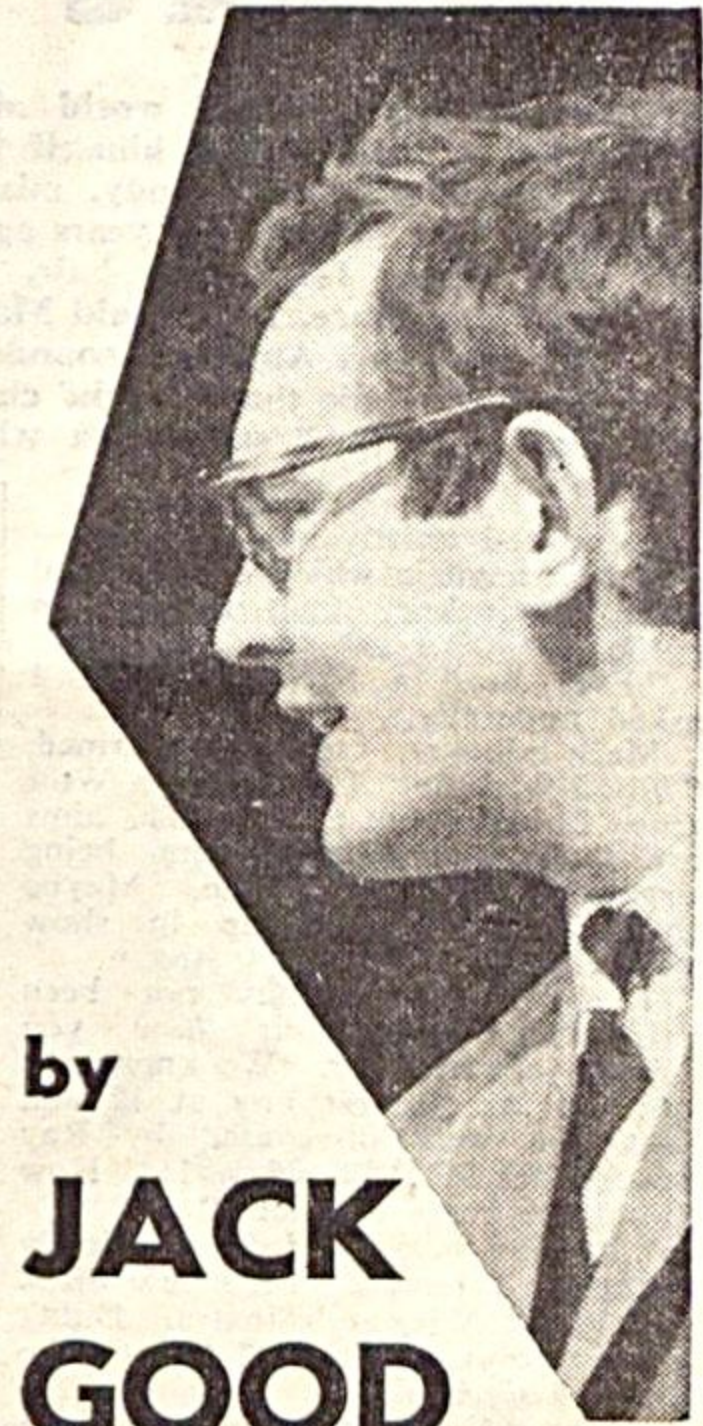
Recorded as the flipside to the Big Jim Sullivan record, "You Don't Know What You've Got," this was the most hilarious session I have ever attended.

The songwriter, ex-English teacher and ex-comedian Trevor Peacock, whose songs have been recorded by Adam, Jess, Billy, Joe, Lyn and many others, had been dreaming up songs in his usual place of inspiration—the bath. The water heater had a leaky pipe and from it jetted a hot hiss of steam. Like Archimedes, Peacock leapt out of the bath crying Eureka! or words to this effect.

This was the new noise! Steam! Why had he not thought of it before, he wondered? After all, records have been hissing for years now, but unintentionally. This time he would write a song with a built-in hiss.



"If we ever do get rescued, I'll tell you one thing—I'm not going back to that lousy job playing piano in some cinema!"



by
**JACK
GOOD**

It was lucky that Peacock was a fast worker. There was a session due the following day. Two of the three hours of the session were taken up with the top side, and while this was being recorded Trevor paced up and down in the corridor outside like an expectant father, humming, muttering and hissing.

At last the final take of "You Don't Know What You've Got" was completed. Trevor was called in to demonstrate his new bathroom aria. He sang out, unaccompanied, with fantastic vigour, wildly brandishing his canister of air. Everyone fell about in hysterics. Big Jim and the Combo were quite incapable of taking the song in for laughing.

Finally, during Trevor's third performance of the song, the boys began to join in. The beat they kicked up—medium rock-a-shake—was boomed and bounced like a pulsating earthquake.

Terry Johnson, the engineer, sneaked a "take" while nobody noticed, and then played it back. More hysteria. The sound was outrageous, ridiculous. The rasping, scraping vocalising of our sent songwriter was more like a cornflake than a Peacock. But it was certainly different.

Big Jim insisted that Trevor should try it himself. Trevor objected, but finally gave in and agreed to perform—but only under a pseudonym.

From the dark murky recesses of his imagination he dragged out the name Jackie Atom. Five takes with Terry Johnson working his magic at the sound faders, and Jackie Atom's debut was created.

Atom is now planning a tour of personal appearances in Turkish baths all over the country.

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Let's Dig A Little Deeper . . . with DICK TATHAM

Mark doesn't 'dig' that U.S. slang

IN today's Americanised world of pop 'n' beat, Mark Wynter has recklessly distinguished himself by staying typically English. The super-slick clothes; the moody, mixed-up expression; the mid-Atlantic accent; the jazz slang of ten years ago—these are not for him. With his tall, slim figure, fair, wavy hair, frank, cheerful manner and well-scrubbed appearance, 18-year-old Mark looks ideally like a Rover Scout. "Trying to act American sounds so forced. If I went around using expressions like 'dig that swingin' chick,' my friends would wonder what had come over me," said Mark when we met in his manager's office last week.

He talked quietly and earnestly—with an accent in which the educated and the Cockney fight a non-stop battle.

"Ever been a Rover Scout?" I asked hopefully.

Mark looked slightly alarmed. "Good lord, no! I was once a Wolf Cub. Lasted about a week. The aims are fine. But I can't stand being organised. I hate routine. Maybe that's why I ended up in show business."

I said: "What has not been properly explained is how you became a performer. We know you did well as a choir boy at 12 and that you were discovered by Ray Mackender in 1959, when 16. How about the years between?"

"In show business, I did practically nothing. I bought just a few discs, mainly the MJQ and Sinatra. Didn't go to shows. Haley? I thought he sounded terrible.

"Just for a lark, I appeared in a rock show in Wisbech as Terry Lee Lewis, but I had no serious interest in being a performer."

"But," I said, "you were discovered singing in a club."

Take over!

"That was because Hank Fryer was a pal of mine. He ran the Rock-a-Fellers. Whenever they played at the Co-op Hall, Peckham, I went. But it was just to keep Hank company. Honest, there was no other reason.

"He got into the habit of saying to me: 'You can sing. Take over while I have a break.' That's what I was doing when Mr. Mackender heard me."

DT: "This puzzles me. You had no interest in show business—yet, as we know, you soon agreed to spend nearly a year with Ray Mackender, training to be an entertainer!"

Mark: "I suppose it was just that it gave me something positive to do. You see, I had no other career mapped out. Mr. Mackender explained he would be gambling time and money. I would be gambling just time. It was a fair offer!"

"Soon after I accepted, I sang 'I'll Be Home' into his tape machine. It was the first time I'd heard my recorded voice. It sounded so ghastly, I almost backed out there and then.

"Not till last summer—when I started a stage season at Bourne-

mouth and 'Image of a Girl' hit the Top Twenty—did I decide this is the life for me."

He put a hand in his breast pocket, took out some cotton wool. In it was a small, round object.

"Stink bomb!" announced Mark with relish. "Have fun with that pretty soon. I'm an old hand with itching powder, too."

My image of a Rover Scout faded. "I'm sure you have a more serious side," I said, moving my chair a couple of feet away.

Mark: "I do. Especially since my world tour this year. I saw contrasts in New York. Diners-out pushing away huge portions of chicken and steak 'cos they couldn't possibly eat more. And just a few blocks away people eking out a living in slums.

"In India, I saw real poverty. Starving children. Men standing around without jobs. Cattle with ribs sticking out. Made me realise I'm lucky."

I said: "You seldom seem to get your name coupled with a particular girl."

Mark grinned. He said: "I started operations in that field at 13. Used to

MARK WYNTER

climb out of my bedroom window at midnight to meet a certain someone.

"Girls? I like them at their most feminine—which may explain why I'm not interested in opera but am keen to see ballet.

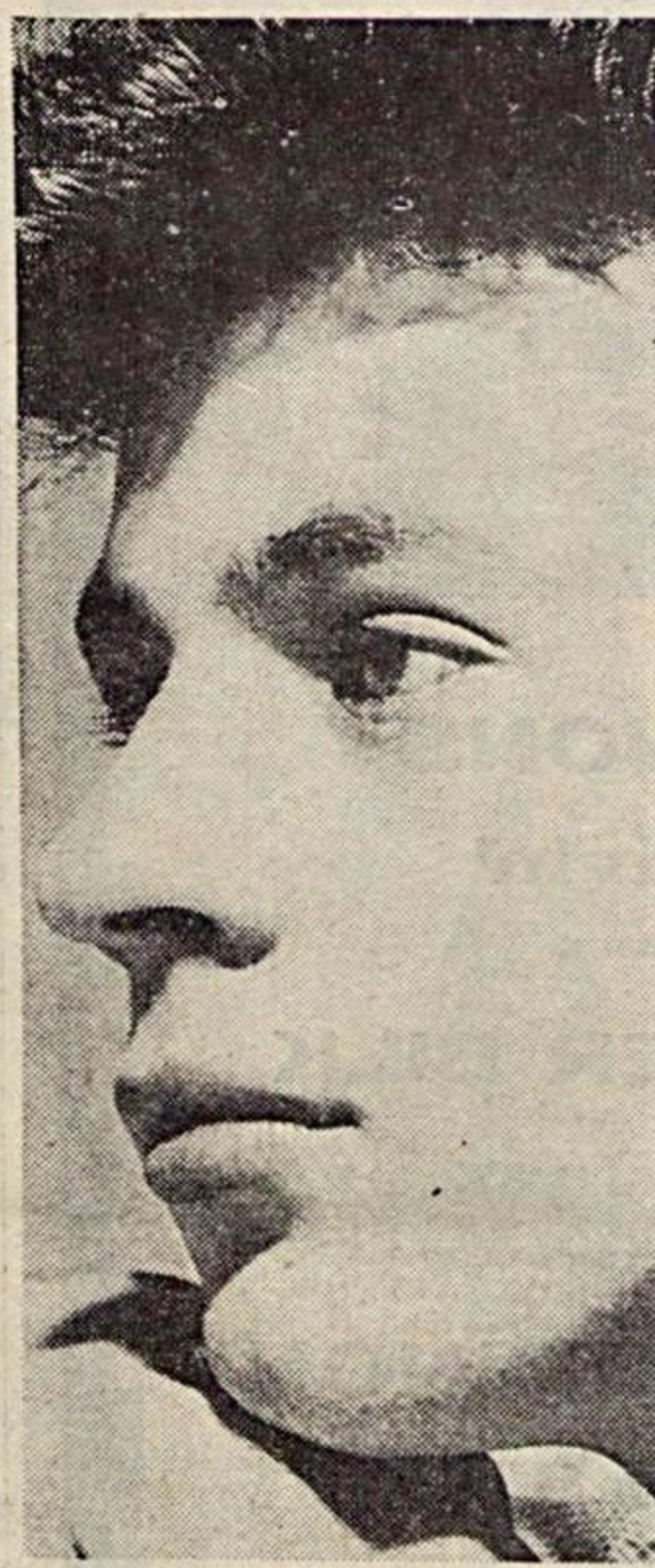
"Don't know why, but the only time I usually talk seriously is when I'm having dinner with a girl. I keep my dates quiet.

"Recently, I've had the pleasure of escorting a girl from the show in Southsea. But we don't leave the stage door arm-in-arm. That's because of the fans. They are very possessive. Since you stand or fall by them, they've a right to be!"

"Does your serious side show in reading?"

"Hardly! My bookshelves carry nothing but Westerns and James Dean's life story, which I've read ten times. Haven't read the daily papers for nearly a year. I found they contradicted each other so much, you didn't know what to believe.

"I find world affairs baffling. I tried reading politics. Found them far



too heavy. It's best to leave it to those who understand. One pal of mine worries himself sick over political events. It's crazy, 'cos there's nothing he can do."

I said: "Years ago someone drew a cartoon of a tramp with the backside out of his trousers, worrying about Britain going off the Gold Standard."

"Must tell my friend about that," said Mark. "Might make him a little less mixed up."

NEXT WEEK Cliff Richard

THESE AMERICANS ARE SO SUSPICIOUS

THIS Saturday the first of the mammoth Jo Stafford TV shows is screened. There are nine shows in the series, they each last one hour and they are to go out fortnightly. The first show will star Graham Stark and Peter Sellers, and the second has Kenneth More and Roy Castle. In charge of this show, and of another in the series which will star Edd "Kookie" Byrnes, Rosemary Clooney and Mel Torme, is former BBC producer Francis Essex who has handled "Dig This" among others and has had plenty of contact with our own pop stars.

Just how different are the Americans? Better? More original? Or plain overrated?

Said Essex: "The American artist who comes over here to do a TV show takes a lot of breaking down when you first meet him. He is suspicious of the English producer.

"Basically TV could do him a lot of harm. It could present him badly. give him bad lighting, catch him in

an off-guard moment. He has a lot to lose. He knows that he is placing a lot of faith in the producer.

"The British artists are different. They have seen your work, they know your work and you talk the same language. The American artists haven't seen your work. Consequently, American artists are immediately on their guard when they meet you.

"When Ginger Rogers came over to work with me she was a legend. And she didn't know whether the producer was going to be a right nit or not.

"Artists such as she, Mel Torme or Jo Stafford have done TV shows in America and they have gone well. Then they meet you and they say 'I don't know this fellow,' and you may work differently from what they're used to. It's all very difficult.

"But they have got to trust you. Once they have signed to do a show they have to place themselves in your hands.

"There is something else that makes things difficult for the English producer working with American artists. The artist's manager.

"They are usually more suspicious than the artist. They have to look after their boy. Their boy may be out on the golf course and you have

More and more Americans are coming to Britain for tours and TV. What are they like to work with?

ATV producer **Francis Essex**, who produces two of the Jo Stafford shows, talks to **Peter Hammond**.

to talk over the show with the manager. And it isn't the manager who is going to appear!

"You have to by-pass the manager as diplomatically as possible and get to the artist. I enjoy working with American artists—but you have to watch those managers."

Which American artists did Francis Essex particularly enjoy working with?

"Howard Keel. He was a lot of fun. When we met in the hotel we got on well together immediately. We swapped stories and the show was a joy. Mel Torme is a great fellow. Gordon MacRae a lot of fun. Kaye Starr? She was fine but I had to by-pass that manager again.

Exciting

"Eartha Kitt is exciting to work with, although I can't say that I ever got to know her. She is a beautiful artist. She gave a performance that every producer dreams of. But even after working two weeks with her, when the time came to say 'goodbye' I didn't really know her."

Is there any real difference in working with American stars as opposed to British artists?

"No. None at all. There is a common denominator in that they are all professionals. They are all pros. A pro is someone who has learned his

MAX IS GREAT

says 'Do-Re-Mi' man Jule Styne

TOP American music man Jule Styne returned to the place of his birth, London, last week with a pocket full of musical shows. His first concern is "Do Re Mi," the Max Bygraves musical that opens at the Prince of Wales Theatre on Thursday, October 12, for which he wrote the music.

But while in Britain he will also discuss the opening of "Gypsy," starring Ethel Merman, in London on March 9, next year. Styne also wrote the music for this show.

In "Do Re Mi," there is a "take-off" of the recording industry. Max Bygraves plays an old time racketeer who fails in everything he touches. But his one success is with a teenage pop singer.

"We are not satirising the recording industry," Styne says, "but you could say that it is a slight, good humoured dig."

Styne enthuses about Max Bygraves. "Max is marvellous," he says, "I am surprised that he has never done this kind of thing before."

New line

It's a new departure for me," says Bygraves. "As you get older you have to change a bit and to play a character role like this is just what I need. After all I'm out of the rock 'n' roll stage now, you know!"

Styne was responsible for such songs as "I've Heard That Song Before," "It's Magic," "I'll Walk Alone," "It's Been A Long Long Time," and he won the Academy Award for his collaboration with Sammy Cahn on "Three Coins In A Fountain."

His Broadway successes include songs for "High Button Shoes," "Gentlemen Prefer Blondes," "Two On The Aisle," "Hazel Flagg" and "Peter Pan."

His film work includes songs for "Kid From Brooklyn," "It Happened In Brooklyn," "It's A Great Feeling," "West Point Story," "Meet Me After The Show," "Double Dynamite," "Living It Up" and "My Sister Eileen." Altogether he has written 1,700 songs.

Show business has a keen eye on "Do Re Mi" and are anticipating a hit show. Max Bygraves has a talent that deserves the recognition a hit show would give it. He is keeping his fingers crossed. Following the Sammy Davis Jr season at the Prince of Wales "Do Re Mi" will have to be good!

job without confining himself to one medium. He has been in the theatre, repertory, drama school and he knows his job.

"It was easy to work with Edd Byrnes because he has been an actor. There is a difference between actor and a variety artist. The actor has learned to perform as part of a team but the variety artist's instinct is to draw attention to himself."

If this is true then it must be difficult to work with the pop singers who have just started or who have made a name for themselves on discs.

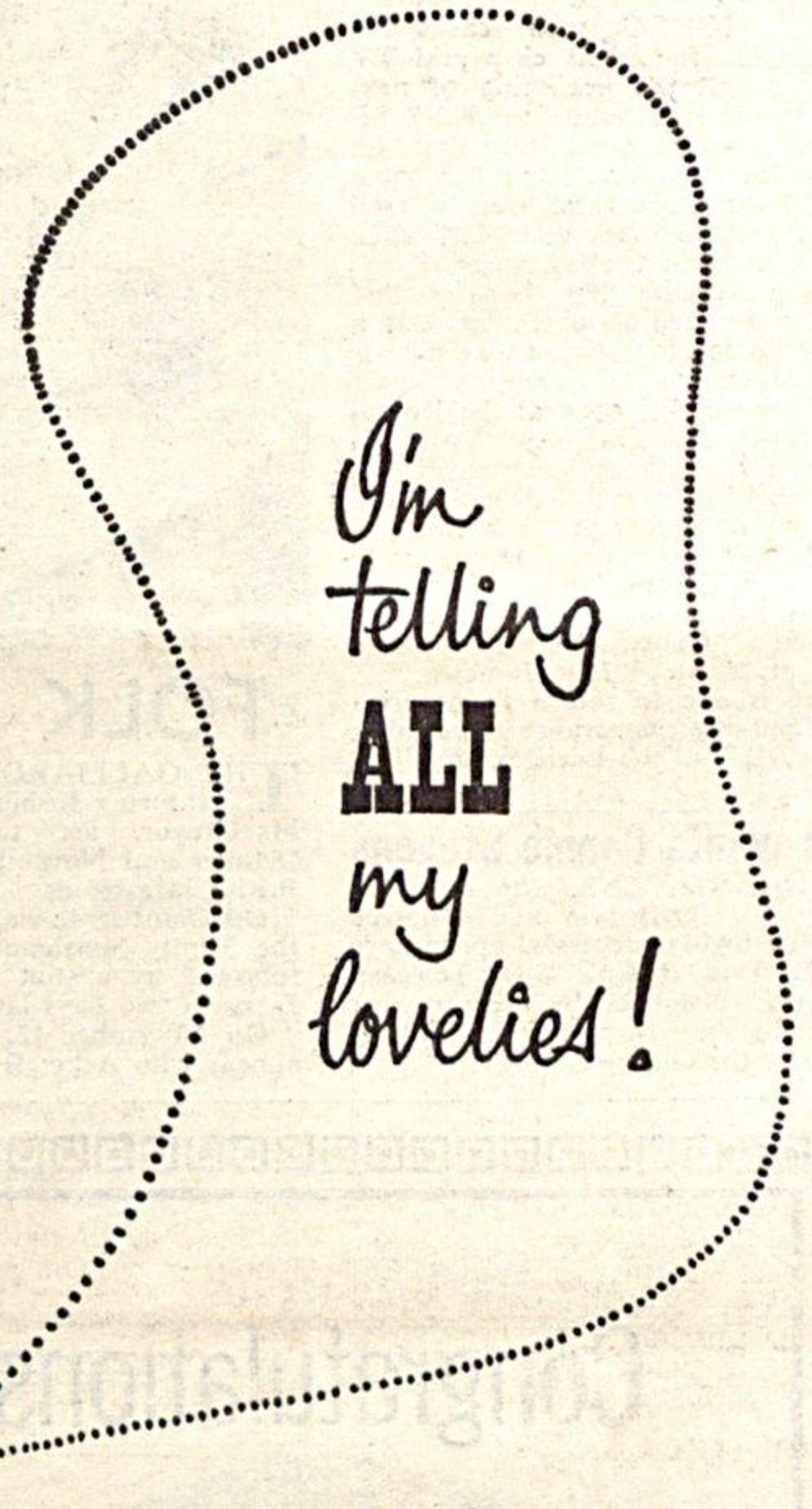
"It is difficult to work with them because of that. But Cliff Richard and Adam Faith, for example, now turning to acting. And they are starting from scratch. I am sure they would prefer not to be publicists while they are doing it. It is difficult for them. Their name is really a disadvantage.

"Tommy Steele is another example. He is popular as Tommy Steele when he is on the stage of the London Palladium. Then he attempts something foreign to him. He plays on the stage of the Old Vic. The critics and the public look at him as Tommy Steele and by doing so exercise unfair observation. It is remarkable that he did so well."



JO STAFFORD (left), MEL TORME (centre), EDD BYRNES and ROSEMARY CLOONEY in one of the ATV series.

What 'APPENS UNDER 'ACKERS 'AT



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my
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START HERE "The handle they gave me at my christening was Bernard Stanley Bilk. But ever since I was old enough to know what ears are for, all I've ever been called is Acker . . . which means mucker . . . china . . . mate . . . oppo".

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READ THIS LIVELY STORY EXCLUSIVELY IN NEXT WEEK'S

Weekend

3 PAGES
OF 'ACKER'
PICTURES

5p OUT NEXT WEDNESDAY

MONRO IS OFFERED FOUR U.S. TV SHOWS

MATT MONRO, who leaves for America for night club and TV appearances at the beginning of next month, has been offered four Ed Sullivan TV shows. One, the first on October 15, has been fixed for some time, but the other three were offered to manager Don Black and Matt when they flew to America last week.

Nothing definite has been settled regarding the additional shows, but a tentative date for the second is December 31.

Matt Monro will open at the Round Table night club in New York on October 2 for a month. Immediately afterwards he goes to Windsor, Ontario, where he will appear at the Metropolitan Hotel for two weeks. He returns to England for his opening on November 12 at the Ilford night spot, The Room at the Top. Then come two weeks holiday at Montego Bay, Jamaica.

Monro is due to return to America for a three-day appearance (December 15, 16 and 17) at the Earle Social Club, Philadelphia.

Berlin wants Connie Stevens

CONNIE STEVENS, who appeared on TV in Britain and followed this with a highly successful appearance at Radio Free Berlin's Gala Telecast, has been invited back by the producer to star in her own 90-minute programme at the end of October.



FOLK DATE

THE GALLIARDS, the folk group featuring Robin Hall and Jimmie MacGregor, are to appear during October and November with some top British jazz bands.

On October 4, they will appear with the Monty Sunshine Band at Stafford, followed by a stint with Kenny Ball's Jazzmen two days later at Birmingham.

On November 12, the Galliards will appear with Acker Bilk at Rochester.

SILVER DISC



Pye to distribute Reprise label here

FRANK SINATRA'S own record label, Reprise, is to be distributed in this country through Pye, and one of the first discs out will probably be Sinatra's "Ring a Ding Ding" LP which should be issued by Christmas.

This tie-up follows negotiations opened by Pye's joint general managers, Roger Threlfall and Louis Benjamin, when they flew to Hollywood ten days ago.

Stars who have recorded under the Reprise label include, as well as Sinatra himself; Sammy Davis Jr., Mort Sahl, Kelvin Jackson, Tony Williams and Nancy Sinatra.

Sinatra told Benjamin he chose Pye for his British outlet because of what he had seen when recently in this country.

Pye announce that plans are in hand for early release of a number of singles which will include a Sammy Davis Jr. offering while he is still in the country.

Mr. Benjamin leaves again for the United States on September 21 to seek new American material for his label, and also to tie up outlets there for Pye's British artists.

Dean to sign?

DEAN MARTIN, one of Sinatra's closest friends, is reported to have signed for Reprise. No confirmation was available as DISC closed for press, but Martin would have to sign soon with a recording company as his contract with Capitol expires at the end of this year.

Loss's daughter to wed

EXACTLY 25 years to the day after he announced his own engagement, Joe Loss's 21-year-old daughter announced last Friday that she is to wed 23-year-old businessman Robert Jankel.

Joe Loss and his Band returned to the resident spot at the Hammersmith Palais last Monday, where they have a £250,000 five-year contract, after having spent the summer touring.

Mills to play Jersey

GARY MILLS, whose latest disc, "Bless You," is released this week, undertakes a week in cabaret when he opens at the Chateau Plaisir, Jersey, on September 15.

Negotiations are currently in hand for Gary to play a complete winter season on the island, splitting his time between all the top night clubs.

Lotis spot in comedy film

DENNIS LOTIS has a featured role in the forthcoming Anglo Amalgamated comedy, "She'll Have To Go," currently being made at Boreham Wood Studios.

Dennis plays the non-singing part of butler to Bob Monkhouse and Alfred Marks.

Sinatra's Weedon hosts A-R TV series

BERT WEEDON is to host a new A-R TV series, "Tuesday Rendezvous," from September 12. It is scheduled to run for the next 13 weeks and will be transmitted between 5 and 6 every week.

In addition he has recorded a new single, "Ghost Train," which is to be released on September 15.

"Easy Beat," the Sunday BBC radio show which features Bert Weedon on a regular basis, has just extended his contract for the fifth time, and he will now be with the programme until the end of the year.

Hanford on 'Spinaround'

YOUNG British singer Paul Hanford, whose new disc, "Memphis Address," is reviewed this week (page 11) will guest for Westward TV in "Spinaround," on October 3. He will telecast his spot on September 28.

Hanford, whose version of "Polka Dot Bikini" topped the Scandinavian charts, is also considering offers for another Scandinavian trip, and should he accept will go there later in the year.

Dankworth is Earlswood MD

JOHNNY DANKWORTH has been appointed MD to the Modern Jazz Section of next year's Earlswood Jazz Festival.

Date set for the festival is June 30, and the Modern and Trad sections will be kept separate.

Congratulations
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CHANCE TO STAR ON TV

ABC Television are looking for intelligent, record-buying teenagers, between 16 and 19, who might be interested in becoming panellists in the "Spin a Disc" slot on "Thank Your Lucky Stars."

If any DISC readers are interested, ABC have requested that they write direct to "Spin a Disc" at ABC Television, Broom Road, Teddington, Middlesex. All letters will be answered.

NEW RELEASES

Bless you Garry Mills
45-F 11383 Decca

Mike Preston
As if I didn't know
45-F 11385 Decca

Mantovani & his orch.
Fanny (from the film)
45-F 11386 Decca

Transistor sister
Robb Storme
45-F 11388 Decca

You don't know what you've got
Big Jim Sullivan Combo
45-F 11387 Decca

Belafonte and Odetta
Hole in the bucket
45/RCA-1247 RCA

Hank Snow
Beggar to a king
45/RCA-1248 RCA

Fanny (from the film)
Henry Mancini and his orch.
45/RCA-1249 RCA

The mountain's high
Dick and Deedee
45-HLG 9408 London

Mexico
Bob Moore and his orch.
45-HLU 9409 London

I like it like that
Chris Kenner
45-HLU 9410 London

The Ventures
Theme from 'Silver City'
45-HLG 9411 London

Johnny Tillotson
Without you
45-HLA 9412 London

The Coasters
Girls girls girls
45-HLK 9413 ATLANTEC

WEEK



And now one for Eden Kane

FOLLOWING hard on the footsteps of HELEN SHAPIRO (left, with David Jacobs) and BILLY FURY (with DISC's Managing Editor Gerald Marks, DISC Pic), EDEN KANE has won his first Silver Disc—for his first record for Decca, "Well I Ask You."

Eden is one of the guests on ABC TV's "Thank Your Lucky Stars" this coming Saturday and his award will be presented to him on the show by compere Brian Matthew on behalf of DISC.

Helen Shapiro's Disc was also presented to her on TV—by David Jacobs at one of the televised excerpts from the Radio Show. The award to Billy Fury was made personally at Decca House by Gerald Marks.

Aussie TV series for Wynter

PRESLEY DEMAND DROPS

MARK WYNTER is to return to both America and Australia. He completes his summer season at Southsea this week, follows with a week at Bournemouth, then flies out to Melbourne on September 25 for six weeks. Whilst there he will appear in two Spectaculars for GTV, Channel 9, and film his own series for the same company, which will be shown around Christmas.

On November 15, Mark will fly direct from Melbourne to New York, where he will once again guest on the Merv Griffin programme, "The Saturday Prom," which is due to be televised over the NBC network on November 18.

Ian Bevan, Mark's agent, is currently in New York setting up final details for a possible spot on the Dick Clark Show for Mark. Should this work out, then Mark will appear on that programme on November 17. During this trip, Bevan is also hoping to round up negotiations for Mark's cabaret debut, which, all being well, will be at the Copacabana, New York, in March.

Mark Wynter will return to Britain on November 19, and the following day will cut his Christmas single for Decca, the titles for which are still to be decided. On November 21, he begins rehearsals for the title role in "Aladdin," the Harold Fielding production which is due to open at the Empire, Glasgow, on December 12, for nine weeks.

Before he leaves for Australia, Mark will be featured on "Parade Of The Pops" on the BBC Light, September 13.

After his pantomime, Mark may make his first film. It will be a comedy, and shooting for it starts in February, but negotiations are still in hand.

Dick James moves

DICK JAMES, who for some time past has been associated with Bron Music, has now left to form his own music publishing business, Dick James Music Ltd.

Although James will be acquiring several American numbers, he plans to use as much British material as possible, and he has put instrumentalists Zack Lawrence and Michael Hill under contract as composers.

James' first release will be a Ron Goodwin disc entitled "Double Scotch," which is to be issued on September 15. He also has a new Tolchard Evans ballad which is to be recorded by Ken Kirkham.

Owen Bryce in film spot

JAZZMAN OWEN BRYCE, noted authority on trad and DISC columnist, was called in to assist in the making of a 20-minute film for the National Coal Board during his teaching engagement at the Workers' Music Association's Summer School at Wortley Hall near Sheffield.

Brian Shaw, a drummer in Bryce's class, was featured in a number written on the spur of the moment by Owen himself.

In addition Owen recorded a spot in a proposed radio series on jazz.

ADVANCE orders for the latest Elvis Presley single, "Wild In The Country" show a marked drop from the heights reached by the record-breaking "Surrender."

Decca announced this week that the orders had exceeded the quarter million mark, but had not reached 300,000 by the time the disc went on sale last Friday.

This would indicate that the demand had dropped to the level reached by Presley's first big post-army success "It's Nor Or Never," which reached 271,000. "Wooden Heart" reached the pre-release figure of 350,000, and "Surrender" attained the fantastic heights of 431,000.

Everly trip off?

IT now seems unlikely that The Everly Brothers will be able to visit Britain this year as had been hoped. Commitments are so heavy that it now seems impossible for them to fit us into their schedule.

The Brothers are due to open a ten-day stint at the Coliseum, Manila, on September 15. Then they fly to Australia for a three-week tour, which will also cover New Zealand. They are also considering an offer to make a personal appearance tour of Singapore during October.

Due to an unfortunate slip one of the stars pictured at the Radio Show in last week's issue of DISC was incorrectly captioned. The artist named as Sally Kelly was, of course, Sally Smith.

LATEST LEE LP IS IN BEST SELLERS

WITH her two first albums, "Brenda Lee" and "This Is Brenda" still in the American Top Hundred after two years, and her third album, "Emotions" in the Top Fifty, Brenda Lee's latest LP, "All the Way," has also entered the American best sellers. This album will be released here on Brunswick before Christmas. Brenda, currently filming "Learning About Love" with Bobby Vee, is still in the American charts with her latest single, "Dum Dum."

McDaniels, Vee albums issued

AMONG the 18 LP releases put out by Liberty Records in America this week are albums by Julie London, Jack Costanzo, Bobby Vee, Gene McDaniels, and newcomer Timi Yuro, whose first disc, "Hurt," is released here this week.

MATT MONRO stars in the final Sunday concert at the Princess Theatre, Torquay, on September 17.

Keating gets U.S. release

LONDON RECORDS in America has released several albums by British artists in its new catalogue this week.

One is the Johnny Keating-arranged "Big Band Percussion" featuring the Ted Heath Orchestra, and another is "Pass In Review," by Bob Sharples.

Keating's own album for London, "Percussive Moods," is also released, along with albums by Edmundo Ros, Stanley Black, Eric Rogers, Ronnie Aldrich and Los Machucambos.

Sykora's show is switched

KEN SYKORA'S "LP Parade," which has been a regular Monday programme on the BBC Home, has, from this coming week-end, been switched to Saturday afternoons.

HARRY SECOMBE GUESTS ON BBC

HARRY SECOMBE will be the guest in "Speaking To Myself" on BBC TV, next Sunday, September 10.

EMI EXPAND 208 SHOWS

WHEN their "Six O'Clock Show" on Radio Luxembourg starts on December 20, EMI will have a total time of 10½ hours a week, and will be presenting more than 300 record sides a week.

In addition to the shows now running (The Monday Spectacular and Midnight on Luxembourg), EMI have introduced three new programmes this week. These are "Ray Orchard's Record Date," "The Jimmy Young Show," both on Tuesdays, and "David Jacobs Plays the Pops," on Wednesdays.

From tonight (Thursday) and weekly EMI's new programmes include "David Jacobs' Star Time," "The Peter West Show" and "Sam Costa's Corner."

From tomorrow and weekly they will introduce "The Ray Orchard Show" and "Russell Turner's Record Choice."

Other new programmes include "The Six O'Clock Record Show," introduced by Ray Orchard and due to commence on Saturday, September 23, "The David Jacobs Show," due to commence on September 23, "The Marquee Trad Club" on September 26, with a repeat on Saturdays, and "The Sam Costa Show."

Blues man tours

OWING to his success at the recent British National Jazz Festival at Richmond, Britain's newest and youngest blues singer, Long John Baldry, will make a personal appearance tour with the Ken Sims Vintage Jazz Band this month.

His September schedule, for which final dates are being worked out, will take him to jazz clubs in Manchester, Portsmouth, Nottingham, Cardiff, Bristol and Plymouth.

Leyton—next disc soon

JOHNN LEYTON, who received a riotous welcome when he made his debut top-of-the-bill performance at the Queen's Theatre, Blackpool, last Sunday, has his second disc released on September 29. It is called "Wild Wind" and is produced by the same team which made "Johnny Remember Me," a number one and earned John a Silver Disc.

John Leyton tops the bill at the Royalty, Chester, for a week from September 17. This will probably be his last variety appearance this year owing to TV and film commitments.

Anka—film score?

PAUL ANKA, brilliant young singer and composer, who has been filming "The Longest Day"—the story of the American landing at Normandy—for Darryl F. Zanuck on the Normandy beaches (see page 4) may well find his name among the credits as composer for the theme music to the film.

Zanuck has asked Anka to compose a complete score, which he did in two days. The music is now being considered by Zanuck.

Other singers who will also appear in the film include Tommy Sands and Fabian. Tommy Sands' wife, Nancy Sinatra, who has her first disc out in the States, has been on location with her husband, but will not appear in the film.

Raven dashes south for TV

PAUL RAVEN, new Parlophone recording artist whose first disc for that label is "Walk On Boy," will make a 370-mile trip from Glasgow to Malvern tomorrow (Friday).

During the day Paul will appear on Scottish TV, and in the evening, tops the bill at the Winter Gardens, Malvern.

<p>DUANE EDDY DRIVIN' HOME 45-HLW 9406 London</p>	<p>FANNY (from the film) MORRIS STOLOFF and orchestra 45-WB 48 Warner Bros.</p>	<p>DECCA</p> <p>RCA RECORDS</p> <p>WARNER BROS.</p> <p>LONDON</p> <p>45 rpm records</p> <p>The Decca Record Company Ltd Decca House Albert Embankment London SE1</p>
<p>THE MAR-KEYS LAST NIGHT 45-HLK 9099-LONDON ATLANTIC</p>	<p>JOHNNY BURNETTE GIRLS 45-HLG 9388 London</p>	



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SIX PAGES OF REVIEWS

Singles pages 10, 11 and 12
LPs pages 12, 13
Mod Jazz page 14
Trad Jazz page 15

Tipped for the charts

Duane Eddy, Roy Orbison, The Moontrekkers

A new-style Eddy could hit the top

The group's version of the famous "Melodie D'Amour" is effective, too. Simple guitar work which impinges crisply.

But why call themselves The Moontrekkers? They couldn't have confused themselves more easily with the Fleckers if they'd deliberately tried.

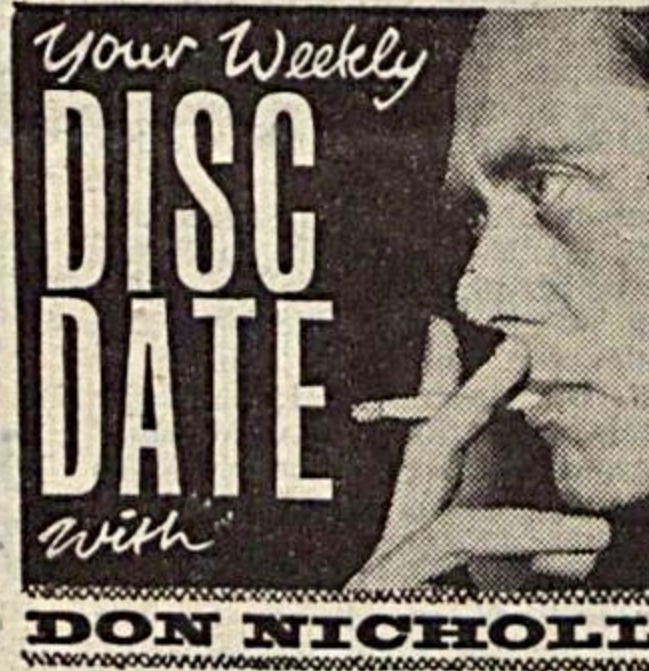
HARRY SECOMBE

No Man Is An Island; Count Your Blessings (Philips PB 1177)****

WE'RE hearing but rarely from Harry Secombe on singles, which is a great pity. For this release he sings the philosophical ballad, No Man Is An Island, with a sincere understanding of the lyrics. Wally Stott provides the orchestral



DUANE EDDY may take his time with "Drivin' Home"—but he ought to get there. (DISC Pic)



accompaniment to a first-rate side. Deserves that you should give time for reflection.

Harry's in good voice, too, for the familiar Count Your Blessings ballad on the reverse.

TONY ALLEN

When Love Comes To Call; Mr. Happiness (Philips PB 1176)***

A FAMILIAR old melody pepped up vehemently and given modern pop lyrics. When Love Comes To Call is sung at furious pace by Tony Allen here. Good, with energetic backing under Ivor Raymonde's direction.

Pity it's a bit too much of a Darin copy though.

Mr. Happiness lopes along with more breath to spare. Girl chorus working with the singer.

TONY HATCH

La Paloma; Theme From Rosemary (Pye International N 25109)***

TONY HATCH directing an orchestra through an up-to-date arrangement of La Paloma. Strings carry the melody straight and with sweetness above a present-day beat guitar. Develops smoothly along Latin lines.

On the other side, Tony, at the keyboard, goes merry with the Theme From Rosemary. Catchy light-hearted performance.

THE SENSATIONS

Music, Music, Music; A Part Of Me (Pye International N 25110)***

AT first I didn't believe it was the same old Music, Music, Music song. But it is! The Sensations twist it into intriguing new shape, with a girl called Yvonne leading the vocal way.

Interesting all the way even if you don't approve of the way they've rearranged melody and lyric.

A Part Of Me is a plodding ballad which the girl sings while the men echo the title phrase.

MARTY ROBBINS

Jimmy Martinez; Ghost Train (Fontana H 324)***

WRITTEN by himself for himself, Jimmy Martinez is a Mexican story song which Marty Robbins puts over in the liquid vernacular. Melodious and very attractive.

Ghost Train is a swifter number set on the range with the cowboys listening to the ghost train's lonesome wail.

DAVID KOSSOFF

Don't Have Any More Mrs. Moore; The Golden Wedding (Oriole CB 1626)**

CHARACTER actor David Kossoff has been branching out for some while with his music hall treatments

NEW TO YOU

Young group may have a debut smash

The Moontrekkers

'Night of the Vampire'

AT 17 Tony White is the oldest member of a new instrumental group calling themselves The Moontrekkers, who debut this week with one of their own compositions, "Night Of The Vampire," and who are at present the youngest group under contract to any British recording company.

The group is led by 15-year-old lead guitarist Gary Lepout, an art student, and other members are Peter Knight, 16 (clavoline and piano), Jimmy Raither, 15 (rhythm guitar) and Peter Johnson, 15 (bass).

The boys are under contract to independent record maker Joe Meek who produced this disc, and they stress that this record is unsuitable for people with nervous dispositions.

The five youngsters, all London born, were discovered playing at a dance hall in Hornsey.

In spite of their ages, all five of them are very proficient at their instruments, and with the exception of Peter Johnson, who only started playing the guitar 18 months ago, they have all been playing for over two years.

Timi Yuro

'Hurt'

MISS TIMI YURO, as Don Nicholl pointed out in his review of her debut disc, "Hurt" and "I Apologise" last week, has more than just an unusual name. And Al Bennett, head of Liberty Records, who signed her, said: "Once in a lifetime a company signs an artist who is talented beyond description. This artist is Timi Yuro."

Born in Chicago in August, 1940, the daughter of Italian parents, she was actually christened Rosemarie, but at school was nicknamed Timi and the name has stuck ever since. Nine years ago, Timi's parents opened a restaurant in Los Angeles and Timi spent her spare time singing to the customers. Her voice was so promising that she was given five years operatic training, and when she completed it she decided it was time for her to take up show business professionally. But she found it hard going, and in between engagements could be found back at the family restaurant. Then came that Liberty Records scout and the big break.

Dorothy Jones

'It's Unbearable'

THINK of Della Reese, Dinah Washington and even Eartha Kitt, and then add the name of Dorothy Jones, new singer on

Fontana, whose first disc, "It's Unbearable" was released last week.

One of the most exciting singers to cross the Atlantic in a long time, Dorothy Jones was born in North Carolina 24 years ago, and as a child sang in numerous church choirs. When she left school she formed an all girl quartet, "The Cookies," which won an amateur contest at the Apollo, New York, and later toured the U.S., Canada and South America before splitting up.

Dorothy went solo for a while, and when the producers were looking for a group to back Tony Orlando's "Halfway To Paradise," it was suggested by Neil Sedaka that she lead it.

During the session, Dorothy and a



TIMI YURO—Unusual

few of the girls were playing around with a number when the producer heard it. He thought the tune—and Dorothy—were great and asked her to record it. She did, and the result was her first disc.

Jackie Lynton

'Over the Rainbow'

JACKIE LYNTON, 19 and born at Shepperton just outside London, is yet another singer who began his career at the 2 1's. He walked into the coffee bar, where Tommy Steele got his big break, just a year ago. With him were his group, The Teen Beats, and they still play there every Sunday, even though they are busy with one-nighters and radio dates.

"I'd had 26 jobs before I settled on singing," said Jackie. "and none of them lasted longer than a month. Not because I wanted to sing all the time, but because I felt unsettled."

Although basically a ballad singer, Jackie is an avid Elvis Presley fan. "He knocks me out," he told us, "but among our own stars, I still think the best is Marty Wilde." Already popular with radio audiences before he started making records, Jackie has a "Saturday Club" date this week-end, followed by a "Music With A Beat" a couple of weeks later.

June Harris

of the old ones. He hams it up a bit too much for my liking when he offers Don't Have Any More Mrs. Moore.

Ham, too, on the reverse... but here, The Golden Wedding is in keeping with the unabashed Victorian sentiments.

THE REGENTS

Runaround; Laura My Darling (Columbia DB 4694)*

FROM the States, with their accompaniments directed by Milton De Lugg, The Regents join the same track taken by such groups as The Marceles.

A ba-ba-bom-bom-bom treatment of a steady beater, Runaround.

Laura My Darling is a dragging rock-a-ballad which, quite frankly, I found painful.

THE JARMELS

A Little Bit Of Soap; The Way You Look Tonight (Top Rank JAR 580)***

TOP side here, A Little Bit Of Soap, is a good number and it could do good by The Jarmels vocal

group. They chant it huskily here with an infectious beat. Glen Stuart conducts the orchestra.

For the turnover the boys revive Jerome Kern's The Way You Look Tonight. They lift it modern fashion and with some distortion.

DANTE

Bye Bye Baby; That's Why (Brunswick 05857)***

ROCKING in the quick vein with some chants that he's taken from Johnny Preston, Dante whips through Bye Bye Baby mechanically. Some vocal group and stringwork.

That's Why lifts with a more relaxed approach. Dante handles the tune competently but without any originality.

MORRIS STOLOFF

Fanny; Panisse And Son (Warner Bros WB 48)***

STOLOFF and the Warner Bros orchestra playing the title theme from the film version of Fanny. A sweet and lovely melody which gets (Continued on facing page)

NEW L.P.'s

CLARENCE "FROGMAN" HENRY

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with JOAN SIMS, MILLICENT MARTIN and RONNIE STEVENS

12" L.P. NPL 18065

an original cast recording

Disc Date

Continued from previous page

lush performance to match. This could take off handsomely if the film's as big a success as many predict.

The side, incidentally, is taken from Stoloff's sound-track LP of the Harold Rome score. So is *Panisse And Son*, the gay dancer on the reverse.

BOB LUMAN
Private Eye; You've Turned Down The Lights

(Warner Bros WB 49)***
PRIVATE EYE was penned for Luman by hit writer Boudleaux Bryant. A slick rocker with a neatly humorous lyric which mentions Kookie Byrnes in its cracks about the detectives on television. Luman's good... so's the rhythm and girl group accompaniment.

You've Turned Down The Lights is a slow weepy of a country and western number. Bob's watching his girl friend out with a new boy. Maudlin—and not up to his usual standards.

PAUL RAVEN
Walk On Boy; All Grown Up

(Parlophone R 4812)***
PAUL RAVEN takes a leaf from the country work singers with his steady chanting of *Walk On Boy*. A catchy number with good backing directed by Bill Shepherd—it may well take wings for Raven.

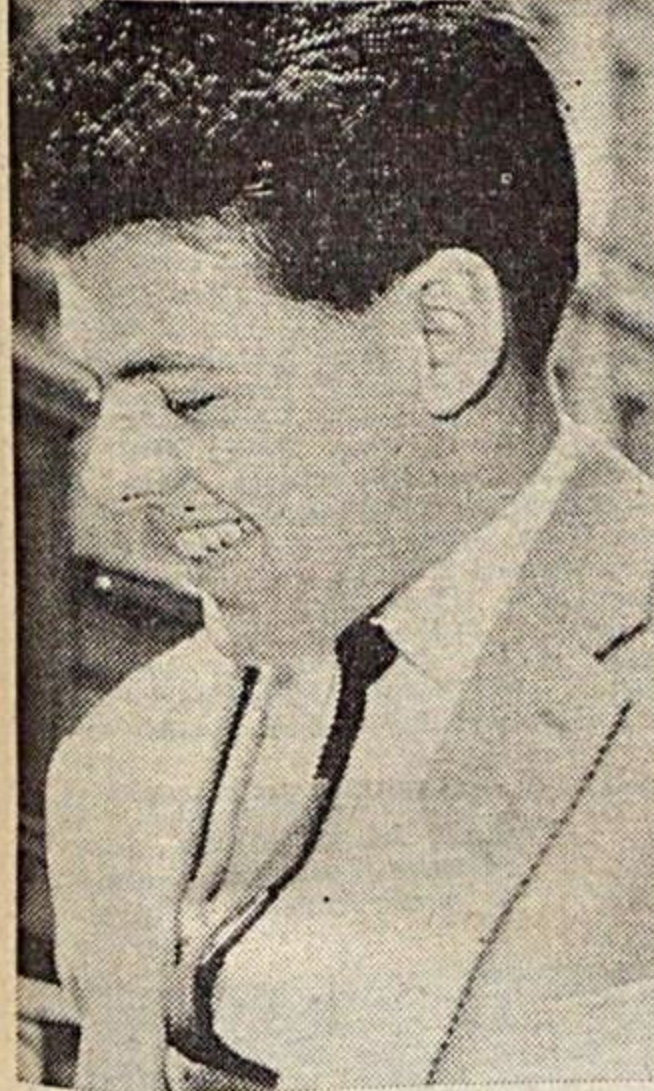
Good twangy sound for *All Grown Up* which switches the style to more conventional rock.

CHRIS BARBER
and
OTTILIE PATTERSON

Mama He Treats Your Daughter Mean; Swipesy Cakewalk

(Columbia SCD 2156)****
OTTILIE singing with Barber's jazzmen and proving again that she's probably the best girl in the country for this sort of material.

Mama He Treats Your Daughter



PAUL HANFORD moves into the C and W field, and into the Parade as well? (DISC Pic)

Mean will get any room jumping happily.

The *Swipesy Cakewalk* is purely instrumental, although my label here credits Ottilie again with being present. A clean cut period jazz production.

JIMMY JUSTICE
A Little Bit Of Soap; Little Lonely One

(Pye N 15376)***
JIMMY JUSTICE sings his idea of *A Little Bit Of Soap*—and I think I prefer to hear it as a solo, rather than performed by a team. Bob Leaper gives Justice a simple, catchy accompaniment.

Little Lonely One (the Santa Lucia twist) is taken smoothly by Justice to good, quick rhythm backing.

THE VISCOUNTS
Who Put The Bomp; What Am I Saying

(Pye N 15379)****
BRITISH group covering the American *Who Put The Bomp* (in the bomp-bomp-bomp) and making



BOBBY DARIN and his wife **SANDRA DEE** at the American premiere of their film "Come September." Darin has recorded the title song.

a very good job of it, too. The Viscounts have done well before, but this may be their best production.

Spin it if you're in doubt about which version of the number to select.

Floyd Cramerish piano in the backing for the steadier *What Am I Saying*, which the boys chant on the reverse.

JACK SCOTT
Strange Desire; My Dream Come True

(Capitol CL 15216)***
NOW on the Capitol label, Jack Scott sings two of his own compositions. Of these, *Strange Desire* is the one most likely to win him back some of the lost ground in this country.

Steady country number with a raucous saxophone breaking into Scott's vocal rather needlessly.

My Dream Come True is a slow, drawling romancer which Scott sings sincerely to a simple rhythm accompaniment.

PAUL HANFORD
Memphis Address; Flutter Flutter

(Parlophone R 4813)****
I'VE commented before on the wisdom of letting Hanford drift into country and western territory. Here, he does so with the fairly rapid *Memphis Address*. Number's a first-rate one of its type and Hanford sings it with warmth and polish. He deserves to sell big on this—it could even sleep its way to the Twenty.

Bill Shepherd's backing gives it the right amount of lift in something approaching the Lloyd Price manner.

Flutter Flutter is quieter and prettier. A dainty romancer sung tunefully by Paul.

ACKER BILK
Stars And Stripes Forever; Creole Jazz

(Columbia SCD 2155)****
ACKER and his Paramount Jazz Band breezing along with John Philip Sousa's famous march, *The Stars And Stripes Forever*. Just the stuff for a happy parade. Tune takes well to trad as most of these marches do.

Creole Jazz won't hinder the sales chances a whit. Bright, quick jazz with firm clarinet work. One of Acker's slickest toe-tappers.

STEVE ARLEN
Make Someone Happy; I Know About Love

(HMV POP 908)***
TWO of the Comden-Green-Styne songs from their show, "Do-Re-Mi." *Make Someone Happy* is a tender ballad sung straight and with warm romance by Arlen. Orchestral accompaniment is directed by Ken Thorne.

I Know About Love is skipper in mood and Arlen makes the most of the lyric as he swings gently.

BILL GIANT
Let Her Go; When I Grow Too Old To Dream

(MGM 1135)**
LET HER GO—an advice piece liltling on a dum-de-dum gimmick—seems oddly old fashioned, yet I suppose it isn't. Giant chants with a wealth of feeling while the girl group

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).

accompany from memory (memory of many another disc they've heard).

When I Grow Too Old To Dream seems to have an irresistible attraction for those who want something to beat up. Giant makes it large with a sort of spiritual strut.

BOBBY DARIN AND HIS ORCHESTRA
Come September; Walk Bach To Me

(London HLK 9407)***
BOBBY DARIN does not sing on this coupling, despite the fact that the title tune of his new movie, *Come September*, is uppermost. Bobby leads the Latin loving orchestra briskly through the number using some la-la-ing chorus work.

Walk Bach To Me is very much a walk Bachbeat item with slow, pounding theme. Organ, rhythm and strings are used for this one.

THE RONDELS
Backbeat No. 1; Shades Of Green

(London HLU 9404)***
THE RONDELS haven't been heard here on disc before, but we'll probably get more now. An instrumental quartet from Boston... two guitars, drums and sax... they play *Backbeat No. 1* with plenty of vigour and some excitement.

A rocker that is notable for a lengthy drum break which ought to please the jukes.

But in *Shades Of Green* (Green-sleeves), I think they've a lot to learn from groups like our own Shadows.

GARY MILLS
Bless You; Footprints In The Sand

(Decca F 11383)***
GARY MILLS sings the simple *Bless You* with the kind of feeling that should capture plenty of teenage sales. A lilter which is emphasised by thumping drum. Above this, MD Charles Blackwell sets the usual strings. May well grow into something.

Norman Percival directs the accompaniment for *Footprints In The Sand*. Treated with some mysterioso, it's chanted competently by Mills.

DICK JACOBS
Come September; The Villa

(Coral Q 72436)***
THE title theme and one other tune from the sound-track of the picture, *Come September*. Dick Jacobs' orchestra dances into the warm Latin mood of the name-

Contd. on page 12



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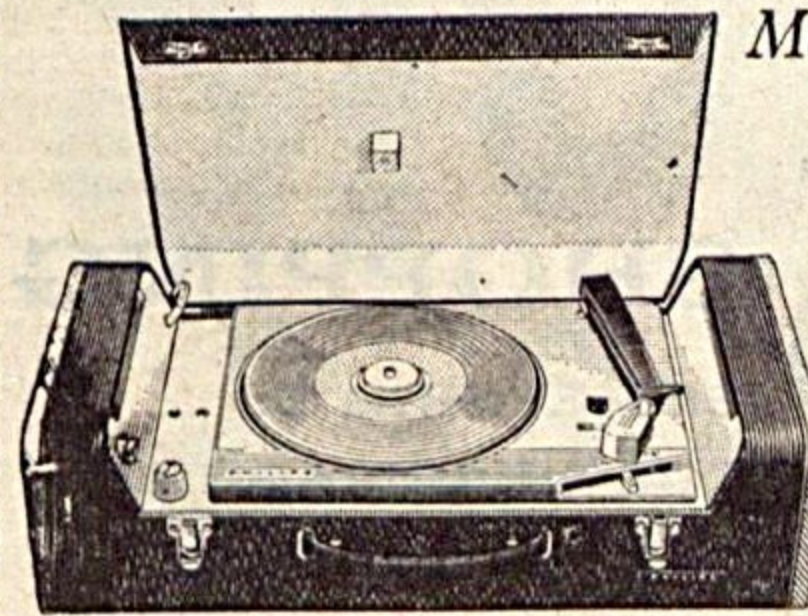
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— THE FRIEND OF THE FAMILY

Philips Electrical Ltd., Century House, Shaftesbury Avenue, London W.C.2

(P12472)

Disc Date (Continued from previous page)

number comfortably, though not excitingly.

In fact, I prefer the slow beat of **The Villa**. Tune here is simple and easy to hold. Played with clinking piano under the Mediterranean effects.

JACKIE LYNTON
Over The Rainbow; High In The Misty Sky

(Piccadilly N 35012)****
TOM LITTLEWOOD of the 2 I's should be happy about bringing 19-year-old Jackie Lynton to disc. The singer trades heavily on a wide vocal range for this revival of **Over The Rainbow**, and will certainly attract attention.

The sound is good with plenty of echoey gimmick, and the easy beat will appeal. I'd watch out for Mr. Lynton if I were you. One thing I don't care for—his habit of losing the end syllables of some words.

High In The Misty Sky is a ballad with a touch of Latin in it. Pleasingly sung.

PERRY COMO
Make Someone Happy; I've Got You Under My Skin

(RCA 1246)****
FROM the show "Do-Re-Mi" Mr. Como takes the comfortable ballad **Make Someone Happy**. Swinging in his most relaxing vein he's accompanied by big orchestra and vocal chorus. A nice warm sound all the way through.

I've Got You Under My Skin has far more class than the newer song. Como sings it with a Beguine rhythm, breaking into straight swing around half-way. First-class band backing.

ROBB STORME
Transistor Sister; Earth Angel

(Decca F 11388)***
YOUNG Mr. Storme's version of the **Transistor Sister** is good, clipped beat. Robb gets a fine accompaniment from Ian Fraser which will assist the sister in making good juke progress.

Revival of **Earth Angel** seems a waste of time to me. But if you want the number, then you'll be in the market for this lilting production.

JOHNNY TILLOTSON
Without You; Cutie Pie

(London HLA 9412)**
A number **Without You** is chanted moanfully by Mr. Tillotson here. Thumping background gains extra

size from vocal chorus. An insidious half with a sugary narrative part of the way.

Quick-mover **Cutie Pie** is fairly ordinary material. A yeah-yeah number which Tillotson handles casually while the drum wears out a skin or two unattractively.

BRIAN HYLAND
Let Me Belong To You; Let It Die!

(HMV POP 915)****
BRYAN HYLAND—released by BMV now via the ABC-Paramount label—takes a different course from that set by his early hits. **Let Me Belong To You** is a slow clinger which he handles very well. This one could easily sleep into high places.

Fast rocker on the flip with Hyland burning up energy in **Let It Die!** A contrasting seller.

ADAM WADE
As If I Didn't Know; Playin' Around

(HMV POP 913)****
ABOUT as big in the States as our Adam is over here, Wade sings a soft country-style ballad **As If I Didn't Know** to a loping rhythmical accompaniment. Vocal chorus help round out the sound.

Wade's own performance is commercial. Side could take-off on this side of the water.

Playin' Around is a steady walking ballad with a good noise to it.

TED TAYLOR FOUR
Cat's Eyes; Canyon

(Oriole CB 1628)****
THE Ted Taylor Four will be rocking quite a few juke quarters with this their latest instrumental. **Cat's Eyes** is a racing twangy item which manages to get away from what is now the conventional sound for a group of this type.

Canyon switches the tempo and the mood, living up to its title with a more dramatic tone. I like the underlying threat in the sound of this half, too.

THE VENTURES
Theme From "Silver City"; Bluer Than Blue

(London HLG 9411)***
SWIFT instrumental, the **Theme From "Silver City"** uses guitar work beneath strings and horns. The whole has a high gloss on it which will appeal to many.

Bluer Than Blue is a more basic instrumental with the guitars dominating in the steady beat offering.

LPs

reviewed by



Top entertainment from The KING BROTHERS in a fine album of re-issues. (DISC Pic)

Film music at its highest peak

ORNADEL SCORES WITH 'GONE WITH THE WIND' ALBUM

CYRIL ORNADEL
Gone With The Wind
Introduction And Tara; Scarlett O'Hara; Ashley; O'Hara; Love Theme; Civil War Marches; Rhett Butler; Mammy; Melanie; Ballroom Scene; Belle Watling; Bonnie; Finale.
(MGM C 866, stereo CS 6040)****

THE music composed by film scoring veteran Max Steiner for the epic film of the epic novel by Margaret Mitchell

Recently revived to tie in with the American Civil War Centenary, the film had a galaxy of stars including Vivien Leigh, Olivia de Havilland, the late Leslie Howard and the late Clarke Gable.

The score reflects the wide scale and grandeur of the story set during the Civil War, and must have helped considerably in the phenomenal success of the film, which has earned the fantastic amount of \$60,000,000 since it was released in 1939.

Brian Fahey's orchestrations of Steiner's themes add a new lustre, and the Starlight Symphony Orchestra under Cyril Ornael's baton interpret them splendidly.

Cinema music at its highest peak, and entertaining and moving even if you haven't read the book or seen the film.

JUNE CHRISTY
Off Beat
Remind Me; Out Of This World; You Wear Love So Well; Off Beat; The Bad And The Beautiful; Who Cares About April?; You Say You Care; Out Of The Shadows; A Sleepin' Bee; Somewhere If Not In Heaven.
(Capitol T 1498, stereo ST 1498)***

A VERY apt album title. The misty Miss Christy is an acquired vocal taste, and the ideas and arrangements of Pete Rugolo cannot be termed universal in appeal.

June explores many moods in this set, moody, gay, swinging and pedestrian. Pete Rugolo directs the accompaniments, and the orchestra includes June's husband Bob Cooper on tenor-sax and oboe.

The Christy-Rugolo team can always be relied on for thoughtful, intelligent listening, and this LP is no exception.

But, while it's musically stimulating—especially to modern jazz minds—it is not the sort of vocal album I

would choose if I wanted 40 minutes of restful relaxation and entertainment.

THE KING BROTHERS
Kings Of Song
I'm Sitting On Top Of The World; Moonlight And Roses; Lullaby Of Broadway; The Surrey With The Fringe On Top; Swinging On A Star; A White Sport Coat; Manhattan; The Wedding Of The Painted Doll; April Showers; Buttons And Bows; Broadway Melody; Hallelujah!
(Encore ENC 106)****

WELCOME reissues featuring Michael, Tony and Dennis King which deserve additional success in their new low-price guise.

The boys have their regular backers in the shape of Geoff Love and his orchestra and the Rita Williams singers, and, as always, their fresh, stylish approach to their songs is entertaining in the highest degree.

There are moments revealing a slightly lower standard than the high one we automatically get from the Kings today, but some of the recordings are three or four years old, and certainly reflect no discredit on Britain's brightest vocal trio.

"THE LORD CHAMBERLAIN. REGRETS . . . !"
Original London Cast
Great Little World (Joan Sims and Company); Kid Stuff (Joan Sims, Ronnie Stevens and Company); Lac Des Scenes (Ronnie Stevens); Mother Of Invention (Joan Sims); Lest We Forget (Aubrey Woods, Barrie Gosney, Gordon Clyde); The Oldest Established (Ronnie Stevens, Millicent Martin, Joan Sims); Christmas Present (Ronnie Stevens, Millicent Martin and Company); The Ballad Of Basher Green (Ronnie Stevens); Trial By Jury (Joan Sims, Ronnie Stevens and Company); I Love A Comedian (Joan Sims, Ronnie Stevens, David Morton); Where The Heart Is (Millicent Martin); Red Sky At Night (Joan Sims, Millicent Martin); Jacquelin (Joan Sims); Spanish Fly (Millicent Martin, Gordon Clyde and Company).
(Pye NPL 18065)****

I BELIEVE this is the unexpurgated version of the recently premiered revue. That is, what the show was originally intended to be before the Lord Chamberlain got at it with his blue pencil.

Parts of it are extremely amusing. **Kid Stuff**, the Enid Blyton skit; **Ballad of Basher Green**, the tale of the Fascist thug who overdoes the suntan lotion and gets beaten up in

Notting Hill by his own gang; and **Trial by Jury**, an ancient edition of "Juke Box Jury" with Judge Jeffreys presiding.

The rest is indifferent. There is the usual quota of ghoulish references to nuclear fall-out and similar modern hazards unrelieved by any trace of wit. **Christmas Present** tries to follow in Stan Freberg's footsteps on the commercialisation of Christmas, but strikes sparks only in its music publishers' section.

The cast is competent, although producing the usual mediocre standard of singing associated with revues.

The sleeve back reproduces the letter from the Lord Chamberlain informing the authors, Peter Myers and Ronald Cass, of the alterations necessary to the script. I would have preferred to have had the running order of the record.

"BYE BYE BIRDIE"
Overture (Alan Braden and New World Show Orch.); An English Teacher (Joyce Blair, Peter Gilmore); The Telephone Hour (Chorus); How Lovely To Be A Woman (Lissa Gray); Put On A Happy Face (Peter Gilmore); Normal American Boy (Peter Gilmore, Joyce Blair and Chorus); One Boy (Joyce Blair, Lissa Gray); Honestly Sincere (Dean Rogers and Girls); Hymn For A Sunday Evening (Michael Sammes and Chorus); One Last Kiss (Dean Rogers and Girls); What Did I Ever See In Him? (Joyce Blair); A Lot Of Livin' To Do (Dean Rogers and Chorus); Kids (Sidney James and Chorus); Baby; Talk To Me (Peter

CYRIL ORNADEL conducts in an album devoted to one of the film industry's most famous pictures.



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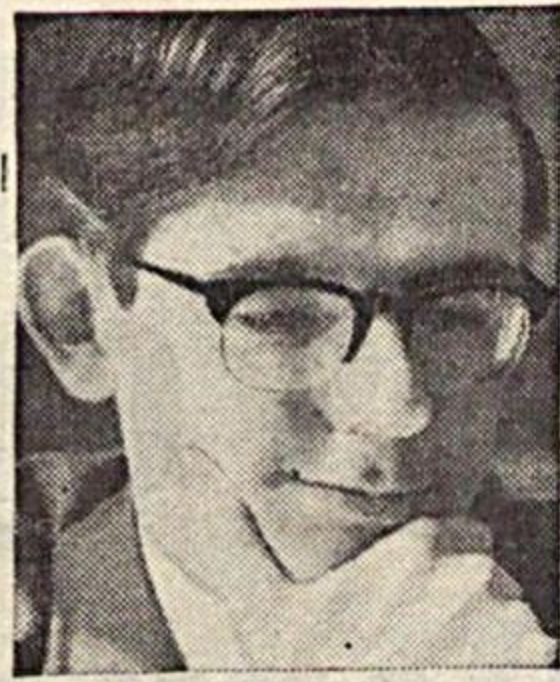
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Gilmore and Men); *Spanish Rose* (Joyce Blair); *Rosie* (Peter Gilmore, Joyce Blair and Chorus); *Finale* (The Company). (HMV CLP 1454)****

THE remarkably melodic and lively "Bye Bye Birdie" score gets another recording in its entirety, organised by Fiona Bentley for HMV. Joyce Blair, in much better voice than when she recorded her Decca "Ace Of Clubs" "Sound Of Music" set, handles the Chita Rivera female lead role well, and Peter Gilmore is adequate opposite her. Dean Rogers plays the rocker, Conrad Birdie, in suitable fashion.

The songs are as bright and attractive as ever, and the studio cast put them across well.

But I cannot understand how Sidney James comes to get top billing for playing a very minor role. He is credited only on one track of the LP.

CONNIE FRANCIS

At The Copacabana
Op Man Mose; It All Depends On You; Many Tears Ago; You Always Hurt The One You Love; Medley: Shein Vi De L'Vone, Dance, Everyone, Dance; Jealous Of You; Mama; Smack Dab In The Middle; Al Jolson Medley: You Made Me Love You; Swanee; Rock-A-Bye Your Baby With A Dixie Melody; My Mammy and Toot Toot Tootsie; Medley: When The Saints Come Marching In and Bill Bailey, Won't You Please Come Home? (MGM C 861, stereo CS 6035)***

LEADING American thrush Connie Francis works through her act as recorded at New York's East Side night spot, the Copacabana. It is a very competent performance, showing that Connie is not one of these short-lived successes who don't mean a thing outside the record studio.

Her many fans here will no doubt take me to task for confining the rating to three stars. They will certainly regard it as five star plus.

But there are two aspects of Connie's style which I don't appreciate—her sustained top notes, reminiscent of a train hooter in a tunnel, and the saccharine sentiment (sincerely meant, no doubt) which she ladles on with a heavy trowel in her tribute to Al Jolson.

Otherwise, no complaints, and a bouquet for her Yiddish and Italian vocalising. Her backing from the Copacabana orchestra, batoned by her regular conductor Joe Mele, is of the calibre which British cabaret stars get only in their dreams.

THE FOUR FRESHMEN

The Freshmen Year
The Freshmen Year; Fools Rush In; Where Do I Go From Here?; I'm Gettin' Sentimental Over You; It Happens Every Spring; Show Me The Way To Get Out Of This World; Their Hearts Were Full Of Spring; If I Knew Then; My Funny Valentine; It's Only A Paper Moon; But Beautiful; Dream. (Capitol T 1485, stereo ST 1485)****

ANOTHER first-class set from this multi-talented quartet who play instruments as competently as they sing together.

Their Hearts Were Full Of Spring is one of the best unaccompanied pieces of choral singing we are likely to hear on pop records, employing The Four Freshmen's unique vocal harmonies with splendid effect.

I am not very keen on Don Barbour and Ken Albers when they sing solo. Ken is especially wobbly and uncertain. But otherwise a top-grade selection deserving your attention.

RAY CHARLES

Dedicated To You
Hard-Hearted Hannah; Nancy; Margie; Ruby; Rosetta; Stella By Starlight; Cherry; Josephine; Candy; Marie; Diane; Sweet Georgia Brown. (HMV CLP 1449, stereo CSD 1362)**

WHY do they do this to an artist like Ray Charles? I read the sleeve note on which he is described by quotes from other sources as "the personification of funk, soul, and dirty blues" and "a major American folk artist" amongst other things.

Aged. Then I spin the set and hear the most outrageously unsuitable selection of material it is possible to pick for such a man.

That marvellously earthy, sand-

paper voice struggles with pretty-pretty melodic lightweights dedicated to dainty damsels, with scrubbing strings and a warbling chorus gumming things up in the background.

The real Ray Charles comes through only in **Hard-Hearted Hannah** and the merciful insertion of a good piano solo feature for him in **Josephine**. Otherwise—Doomsville.

NORRIE PARAMOR

Time To Dream
That's My Desire; You Stepped Out Of A Dream; If I Had You; I'd Love To Fall Asleep; Once In A While; You'd Be So Nice To Come Home To; Dream Lover; Please; I'm A Dreamer, Aren't We All?; All Or Nothing At All; Dream; I'll See You In My Dreams. (Encore ENC 105)****

A SET which lives up to its title. The string-laden Paramor orchestra, and soprano Patricia Clark singing some of the lines of each song, work through a soft, relaxing selection. There is some sleepy piano, too—presumably from Norrie.

With all respects to Patricia Clark, I would have enjoyed the



Grade A mood music from NORRIE PARAMOR. (DISC Pic)

album even more if some of the tracks had been purely instrumental but it is still grade A mood music with tremendous appeal.

RUBY MURRAY

Ruby Murray Successes
Heartbeat; Softly, Softly; Happy Days And Lonely Nights; If Anyone Finds This, I Love You; Evermore; Slowly With Feeling; Honestly, I Do; Dear Daddy; True Love; Mr. Wonderful; Scarlet Ribbons; Real Love. (Encore ENC 104)***

THE fantastic hits of Ruby Murray's early disc career appear again on Side 1, with accompaniments from Ray Martin and his orchestra. Side 2 offers more recent items with Ruby singing with Norrie Paramor and his orchestra.

If you go for this simple, unaffected brand of soft balladeering you will like this collection, even if you have heard some or all of it before.

I found Ruby's hits on Side 1 pleasant to hear again but I think it is unfair to give her songs like **Mr. Wonderful** to record when an artist like Peggy Lee has hit the jackpot with it in no uncertain manner.

TOP LABELS TO LAUNCH CAST ALBUMS



Choreo Records are to release a FRED ASTAIRE medley this month.

MANY of the major record companies are putting their final touches to their new original cast albums in anticipation of an ambitious Broadway season coming up. RCA Victor have a big month in October with three shows opening within one week of each other. These are "Milk And Honey" with music by **Jerry Herman**; "Let It Ride" by **Jay Livingstone** and **Ray Evens**; and **Frank Loesser's** "How To Succeed In Business Without Really Trying." Columbia now have the rights to "Subways Are For Sleeping" and a new **Alfred Drake** starrer titled "Kean." Capitol have **Noel Coward's** "Sail Away" and "Kwamina" which will star **Sally Anne Howes** and was written by her husband **Richard Adler**.

RCA expect big things with their new album just released by the late **Mario Lanza**. It's "The Vagabond King," and was the last thing the much-loved tenor ever recorded.

Choreo Records have the album rights to **Fred Astaire's** three Emmy-winning TV Spectaculars and the label will debut next month with the Astaire medley containing 32 vocals by Astaire taken from the three shows.

been offered a further two roles.

MGM are running a contest on **Ella Fitzgerald's** latest single, "Mr. Paganini," that calls for contestants to see how many times they can write "Ella Fitzgerald sings Mr. Paganini" on a postcard. Winners will be presented with a signed album by Miss Fitzgerald.

Andy Williams, who has just formed his own music publishing firm is to release three tunes written by pianist **Dave Grusk**, which Andy will record next month.

Disneyland Records have already sold more than 40,000 discs of

Cable from America

Hayley Mills' fast breaking "Let's Get Together."

Capitol have just signed singer-actor **Kenny Miller**, and are going all out to make this boy a big disc star. Kenny formerly recorded for Imperial Records where he had a couple of near hits.

Looks like **The Viceroy's**, on Smash Records, are going to get away with their recruiting type song, "Uncle Sam Needs You."

Atlantic Records have just made an album with **Tina Louise** called "Tina In Roma." It features the actress singing sultry versions of Italian ballads and is sung in Italian.

Fabian is soon to make his first tour of South America, after filming in Darryl F. Zanuck's "The Longest Day," the film based on the best-selling novel of the happenings on D-Day.

Jack Jones, the son of the famous **Alan Jones**, has recorded a 1961 version of his father's hit,

"Donkey Serenade." This is on the Kapp label.

Frankie Avalon has just made merchandising tie-ups with various manufacturers for products ranging from suits and sports jackets to beachwear and shoes. Frankie says he is doing this as a safeguard for his future.

Newest actor to turn singer on disc is **James MacArthur**. He is signed with Triodex Records and his first single out this week is called "The In-Between Years."

George Dunning is lining up musicians and vocalists who appeared with the original **Kay Kyser** band for a **Kay Kyser** album to be recorded by Capitol.

Les Brown Jr., 21-year-old son of the famous bandleader, is studying under veteran vocal coach **Harriet Lee** to prepare for his forthcoming career as a recording-night club entertainer.

Maurice Clark

BROOK TURNS TO FOLK

BROOK BENTON a little while ago figured if there was one kind of music he couldn't sing it was folk songs, until the "Boll Weevil Song," that is. Since then, he has recorded an album of 12 similar songs from which "Frankie And Johnnie" has been taken out and made a single release. Looks as if this is also destined for the top.

Warner Bros. recording star **Bob Newhart** has just completed his co-starring dramatic role in Paramount's "Hell Is For Heroes." Everybody is delighted with his performance and already he has

ROSEMARY CLOONEY

Rosie Solves The Swingin' Riddle!
Get Me To The Church On Time; Angry; I Get Along Without You Very Well; How Am I To Know?; You Took Advantage Of Me; April In Paris; I Ain't Got Nobody; Some Of These Days; Be Myself; Shine On, Harvest Moon; Cabin In The Sky; Limehouse Blues. (RCA RD-27218, stereo SF 5100)****

I AM afraid I am under a slight disadvantage because I listened to this disc without sleeve or full label details, for holiday reasons.

It is **Rosemary Clooney**, that is for sure. And, judging by the album title and the forceful, swinging arrangements and backings, I am certain that Mr. Nelson Riddle is the one who is solved.

Who else is there who can devise a simple, repetitive little riff and use it so adeptly to lift a song and singer and orchestra to new peaks of virtuosity?

He has the greatest to start with here in all three respects—and he doesn't waste the opportunity.

EYDIE GORME and STEVE LAWRENCE

Cozy
Cozy; Wouldn't It Be Lovely?; Like In Love; It's So Nice To Have A Man Around The House; Would You Like To Take A Walk?; A Fine Romance; I Like The Likes Of You; Without You I'm Nothing; She Didn't Say Yes; Blue Room; Personality; Two Sleepy People. (HMV CLP 1463)***

IF anyone was still unaware of the fact that **Eydie Gorme** and **Steve Lawrence** are happily married, this album will make up for the deficiency of information. Their togetherness is put across with all the cloying emphasis beloved by Americans.

As an LP, it offers very pleasant listening. The songs are well selected and reasonably arranged, and Eydie and Steve duet smoothly and attractively together.

Nothing outstanding about the set, but a nice one to have around.

THE STORM

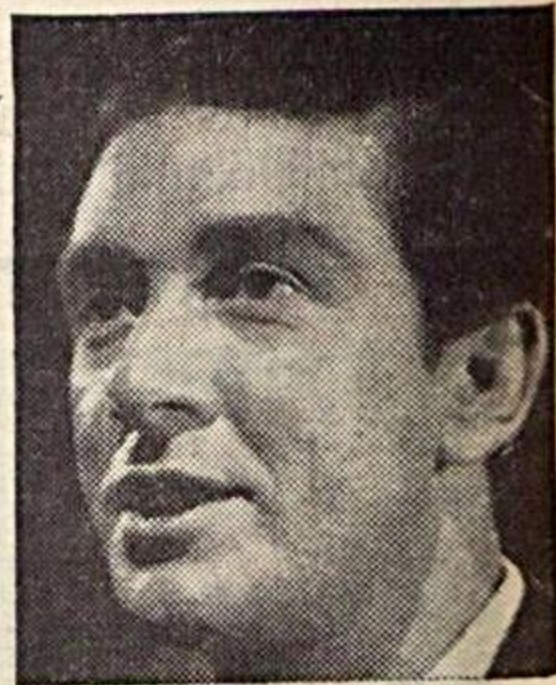


THE HUNTERS



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TONY HALL

Club recording brings out the best in Cannon

CANNONBALL ADDERLEY QUINTET

At The Lighthouse

Sack O' Woe; Big 'P'; Blue Daniel; Azule Serape; Exodus; What Is This Thing Called Love?

(12in. Riverside RLP 344)****
PERSONNEL: Julian "Cannonball" Adderley (alto); Nat Adderley (cornet); Victor Feldman (piano); Sam Jones (bass); Louis Hayes (drums).

It is tragic that we weren't able to hear Cannonball's band in the ideal setting, a jazz club, when he was here. It's such a good group, that it's unfair to give it 15 minutes at the start of a concert. It takes time to warm up and get a groove going.

And they've certainly got a good groove going on this latest release, recorded at the famous Californian Club. Victor hadn't been with them

the best in Cannon

all that long. But his contributions to this record—as soloist, accompanist and composer—are outstanding. His solos are so logically developed and constantly swinging.

In fact, on this particular night, by comparison, he had more to say than either Cannon or Nat, neither of whom are far below their best form.

The rhythm section is one of the very best in jazz today. Individually and collectively, they are outstanding and "cook" consistently.

All the originals are good—Cannon's strikingly soulful Sack, Jimmy Heath's fine fast blues, Big 'P' (for brother Percy), Frank Rosolino's whimsical, but very catchy waltz, Daniel, Vic's swinging Serape (possibly the most exciting track) and unusual Exodus (NOT the film theme).

Here are five first-rate talents who can submerge their own personalities into a group feeling, but emerge all the stronger because of that very reason.

Should be a big seller.

BUD SHANK QUARTET

A Tribute To The African Penny Whistle; I'll Remember April; Charity Rag; Squeeze Me; My Funny Valentine; Misty Eyes; Waltzin' The Blues Away.

(12in. Ember EMB 3322)***

PERSONNEL: Bud Shank (alto, flute, penny whistle); Claude Williamson (piano); Don Prell (bass); Jimmy Pratt (drums).

THIS is a Johannesburg studio set, made during American West Coaster Bud Shank's tour of Europe and South Africa in 1958.

Shank is heard on alto flute and the six-hole African penny whistle (Desmond Lane, please dig!). Frankly, he has a ball blowing the blues on it (track one).

All the originals are by Bud. Misty

BUD SHANK has a ball on the African penny whistle.

Eyes is a pretty ballad. Charity is a theme on "Love Me Or Leave Me" changes (except for the "middle eight"). Waltzin' The Blues is just that. The other tunes are all well-known standards.

The leader plays with his customary exemplary musicianship (letting his crew-cut down on Penny Whistle, which has interesting effects with the other three also playing unusual African instruments). Williamson, Prell and Pratt all play very well, too, and make a good supporting section.

In fact, at 26s., this is a good buy for Bud's fans.

CHARLES MINGUS JAZZ GROUP

Mingus Dynasty

Gunslinging Bird; Diane.

(7in. Philips BBE 12451)***

PERSONNEL: Charles Mingus (bass); John Handy, Booker Ervin, Benny Golson, Jerome Richardson (saxes etc.); Richard Williams (trumpet); Jimmy Knepper (trombone); Teddy Charles (vibes); Roland Hanna (piano); Dannie Richmond (drums).

GUNSLINGING BIRD (full title: "If Charlie Parker Were A Gunslinger, There'd Be A Whole Lot Of Dead Copycats!") is a fast, frantic, frenetic Mingus original.

It's all very busy, but seems to finish before it really gets started. Despite the star-studded personnel, only Knepper, Handy (on alto) and Richmond get short solo outings.

Diane couldn't be a more complete contrast. It's very slow, atonal and dirge-like. This is something new for Mingus. Except for the pretty, rhapsodic Hanna piano solo, I found it rather pretentious. Mingus himself plays brilliantly behind the piano.

Though these aren't my favourite Mingus tracks (remember, I've given most of his more recent albums five-star reviews), it still makes me curious to hear the 12in. LP these two were taken from.

Let's hope Philips will release it soon.

IMPRESSIVE LINE—UP ON NEW EMBER ALBUMS

JEFF KRUGER, of Ember, has just cut a couple of jazz LPs. The leaders—Tony Kinsey and Tony Crombie. The Kinsey set comprised all the originals. The line-up is certainly impressive. With the leader on drums were Tubby Hayes (tenor and flute), Jimmy Deuchar (trumpet), Bill le Sage (piano and vibes) and the great Lennie Bush on bass.

The Crombie LP marked the British disc debut of West Indian altoist-flautist, Harold McNair. The other horn was tenorist Tommy Whittle. An interesting twosome.

The rhythm section had Crombie (drums), Gordon Beck (piano) and the firm-fingered Malcolm Cecil (bass). All the tunes were Crombie originals.

Both albums should be issued by Christmas. And at 26 shillings they can't be bad value.

There have also been some special sessions in recent weeks, organised by socialite jazz enthusiast, Nicky Blythe.

These recordings, including some special scores for stereo, featured a big band. Tubby Hayes, Jimmy Deuchar, Terry Shannon, Lennie Bush, Phil Seaman and an Afro-Cuban rhythm section.

A LETTER from Jazztime Records, Ontario A and R manager, British-born Fred Norsworthy tells about his latest sessions at Bell Sound Studios, New York.

The most important date was led by Jazztet and former Dizzy Gillespie big band trombonist, Willie Wilson. The sidemen were Pepper Adams (baritone), Freddie Hubbard (trumpet), Duke Pearson (piano), Thomas Howard (bass) and Lex Humphries (drums).

Says Fred: "Wilson's not too well known yet. But when this album's heard,

he's going to knock everyone's eyes back. He blew the walls down! He's definitely next in line after Jay Johnson and Curtis Fuller."

Later Fred cut a Duke Pearson Trio set with Howard and Humphries. The tunes were "Exodus," "Jeannine" (the Pearson tune Cannonball and our own Don Rendell have recorded), "Bugs Groove," "I'm An Old Cowhand," "Say You're Mine" and "Le Carrousel."

His letter also contained information about a new Max Roach LP for Impulse.

KING-SIZE

Apologies to Pete King of the Scott Club about the photo of saxist Peter King which we published last week. We got our Kings mixed! There are two P. Kings in British jazz, both saxists, one still playing, one turned manager. The article, which dealt with manager Pete King, was correct, but the picture wasn't!

the ABC-Paramount (EMI) record subsidiary which already has big selling albums out by Ray Charles and Gil Evans. Max used the controversial Eric Dolphy (alto, flute, bass-clarinet), Clifford Jordan (tenor), Booker Little (trumpet), Art Davis (bass) plus an Afro-Cuban quintet.

Then there was a Vee Jay date led by MJT + 3 altoist, Frank Strozier. Apparently pianist Wynton Kelly completely carried away on one tune and took 14 choruses!

Norsworthy's most informative letter also disclosed startling new personnel changes on the New York scene. Trumpeter Lee Morgan has left the Jazz Messengers and is now leading his own Quintet comprising Cliff Jordan (tenor), Walter Davis Jr. (piano), Butch Warren (former Kenny Dorham bassist) and Lex Humphries (drums).

Bobby Timmons is also out of the Messengers and is leading a Trio. Blakey's new Jazz Messengers are now six-strong. In addition to tenorist Wayne Shorter and bassist Jymie Merritt has brought in Freddie Hubbard, Curtis Fuller and pianist Cedar Walton.

Finally, John Coltrane has left Atlantic and signed with Impulse. The first album has already been recorded and is due for American release this month.

Harold McNair makes his disc debut over here on the new **TONY CROMBIE** LP for Ember.



Radio Luxembourg

Pick of the Programmes Week beginning September 10

SUNDAY—7.0 Juke Box; 7.45 Gene Kelly; 8.0 Sheila Southern; 8.15 Dedication to Glamour; 8.30 Perry Como; 8.45 Pete Murray; 9.0 Top Tunes Of Our Time; 9.30 Time For A Song (Jo Stafford); 10.0 Sunday's Requests; 10.30 Magic of Sinatra; 11.0 Top Twenty; 12.0 Top Of The Shop.

MONDAY—7.0 Non-Stop Pops; 7.45 Latin-American Time; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45 Monday Spin; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Spin With The Stars; 11.15 Monday Special.

TUESDAY—7.0 Non-Stop Pops; 8.0 The Elvis Presley Show; 8.15 Honey Hit Parade; 8.30 Tuesday's Requests; 9.0 Ronnie Carroll; 9.15 Spin Around; 9.30 Record Date; 10.0 Jimmy Young; 10.30 Jimmy Savile Record Show; 11.0 Playalong Player; 12.0 Midnight on Luxembourg.

WEDNESDAY—7.0 Non-Stop Pops; 7.45 New Songs

For Old; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Wednesday's Requests; 9.0 Internationalities; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guinea; 11.15 Hits For Six; 12.0 Midnight On Luxembourg.

THURSDAY—7.0 Non-Stop Pops; 7.45 This Week's Top Discs; 8.15 Honey Hit Parade; 8.30 Thursday's Requests; 8.45 Fanfare; 9.0 David Jacobs' Startime; 9.30 This Is Their Life; Ricky Nelson; 9.45 Cliff Richard; 10.0 Peter West Show; 10.30 Sam Costa; 11.0 Thursday Special; 12.0 Midnight on Luxembourg.

FRIDAY—7.0 Non-Stop Pops; 7.45 Connie Francis Sings; 8.0 Misty Beauty Box; 8.15 Disc Date; 8.30 Friday's Requests; 8.45 Honey Hit Parade; 9.0 Spin Beat; 9.15 Chocolate Time Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Record Choice; 11.0 Kent Walton Show; 12.0 Midnight on Luxembourg.

SATURDAY—7.0 Non-Stop Pops; 8.0 Saturday Jazz Time; 8.30 Saturday's Requests; 9.0 Hits and Misses; 10.0 Ray Orchard; 10.30 Honey Hit Parade; 11.0 Keith Fordyce Sound Off; 11.30 Record Round-Up; 12.0 The Late Late Show.

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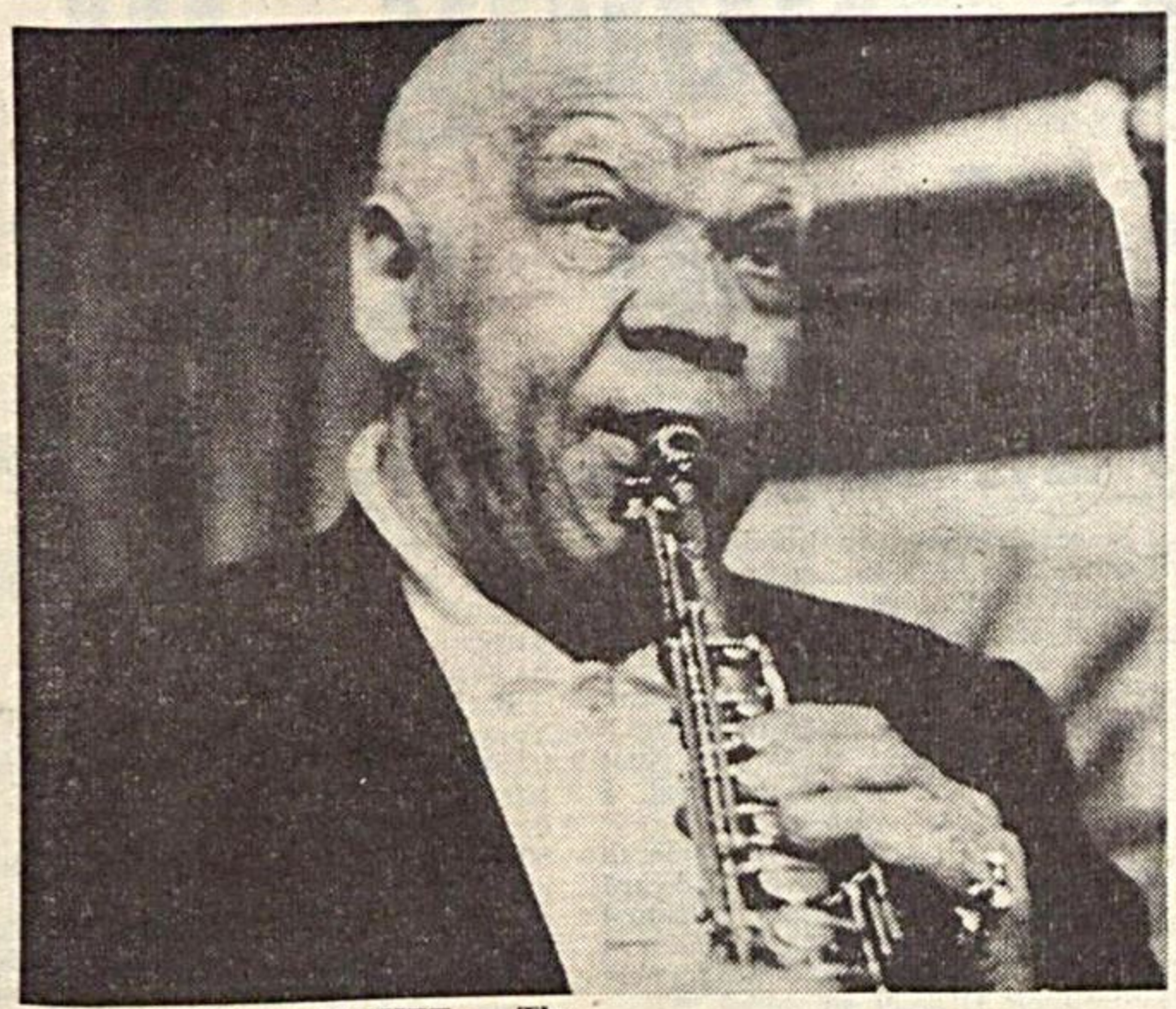
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TRADITIONAL JAZZ

A great disc
but it

Could have been even better



SIDNEY BECHET — The interplay with Muggsy Spanier is scarcely credible.

two tracks by Rex Stewart thrown in for good measure, completely unrelated to the celebrated Bechet/Spanier tracks comprising the rest of the record.

I have nothing against them. They're great, and *Cherry* is a lovely Don Redman composition.

The front line of Rex, playing cornet this time, Barney Bigard on clarinet and Lawrence Brown on trombone is thrilling to hear. And how good to be reminded of the excellence of Billy Kyle, and the greatness of Dave Tough. But these two Stewart numbers would really have to be something to warrant a place in the company of the others.

The sessions which produced these took place for a private company, the Hot Record Society of America in 1940. Bechet played both clarinet

and soprano saxophone. The only rhythm used was that of guitar and bass played by Carmen Maestren and Wellman Braud.

The interplay between Bechet and Spanier is scarcely credible. It is odd that they are in so many respects so different. Bechet, the melodist, contrasts in theory so much with Spanier, whose idea of a jazz solo is a series of notes or cliché-ridden phrases punched out with the hottest tone imaginable.

SIDNEY BECHET
Sweet Lorraine; Lazy River; China Boy; Four Or Five Times; That's A Plenty; Squeeze Me; Sweet Sue; Cherry; Diga Diga Go.
(Ember EMB 3330)*****

RECORD companies are going MAD. This could have been one of the GREAT record releases of the last ten years. But although it's a "tribute to the late Sidney Bechet, featuring Sidney Bechet" there are

EARLSWOOD WILL REPLACE BEAULIEU

BRIAN DELORME, who is already arranging next year's Earlswood Jazz Festival, hopes "to carry on the musical policy originated at Beaulieu. We will be experimenting with new instrumentation and arranging techniques. . . . I am also negotiating for American and continental jazz stars."

Nevertheless jazz and modern music will be kept apart at next year's event, which takes place on June 30. Johnny Dankworth has been asked to act as musical director for the modern section, which will be staged in a separate arena to the trad jazz.

There is not much doubt that Earlswood will take the place of Beaulieu in the jazz festival scene next year.

* * *

THE Ed Corrie Band is heavily featured in a number of other Brian Delorme productions. The band, which turned professional on September 1, takes a prominent part in a concert entitled "New Faces in Jazz" at Leicester's De Monfort Hall on September 18. Other new faces are those of Bobby Mickleburgh, who presents The Confederates, Liz Ferguson the singer, and the Original Downtown Syncopators from Crawley.

Ed Corrie starts a week's tour in Scotland on October 13, taking in Glasgow, Aberdeen and Dundee. On October 2 they play their sixth Hammersmith Palais Jazz Band Ball.

Known as Ed Corrie's Concord Jazzmen, they are still appearing with the Temperance Seven on concert dates. Lined up are the following: Coventry, September 24; Birmingham, October 29; Bradford, November 11; Sheffield, November 12.

* * *

THE Confederates is the name of the new band under Bobby Mickleburgh's leadership which got under way in a blaze of somewhat "inverted" glory. Bookings for the band are reported to be coming in fast following reports of their first record, but it is no longer any secret that the record is not by the same band that will go out on the road . . . nor even by the same band that posed for a publicity photo.

Rumour, and very strong rumour, has it that three of the band had already left before the photo appeared.

Listen by all means to the disc . . . and no prizes are offered for the line-up. But if your ears are well trained you'll spot several of our top professional trad musicians.

They can be heard at Maidstone (Sept. 10), Brighton (11 to 16), and Baldoek (22).

* * *

DOUG RICHFORD, whose new band is getting excellent receptions wherever it plays, has lost trombonist Eric Dolby, who goes back to Leicester, his home and family, and a semi-pro berth in the jazz business. He is being replaced by Bill Hales, an ex-member of Jimmy Lougher's band.

The Richford band, who travelled by motor to Liege, Belgium, last month, for a single TV appearance, have already had several offers to go back.

The band can be heard at Guildford (Sept. 7), Brockley (8), The Colyer Club (9), the Piccadilly Jazz Club (10), and Aylesbury (12).

* * *

PROMOTER Claude Spurin was so impressed with the newly formed *Back of Town Syncopators* that he wrote: "They can play all my clubs every month if they want to. I want them back as soon as possible. The band is extremely good from a musical standpoint and exceptionally hard working."

The *Back of Town* boys come from Glasgow and were first spotlighted during their show at the Richmond Jazz Festival. They are an unorthodox jazz band with the accent on jazz.

The line-up consists of trumpet, trombone and clarinet, standing behind a rhythm section of drums, two banjos and tuba. Well, it's different!!

They turn professional on October 1.

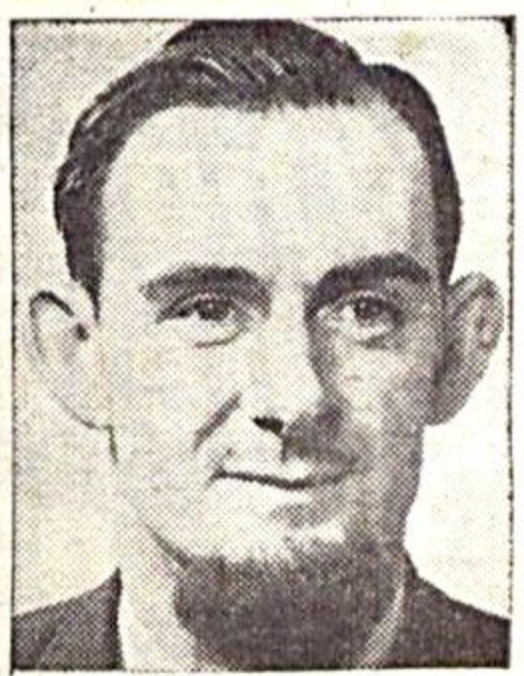
* * *

"YOU'VE never had it so good" went the advance publicity for the new Pye jazz releases. And I'm inclined to agree with them. Micky Ashman, Kenny Ball, Bob Wallis, Muddy Waters, Tony Coe, Ian Menzies and Chuck Berry, all in one month is something.

Blue Note also have important news for September. They reduce the price of their 12in. LPs from 50s. 5d. down to 45s. 6d. This makes them only 4s. 6d. above a British made record. All Blue Notes are original U.S. pressings and they come in those fabulous American sleeves. From a trad viewpoint the outstanding issues have been the George Lewis and the Sidney Bechet LPs.

Acker Bilk and Chris Barber once again vie with each other in the lists. Acker has his "Stars and Stripes Forever," "Creole Jazz" on Columbia, and Chris, also on Columbia, has "Mamma, He Treats Your Daughter Mean" / "Swipsy Cakewalk."

reviews comments



OWEN BRYCE

At no time is one conscious of the lack of a full rhythm section. At no time is one conscious of the lack of a trombone. It is true to say that anything added to the personnel would have detracted from the improvisations of the masters.

At times Spanier plays a direct lead with Bechet leaping around him. At others Bechet takes over the lead whilst Muggsy punctuates the changes.

Superb jazz, these should appeal to every collector.

Dramatic

ARTIE SHAW AND HIS ORCHESTRA
The King Of Swing
The Hornet; My Heart Belongs To Daddy; The Glider; I've Got You Under My Skin; How Deep Is the Ocean; I Don't Stand A Ghost Of A Chance With You; Guilty; Anniversary Song; What Is This Thing Called Love; You Do Something to Me.
(Ember EMB 3328)***

DRAMATIC is the best one-word description of Artie Shaw, his life, his music and his effect on people. Dramatic was his sudden use of small band instrumentation, including a harpsichord, after years with a big band. Dramatic was the effect on Parisians hearing "Gloomy Sunday"; so many committed suicide that the recording had to be banned.

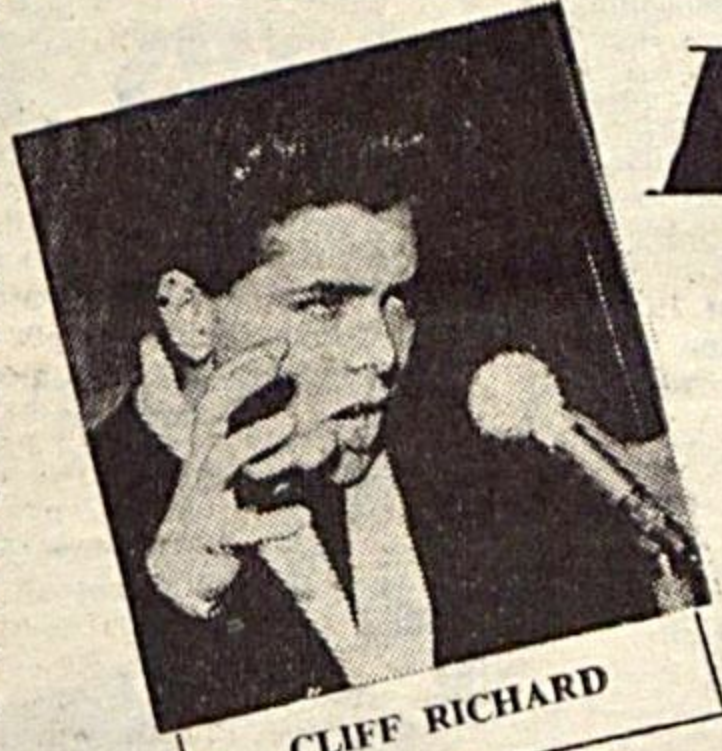
Dramatic was his departure to Mexico to give up the music business . . . only to return a year later with an even larger orchestra and beautiful recordings of the calibre of "Frenesi." Dramatic are his changes of mood; listen to the sudden stop on *My Heart*

Belongs To Daddy and the introduction of those long, piercing, morbid chords (the same chords that half filled the Seine 20 years ago).

Dramatic, too, was Artie Shaw's love life, during the course of which he married six times. No less dramatic was his final disappearance from the jazz scene. I'll wager that only a handful of enthusiasts know that he is retired in Spain.

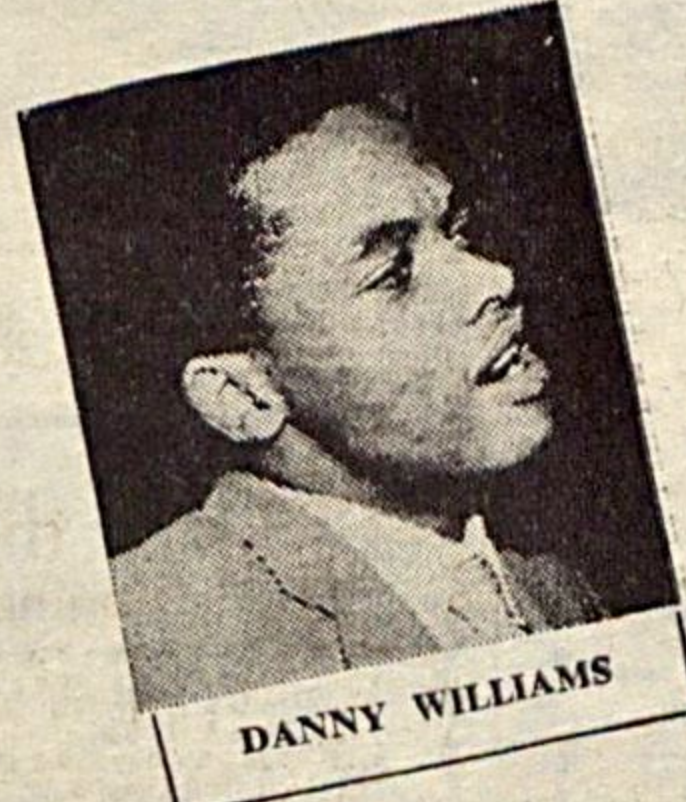
Artie Shaw was truly one of the characters of the swing period. These 1946 recordings, among the last he made, are typical of the best of the Shaw bands. Intense in places, plain sentimental in others, always melodic, plenty of clarinet spots, Mel Torme and the Mel-tones, Kitty Kallen and Hal Stevens in sugary vocals and the inevitable string section.

There are 25 of them on this LP and they serve to remind us that it was in the middle '30s that Shaw first made records with strings; that he ditched them in a bid to de-throne Goodman; that he brought them back again in force.



CLIFF RICHARD

ALBUM OF STARS



DANNY WILLIAMS

Pick your pin-up

HERE is a wonderful chance to build up your own portrait album of some of the world's greatest recording stars. A really beautiful, glossy, 8in. x 6in. photograph from DISC's own star-picture library can be yours on request. And underneath each photograph is an autograph panel for the stars to use when you meet them in person.

Look through the list of famous artists printed below and choose your favourite. Print the name or names you choose on the coupon, fill in your own name and address, in block capitals please, and send the coupon—with a postal order for 4s. 6d. for each photo—to: DISC Star Picture Library, 161, Fleet Street, London, E.C.4. All photographs are carefully packed and sent post free.

Send off your order today—and watch DISC regularly for names of more top stars to add to your collection.

- | | | |
|-------------------|---------------|----------------|
| Chris Barber | Eden Kane | Dave Sampson |
| Shirley Bassey | Kaye Sisters | Harry Secombe |
| Eddie Calvert | Jerry Keller | Peggy Seegar |
| Freddy Cannon | Eartha Kitt | The Shadows |
| Tsai Chin | Lana Sisters | Anne Shelton |
| Alma Cogan | Ewan McColl | Jo Shelton |
| Jess Conrad | The Mudlarks | Tommy Steele |
| Dallas Boys | Donald Peers | Robb Storme |
| Lonnie Donegan | Duffy Power | Yoko Tami |
| Craig Douglas | Mike Preston | Gene Vincent |
| Duane Eddy | Tommy Price | Bert Weedon |
| Peter Elliott | Cliff Richard | Marty Wilde |
| Adam Faith | Lita Roza | Danny Williams |
| Emile Ford | Marion Ryan | Mark Wynter |
| Lance Fortune | Patti Page | |
| Billy Fury | Joan Regan | |
| Wee Willie Harris | | |
| Ronnie Hilton | | |
| Les Howard | | |
| Joni James | | |

Please send me photographs of:—

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NAME

ADDRESS

FILL IN TODAY

Who Where When

Week beginning
September 10

BARKING
Barking Carnival: Joe Brown (Sat.)

BATH
Pavilion: Clyde Valley Stompers (Mon.)

BIRMINGHAM
Town Hall: Clyde Valley Stompers (Fri.)

BLACKPOOL
North Pier: Michael Holliday, The Allisons (Season), Winter Gardens: Lonnie Donegan, Dallas Boys, Miki and Griff (Season), Opera House: Cliff Richard (Season), Palace: Frankie Vaughan (Season), Queens: Yana (Season), North Pier: Matt Monro, Lyn Cornell, Bert Weedon, Alan Freeman (Sun.), Queens: Joe Brown, Karl Denver, Johnny Kidd, Michael Cox (Sun.)

BOURNEMOUTH
Pavilion: Alma Cogan, Ken Dodd (Season), Winter Gardens: Mark Wynter, Billy Cotton and his Band (Wk.)

BRIDLINGTON
Grand Pavilion: The Avons (Season)

BRIGHTON
Hippodrome: Dickie Valentine, Maureen Evans, The Confederates (Wk.)

BRISTOL
Corn Exchange: Clyde Valley Stompers (Tues.)

CARDIFF
Victoria Rooms: Clyde Valley Stompers (Wed.)

CRAWLEY
Town Meadow: John Leyton, Helen Shapiro (Wed.)

CREWE
Town Hall: Billy Fury (Sat.)

GLASGOW
Empire: Andy Stewart Show (Season), Alhambra: Eve Boswell, "Five Past Eight."

GREAT YARMOUTH
Aquarium: Emile Ford and the Checkmates, Jimmy Lloyd (Season), Windmill: Tommy Steele (Season), Wellington Pier: Bruce Forsyth, Gary Miller (Season)

HIGH WYCOMBE
Town Hall: Joe Brown (Tues.)

ILFORD
Room at the Top: Ron Moody (Wk.)

JERSEY
Swanson's Hotel: Frank Ifield (Season), Watersplash: Malcolm Vaughan (Season)

KEW
Boathouse Ballroom: Joe Brown (Thurs.)

LIVERPOOL
Empire: Charlie Drake, The Springfields, Patricia Bredin (Wk.)

LONDON
Prince of Wales: Sammy Davis Jr. (Season), Queens Theatre: Tony Newley, "Stop the World," London Palladium: Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert, "Let Yourself Go," Her Majesty's: Chita Rivera, Marty Wilde, "Bye Bye Birdie," Palace: Roger Dana, Jean Bayless, "Sound of Music," Adelphi: Van Johnson, Patricia Lambert, "Music Man," Hammersmith Palais: Joe Loss and his Orchestra (Season), Marquee: Clyde Valley Stompers (Thurs.)

MANCHESTER
Palace: Max Bygraves, Maggie Fitzgibbon, Steve Arlen, "Do Re Mi"

NEWCASTLE
Empire: Johnnie Ray, Lana Sisters (Wk.)

PURFLEET
Town Hall: Clyde Valley Stompers (Sat.)

PURLEY
Orchid Ballroom: Joe Brown (Wed.)

SHREWSBURY
Music Hall: Billy Fury (Fri.)

SOUTHAMPTON
Gaumont: Eden Kane (Sat.), Park Ballroom: Clyde Valley Stompers (Sun.)

TORQUAY
Pavilion: Kaye Sisters (Season), Princess Theatre: Joan Regan, Edmund Hockridge (Season)

WEST BROMWICH
Adelphi: Craig Douglas (Sat.)

WEYMOUTH
Pavilion: Pearl Carr and Teddy Johnson (Season)

Elvis is going in for a better type song

says songwriter Harry Tierney

"ELVIS?" said veteran American songwriter Harry Tierney, "I think Elvis is a great artist and nobody can dispute the fact that he's the world's number one draw. He has a certain quality the kids like and he's singing a better type of song now than he used to."

In London on vacation, Harry Tierney has been one of Broadway's brightest names as producer and songwriter for more than 30 years. He has had his fair share of hits, among them "Alice Blue Gown," "Goodnight Irene" and "Rio Rita." Nowadays he works on shows as a producer, writes ballads and keeps a keen eye on the current music scene.

"The music now is much better than it was when rock 'n' roll first arrived," he said. "Some good stuff is being written and the writers are going in for melody balance. The ballads are becoming popular again and this is because romance will always last."

"The men who wrote those old standards that Crosby and Sinatra sing were men who dipped their pen deeply in the search for lyrics. They were out to tell a good story and perhaps that is why they have lasted so long."

"It's the same thing with Crosby and Sinatra and Como; they sell the story and can bring out all that the writer has intended. The boys who sing rock can't do that because generally they're singing too fast to pay much attention to the words anyway."

"In the end it all comes back to the writer. If he has not studied his job properly then he will never write the kind of music that lasts."

Since his arrival in London Harry Tierney has been taking in as many of the West End shows as he can and his praise for British music and singers seemed unbounded.

"British artists and actors are respected tremendously in the States," he said, "because they have that polish that few others ever get. I enjoyed 'Oliver' tremendously."

"I think it's unfair for people to call Bart the second Noel Coward because he is very much an individual composer. But what amazed me was the fact that so many Londoners know their Dickens so well."

"I only wish I could have seen the Anthony Newley show, as everyone back home knows about this boy."

"On the radio I've heard so many of your singers and they're very good. People say they copy Americans but

what's wrong with that? Finding things in this world that are truly original is well nigh impossible. I particularly liked your Matt Monro—he has a great voice."

Back home, at his apartment in New York, Harry Tierney has a large, black trunk containing all new material—the latest output from this man who began composing at 17 and has over 600 songs to his credit. Occasionally he writes with a partner, but says: "It's got to be a happy marriage and the only one I know that works well is between Jimmy Van Heusen and Sammy Cahn."

Soon he will begin sifting the songs for a new show he is working on, a show which he hopes to produce first in London.

Brian Gibson



MATT MONRO—He has a great voice, says Mr. Tierney.

We were all worried at first

In Scandinavia the fans are different

WHAT is the difference between audiences we played on our Scandinavian tour and those we are currently playing here at the Opera House, Blackpool? In a word, timing. In Norway, Sweden and Denmark, the audience sit quietly through our numbers, and then, when we finished—bedlam! Here in Britain the kids like to express their feelings as and when they feel like it, they don't wait until we have finished the numbers.

I must say that when Cliff did his first number at his first concert in Sweden we were worried. There was neither sound nor movement from the audience. We need not have been concerned. As the last note died those kids leaped to their feet and cheered themselves hoarse.

We would all like to go back to Scandinavia, but it won't be possible for at least two years.

We have had offers from Germany, Holland, Belgium and France and we hope to have the time next year to make a European tour, as well as trips to Ireland, Scotland and Wales.

In the meantime we have four more weeks at Blackpool and then it's off to Australia. We will probably have a holiday in Hawaii immediately after, our first break this year—and we feel we need it.

Missed Jo

Because of our latest trip we missed the opportunity to appear on Jo Stafford's television show. We are all disappointed, particularly Cliff as he is a great admirer of Jo.

Another entertainer we feel is the very greatest is Mr. Sammy Davis Jr. So much so that although we arrived back exhausted from Denmark at noon on the Saturday, we refused to miss seeing him. We booked a table at the Prince of Wales and, eyes half shut with fatigue, took our seats. It took Sammy about three minutes to bring us back to life—we literally tingled with enthusiasm at his incredible talent. As Cliff said, jokes are made about people wanting to be "all round entertainers," but this man is it.



THE BRUCE WELCH COLUMN

After the show we grabbed a few hours sleep and travelled up to Blackpool. Six days a week at the Opera House plus Sunday concerts will seem quite a rest after the tour. There were times when we did an afternoon concert and then travelled 120 miles to another town to perform there that same evening—it's good to be back in little old England!

NEAL ARDEN, famous disc jockey and newspaper columnist, is appearing on television this Saturday (September 9), he plays the part of a policeman in a case of type-casting. That's not the name of the programme, it is just that Neal used to live in Southern Rhodesia before he came here and made his name as a DJ. His occupation there? Policeman. "I feel the wheel has turned full circle," Neal told me.

PHILIPS records have had an order from Lima, South America, for 1,000 copies of The Springfields' disc "Breakaway"!

Tom Springfields told me that the telephone girl who read the telegram sounded very suspicious. The cable read "Send 1,000 Springfields' Breakaway." She thought it was an order for Springfield rifles and "Breakaway" meant the start of a revolution.

"It was only when the name of the record company came through that she realised what it meant and relaxed," Tom said.



When Alan Freeman was compering "Housewives' Choice" he asked that if anyone caught a mermaid would they kindly put her in the post to him. Mrs. Janet Skinner from Potters Bar, Middlesex, went one better than that. She hired the famous "Miranda" costume from Pinewood film studios and presented herself to Alan at Broadcasting House.