

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 178 Week ending August 19, 1961
Every Thursday, price 6d.

Helen Shapiro to headline U.S. style pop package

NEW SINGLE

HELEN'S next Columbia single will have a song entitled "Walking Back To Happiness" as its top side. The release date is not yet known, but it will coincide with the release of the edition in the Rank Organisation film series "Look At Life" in which Helen depicts a day in the life of a young recording artist.

HELEN SHAPIRO, the 14-year-old London girl who has amazed the record world by getting her second disc, "You Don't Know," to top place in the charts, is to head a mammoth American-style package show which is to tour Britain for approximately three months from next January.

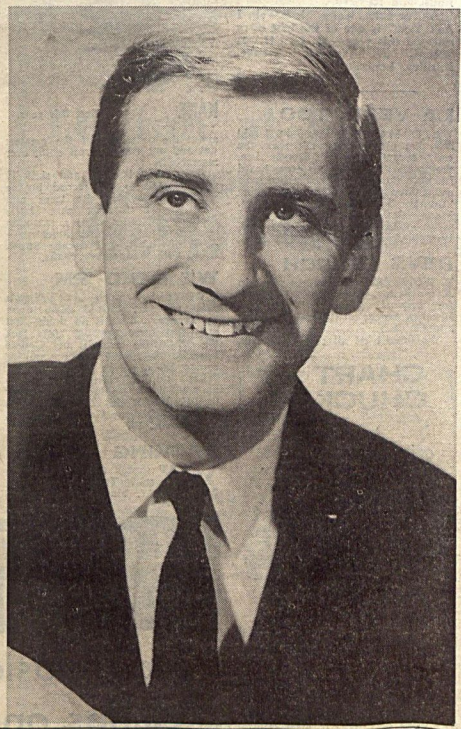
The tour is the first big project of General Artists Ltd., a new agency which has been formed by well-known concert promoter and tour organiser Arthur Howes, previously based in Peterborough, and West End agent Ossie Newman.

"The Helen Shapiro package will contain about ten top-liners in the same style as the American touring shows," Ossie Newman told DISC.

"Helen will be heading the bill, and Karl Denver is likely to take part, too. We are leaving the complete casting until nearer the time when we will base our final decisions on artists who are high in the record charts then."

The tour will not be continuous, but will be in two-week stints with a week off in between. It will play all the major ABC, Granada and Rank theatre-cinemas.

This will be Helen Shapiro's first big assignment following the end of her school days in December. Up till now her show business activities have been severely curtailed by London County Council and Ministry of Education restrictions upon the amount of engagements which school pupils are permitted to fulfil.



JUDD PROCTOR . . . His version of "Nola" voted a hit on "Juke Box Jury."

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Alan Freeman may get new TV DJ spot

DISC jockey Alan Freeman, who has been given the top BBC DJ spot in their new two and three-quarter hour "Trad Tavern" show on Saturday nights from the middle of next month—he takes over the hour-long record spot which replaces David Jacobs' "Pick Of The Pops"—has been strongly tipped for another top DJ assignment, this time on TV.

He is likely to take the compere's job on the new Westward TV programme "Spinaround" which is due to start late next month.

Alan Freeman, who recently returned from America and who wrote several articles for DISC on his experiences there, is to take over "Housewives Choice" for two weeks beginning next Monday.

Backroom boy moves into the limelight

GUITARIST Judd Proctor is a session man, one of those mystery men who stay behind the scenes in the recording world, but on whose shoulders can rest the success or failure of many single discs.

He is well known in the business, but it was not until April of this year that he began to take some of the limelight for himself. It was then that he made his first single for Parlophone, "Rio Grande," and "The Plainsman," his own composition.

Now he comes up with his second disc, "Nola," an oldie, re-arranged as an instrumental, which was voted a hit on "Juke Box Jury." Judd is what is known as a true musician. He can cope with almost anything from rock to Latin American, to jazz, and he has accompanied such varied artists as Bing

Crosby, Alma Cogan, Cliff Richard, Russ Conway, Tommy Steele and Mike Holliday.

When he is not required for session work, jazz fans can find him at the top London clubs, playing among the modernists, and he admits that he admires the work of Dizzy Gillespie and the late Charlie Parker.

But about his own playing Judd Proctor is modest. "I don't have a good ear," he says, "and I'm sure that I would have made just as good a plumber as I am a musician."

"But I enjoy playing and the guitar is a fascinating instrument, and the more I play it, the more I realise there is so much to learn."

.....

JUDD PROCTOR ★ **NOLA NOLA**

NOLA NOLA

NOLA NOLA

NOLA NOLA

NOLA NOLA

PARLOPHONE RECORDS

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Can these two challenge

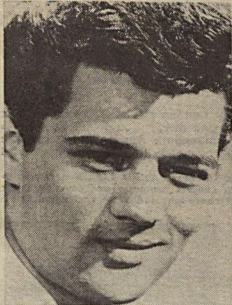


PRIZE LETTER

I HAVE come to the conclusion that at long last Cliff and Adam are in competition—true competition—from Billy Fury and newcomer Eden Kane.

Billy is, of course, no real newcomer, but he has only just begun a serious chart run, and now that "Halfway To Paradise" has hit the top five, Billy deserves, as Jack Good says, to be placed alongside Faith and Richard.

As for Eden Kane, his "Well, I Ask You" is one of the best discs released this year.—W. G. CHADWICK, 77, Norfolk Avenue, Burnley, Lancs.



LA VERN, TOO

R. D. MASON (DISC 5-8-61) said that girl singers can't rock, the only exception being Brenda Lee. Obviously this reader has never heard La Vern Baker's and Wanda Jackson's discs. Give a listen to La Vern singing "Bumble Bee" and Wanda's "Mean, Mean, Mean" and you'll see what I mean.—ADOLF MARELLO, 58, Western Avenue, East Acton, W.3.

KANE

Best this year. FURY He deserves it.

used to be associated with Lloyd Price.

Keep the brass, Mr. Henry, and you'll be around for a long time, but change your backing and you'll be another also-ran.—J. MAINWARING, 12, Bellvue Road, Rams-gate, Kent.

TOO MUCH

HOW dare Nigel Hunter say that Tony Newley can't sing when he is continually hailed as Britain's best and most talented singer. It gives his voice is somewhat out of the ordinary, but to say that he can't sing is too much.

It suggests that the LP "Tony" deserves five stars and the LP of the month placing, and furthermore, what Tony says about his voice only goes to show how wrong you are; not that he can't sing.—BARBARA GILLET, 6, Claremont Avenue, Chorley, Lancs.

BEVS SEARCH

I WONDER if any readers can help me in my, so far, fruitless search for original, deleted 78s, by the Beverly Sisters on Columbia, Philips and Decca?

We have tried all record bazaars,

WE NEED 'EM

HOWEVER much American artists are looked down upon by teenagers, there is no doubt that our Top Twenty would sadly lack the distinctive sounds of Connie Francis, The Everly Brothers and, of course, Elvis.

Let's stop criticising and appreciate what the States does have to offer us.—P. N. LEWIS, 24, Desborough House, 2, Dickens Grove, Warstock, Birmingham 14.

UNKNOWN

LET'S face it, instrumental discs are all the rage at the moment, but the four combos that really excel themselves are The Fendermen, Eddie Smith and his Hornets, the Firebals and the Phil Upchurch Combo.

These four groups are virtually unknown over here. So naturally, the known artists come out on top every time.—R. FERNWOOD, 381, Fleetwood Road, Fleetwood, Lancs.

CHART CHUCKLE



Temptation

etc., and a direct request to the Bevs produced a few copies, but by no means all. Any suggestions would be welcomed.—J. R. WARREN, Derby House, Chestergate, Macclesfield, Cheshire.

NOT ADAM!

I'S Adam Faith our answer to Bobby Darin? I don't think so. Darin plays at least four instruments, has drive and punch in his singing. His disc "Darin At The Copas" shows him to be level with the greats of show business. We have yet to see his acting, but I feel sure it is good. Adam Faith has charm and poise. Also he has very good potential. But to compare him with Darin is stupid. Adam Faith and Bobby Darin are as different as black is from white! —TONY PHILLIPS, 150, Blackmore Crescent, Sheerwater, Woking, Surrey.

A SENSATION

THANK you DISC for announcing the news that will warm the hearts of true lovers of rock 'n' roll—the return of Little Richard and his band.

Everyone who really understands the big beat can get ready to rave

BACKING

WHAT makes Clarence Henry's discs sell? The backing. That brassy, brassy, bluesy sound which

INTERPRETATION

A RECORD is sometimes a hit, because of the artist's interpretation of a song.

An inexperienced artist, singing a song which is ordinary by hit standards, would not be very successful.

ALONG THE LANE OF music

But the same song could be a hit for the more professional artist, merely because of a good and original interpretation and a different approach.

Helen Shapiro's interpretation of "You Don't Know" has lifted this song from what would have been obscurity.—KEITH MEALAND, 18, Wensley Road, Gatley, Cheshire, Cheshire.

SHOCKED

I WAS shocked when I read the letter by Ray Moon (DISC, 5-8-61). The main part of it seems to be devoted to criticism of Buddy Holly.

In my opinion, Buddy's disc "It Doesn't Matter Anymore" is a record in a million, its striking backing sets it apart.

If Cliff's "Move It" was a break-away from rock 'n' roll, I can't think what Ray's opinion of "A Girl Like You" is.—JOHN PARTINGTON, 18a, Jesmond Road, Hillfields, Coventry, Warwick.

CASHING IN

TOO many forms of copying are coming into use. Adam Faith has "pinched" the organ gimmick of Del Shannon. The Marceles-type deep tone has been used in other discs.

By far the worst example is the way so many people are cashing in on the style of Floyd Cramer.

This sort of thing should definitely be banned. It shows how many people in the disc business are unoriginal. But the copycats will learn their mistakes! Eventually they'll all

HONKING

HOW about some deserved honours for those underrated modern disc world—the saxophone. That vital 30-second instrumental break can mean so much to a change in the hit parade. Yet as we told the name of the rhythm and blues bands, it feature a hot sax. There is just who crops up on the Decca discs, and King Curtis who can't on the Darin. Coasters and Brothers dies.

My favourite is the unknown duo giving out that punctuated honking, on U.S. discs, a vibrating beat that even a "push" concert hall would love.—RON ELLIS, "Deva", 62, Prade, Southampton, Lancs.

Pop music climbs on that film wagon

JUST about everybody seems to be paying attention to the world of films these days. Hardly a week goes by without my hearing about new songs and tunes written specifically for new pictures and recorded by artists who are often featured in the film as well.

Last week it was Gerald Benson of Fun Music providing the cinema news. Top Rank hit parader CRAIG DOUGLAS cut two songs last Wednesday for a forthcoming film about teenage delinquents to be called "The Painted Smile". The title song was written by Martin Slavin and his wife Abbe Gail, and Craig will be heard

singing it behind the credit titles on the screen.

The second song is titled "Another You," and was composed by Norrie Paramor and Bunny Lewis. Craig will be seen in the film singing this one, and it's likely that the two songs will be released by Top Rank in the autumn to tie in with the release of the film which will star Liz Fraser.

Piccadilly singer RONNIE HALL has also recorded a film song in which Fun Music are interested. It's "My Heart Is The Lover," which will be featured in a thriller film called "Pi of Darkness." Ronnie's disc is due out from Piccadilly at the end of this month.

Contact Music, a subsidiary company in the Fun Music group, has initiated a catalogue of background in mood music on tape for use in films, TV and on the stage. Their first list of recordings contains some amusing titles and descriptions like "Dainty Frolic," a fairy pizzicato, "Elephants," heavy jungle music, and "Shadows." One of the Contact items, "Juke Box Jazz" was used in an episode of Granada's "Coronation Street" last week.

LEN BEACK of the Mellic Music group will soon be working on one of those novelty titles which

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

News from the street of music

appear regularly in the record lists. This one is called "Who Put The Bomb in The Bomb, Bomb, Bomb" and it's a New York item. Music item recorded for HMV by BARRY MANN, with the possibility of another version elsewhere too.

Three other N-K items will soon be appearing, the plugging round as well. One is "Bless You" which has been covered by GARRY MILES for Decca and TONY ORLANDO on Fontana; the others are "What A Sweet Thing The Water Is" by THE SHIRELLES, coming from Top Rank on August 26, and "Find Another Fool" by THE MARCELS on Pye International which was released yesterday (August 16).

A forthcoming opus from the Sherwin Music catalogue is "A Little Bit Of Soap" which has washed its way to success in the States via recording by THE JARMELS. Their version will be released next month on Top Rank, and again there will be another disc rendition of the number by them.

PAUL RICH of Progressive Music is in the Aberbach group and has rock instrumental on release this week called "A Fantastic Fantasy." It's called "Last Night," and there's going to be a beasty battle



RONNIE HALL has recorded a song from a thriller.

with it between the American big disc on London by THE MARCELS and DAVID EDEL's group on Pye.

Anyway, whoever wins, the number one disc surely all the big beat fans who complain how tame the pop music scene has become these days.

DON GIBSON

SEA OF HEARTBREAK



45/RCA-1543 45 rpm

AMERICAN TOP DISCS

Last This Week Week

- 1 7 Tossin' And Turnin' - Bobby Lewis
- 2 2 I Like It Like That - Chris Kenner
- 7 3 Last Night - The Mar-keys
- 4 4 Dum Dum - Brenda Lee
- 5 5 Hats Off To Larry - Del Shannon
- 8 6 Together - Connie Francis
- 16 7 Pretty Little Angel Eyes - Curtis Lee
- 9 8 Let's Twist Again - Chubby Checker
- 13 9 Wounden Heart - Joe Dowell
- 10 Michael - The Highwaymen
- 3 11 The Boll Weevil Song - Brook Benton
- 6 12 Quarter To Three - U.S. Bonds
- 14 13 Never On Sunday - The Chordettes

Last This Week Week

- 19 14 I'll Be There - Damita Jo
- 15 You Don't Know What You've Got - Ral Donner
- 16 School Is Out - U.S. Bonds
- 17 17 Cupid - Sam Cooke
- 18 18 My Kind Of Girl - Matt Monro
- 11 19 San Antonio Rose - Floyd Cramer
- 20 Hurt - Timi Yuro

These were the twenty numbers that topped the sales in America last week (week ending August 12).

ONES TO WATCH

- As If I Didn't Know - Adam Wade
- I'm A Tellin' You - Jerry Butler

DOUG SHELDON

BOOK OF LOVE



45-F 11388 45 rpm record

Film revives our disc

The other day I dropped in on Harold Shampian, music publisher of our disc "The Frightened City." He told me that they were busy again on the record. It was having a second life — the film "Frightened City" came out last week and Norrie Paramore's score was reviving interest in our record.

Said Harold: "While I was discussing the score with Norrie before we submitted it to the film people, we decided that although it would be played by the studio orchestra, Norrie should compose the music with a commercial record in mind. We wanted a number for the Shadows to record, so that was written first, and then the film score written around it."

I'm a very keen driver, and when I heard of the issue of an LP on the Audio Fidelity label called "Sports Car Songs For Big Wheels" I rushed right out and bought it. This record is a treat!

Sung by Oscar Brand and his

Huhcups, the tracks are some of the funniest I have heard. Oscar wrote most of the material himself, and if you realise that his mock-motto is "Support Mental Health Or I'll Kill You," you have some idea of the zany humour on this platter.

In case you're not convinced these are some of the titles: "How To Be A Hero Driver," "The Lion's Club" and "Accessories After The Fact."

There is some wonderful advice under the title "That's What I Should Have Said" which deals with replies to motorists who make remarks about your car or driving; replies which must be delivered within a split second—funny, crushing and utterly devastating.

FOR those interested in humour on record I have heard of the issue of an album in America built around a novel idea.

It is called "Out Of The Mouths Of Babes," and is the brainchild of a New York dentist who also owns a record company, Herb Bregser.

Herb had heard so many bright remarks from children in the dentist chair that he and comedian Sandy



THE BRUCE WELCH COLUMN

Baron decided to get together and tape-record these gems.

It is selling fast in the States but as Hank says, he doesn't know if it will do as well here, because it's "Yank" humour.

Ouch.



Congratulations **CYRIL ORNADEL** and Soshana Shampir, on your marriage last Friday. Cyril (36) met Soshana in Israel. He had gone there to work on background music for Biblical readings, she on leave from her job in Paris. They will be marrying for a second time in Tel Aviv, Israel, in a religious ceremony.

(DISC Pic)

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending August 12, 1961

Leyton at No. 1 . . . Boone back in the charts

Last This Week	Title	Artist	Label
5 1	Johnny Remember Me	John Leyton	Top Rank
1 2	You Don't Know	Helen Shapiro	Columbia
2 3	Well, I Ask You	Eden Kane	Decca
6 4	Halfway To Paradise	Billy Fury	Decca
12 5	Reach For A Star/ Climb Every Mountain	Shirley Bassey	Columbia
7 6	Romeo	Petula Clark	Pye
8 7	Pasadena	Temperance Seven	Parlophone
3 8	Temptation	Everly Brothers	Warner Bros
4 9	You Always Hurt The One You Love	Clarence Henry	Pye
9 10	Don't You Know It	Adam Faith	Parlophone
10 11	Hello, Mary Lou	Ricky Nelson	London
13 12	Runaway	Del Shannon	London
11 13	A Girl Like You	Cliff Richard	Columbia
17 14	Quarter To Three	U.S. Bonds	Top Rank
14 15	Time	Craig Douglas	Top Rank
15 16	Baby I Don't Care	Buddy Holly	Coral
18 17	That's My Home	Acker Bilk	Columbia
16 18	Marcheta	Karl Denver	Decca
— 19	Moody River	Pat Boone	London
— 20	How Many Tears	Bobby Vee	London



SMASH HITS!

THE MARCELS

"YOU ARE MY SUNSHINE"

45 RPM 7N 25105

RAY ADAMS

"VIOLETTA"

45 RPM 7N 25099

HENRI DE PARI "BROKEN PROMISES"

45 RPM 7N 25106

THE SHERWOODS

"NANETTE"

45 RPM 7N 25097

SLIM HARPO

"RAININ' IN MY HEART"

45 RPM 7N 25098

Laurie London—"The Whole World In His Hands", Garry Mills—"Look For A Star", Johnny Kidd—"Shakin' All Over", Ricky Valance—"Laura", Lance Fortune—"Be Mine", Gene Vincent—"Pistol Packin' Momma", Jerry Keller—"Here Comes Summer", Johnny Preston—"Running Bear."

They're all had hit discs, but . . .

Can a singer ever come back?

WHAT happens to the disc stars who've had one big hit in the charts and haven't been able to follow it up? Remember the hit Garry "Shakin' All Over"? . . . Ricky Valance went places with "Laura" and when Lance Fortune sang "Be Mine" the fans answered by buying "In His Hands" . . . the lists seem endless and the singers are still around working steadily and making records, but the hit parade eludes them.

For some of the big American names it's been much the same story. Whatever happened to Marvin Rainwater or Slim Whitman? Fats Domino and Paul Anka have been absent from our charts and Jerry Keller and Little Richard have both signed new contracts hoping to get back into the top spot. For Jerry Lee Lewis the road back has opened up—but he's lucky. "I've been working abroad and it's only that I've been forgotten," said Laurie London, who tours Australia and New Zealand in October. "I've felt a bit out of it, naturally, but getting back into the charts is a matter of finding a good song and good backing. I think I've done it with my new disc—"Down By The River," which is a spiritual, much in the same style as my first hit. "I think that once a singer gets a

hit with a particular kind of song he can afford to try a different style, if he's not successful he can always go back to the old one." When I spoke to Garry Mills he was frank enough to admit that the film "Circus Of Horrors" helped his disc into top place. But he said: "A disc is essential to any artist because if you're not in the top spot you can't demand the money. But I'm still kept very busy and at a time when there's not a lot of work about I consider myself lucky. "Getting that follow-up can be a real job and after "Look For A Star" I was inclined to think I couldn't do it again because although my other discs sold well, they never sold quickly enough to make the charts. But when I looked at my

royalty returns I realised I wasn't doing badly. My new one—"I'll Step and in the northern charts it's number 4. If it was selling as quickly down here I'd be in the national charts." Ricky Valance who hopes that his current disc—"Bobby"—will do as much for him as "Laura," thinks that a hit is a good thing to have but it doesn't necessarily mean more money for the singer.

I'M EARNING MUCH MORE

"I'm earning three times as much now compared with what I earned when 'Laura' was in the charts," said Ricky. "Naturally I'd like another hit but I'm not worried about it because I'll still be getting the same kind of work, dance halls, cinemas and the occasional radio spot. "I don't think there's a lot of scope here for singers so at the moment, I'm trying to break into acting where I feel there's a lot more opportunity. I'll never give up singing but it would be ideal to combine the two." A surprising view on the subject came from Lance Fortune, whose first record—"Be Mine"—did well but who missed out on the follow-up. "This Love I Have For You" which although it sold well, didn't quite make the charts. "I think the reason 'Be Mine'

was a hit was because it was in the style of the moment and it had the benefit of a John Barry backing," said Lance, "but I was upset about its success because it associated me with the kind of Adam Faith sound and that's not my style. "Only now am I getting the opportunity to sing songs in my own way, rather in Bobby Darin's style—a singer I admire tremendously. But what I'd like to see in the business is the situation where a singer gets work on his own ability and not on the mechanical ingenuity of the recording engineers."

When Johnny Kidd hit the charts a year ago with "Shakin' All Over" he hit more than the usual crock of royalty gold.

ONE DISC KEPT ME GOING

"That one record has kept me going ever since," said Johnny, "and, of course, to make the hit parade is the ultimate aim of every performer because one record can establish you. "Look at Gene Vincent for proof of that, the record he made eight years ago "Be-Bo-A-Lula" is still a breadwinner for him. A big hit gives you a chance to play to bigger audiences and to project yourself on stage. You find yourself going on with more confidence because you know that the people are waiting for that one number. After making the

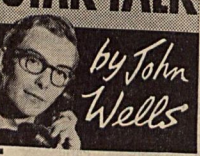


Laurie London at 14 a big star with "The Whole World In His Hands"

big hit it's up to you to maintain the standard. "I've always believed that a hit is a mixture of luck. You must have it in the shops at the right time and the performance, backing and song itself must all be A1. Even for guys like Cliff and Adam, who punch out a hit almost every week, the song must be good." Johnny went on: "People say that any Elvis disc will sell simply because of his name, but I don't think that's true. If Elvis came up with a new number he'd miss out, just the same as anyone else."

Brian Gibson

STAR TALK



by John Wells

Helen gets a good report

NO teacher can write that familiar phrase "Could try a little harder" on Helen Shapiro's school reports. This term, 14-year-old Helen came out top of her class in English and Science and third overall. The best report she's ever had she tells me. And to add to her success, of course, there's that little matter of a number one hit disc. Missed . . . by half an hour, Frank Sinatra flying into London Airport and Nelson Riddle home-ward bound. Nelson Riddle's eldest son, Skipper (Nelson the third), is just 14 but leads what must be one of the most exclusive groups ever, looked after by Dennis Dragon, Carmen's son, and the vocals by Sweet Cole, Nat Cole's daughter. There's also a guitarist, unnamed. Happy to work over here for a few months, Billy Eckstine. He's been in his two finest sons, Kenny and Ronnie to finish their schooling in England; would like to come home to finish up and see the boys settled in. Nina and Frederik have just moved house. They've bought

Billy Eckstine to work here? . . . Bobby Vee's advice to fans . . . champagne from Ros . . . narrow escape for Craig.

what, friends describe as a "fabulous" cottage 20 miles north of Copenhagen. It's as large as a hunting lodge, I'm told, with a river running through the grounds. Two people who seem much happier these days, Marilyn Monroe and Frank Sinatra. They've been seen together quite a lot just lately.

Connie Stevens' regular boy friend, Grant Williams, was educated in Scotland before going to universities in America. I hear that Nancy Sinatra and Tommy Sands are keen to have a family . . . but not for a couple of years at least.

In Hiroshima, Japan, the MIQ hid a wreath at the Atomic Memorial Dome. Doug Sheldon is a great fan of Chita Rivera and was introduced to her at a party a few weeks back. During their conversation Chita remarked how much she liked a disc that was being played at the time, "Book Of Love." What Chita didn't know was it was Doug's record. He was too shy to tell her.

Seventeen-year-old Bobby Vee is insisting on a degree of decorum from fans when they show appreciation at personal appearances. Instead of tipping the clothes from his back he prefers them to give Sir Winston Churchill's V for Victory sign.

Bullet-proof

I'm told that a house owned by Johnny Mathis is completely bullet-proof. It once belonged to one of Al Capone's henchmen. Advice to hecklers and stage door louts. Don't tangle with Johnny Burnette if he ever comes over here. He once had a spell as a professional boxer. If you like to imagine that Edd Byrnes roars around Hollywood in a hot rod, tearing through

the gears, screaming round corners, read no further. Because he hasn't got one and doesn't want one. His transport is a 3.8 automatic Jaguar. At the Cocoon Grove Paul Anka, who is starring in the cabaret, noticed Dodie Stevens in the audience. He asked her to the stage to do a number but when she went to leave the audience was so enthusiastic they tore her dress. It wouldn't have been so serious if it hadn't been her very first formal evening dress.

A toast

NICE gesture from Edmundo Ros who celebrated his 21 years of BBC broadcasting last week. To all his friends and business associates who have helped him over the years and whom he couldn't thank personally, a bottle of champagne and the wish that they join him in a toast.

After a recent TV show in America the studio had to call in police to clear a way through the crowds for Johnny Tillotson.

Off to try his hand at some golf championships at the world famous Scottish course Gleneagles, is Paul Weston. Jo Stafford's husband.

Narrow escape for Craig Douglas last week. Driving down the M1 as dawn was breaking he overturned his Jaguar. The car, which I know Craig was very proud of, was a complete wreck. Craig got off lightly, a graze on his leg and a headache.

Show business might be hard work . . . but it has its compensations. Like Marilyn Ridge. Part of her prize for winning the title Miss Eborado was a day out with Frank Vaughan in Blackpool recently.



THIS
WEEK'S

EMI

HITS

SHIRLEY BASSEYReach for the stars
c/w *Climb ev'ry mountain*(From "The Sound of Music")
COLUMBIA 45-DB4685**BOBBY LEWIS***Tossin' and turnin'*

PARLOPHONE 45-R4794

KENNY LYNCHThe story
behind my tears

H.M.V. 45-POP900

JUDD PROCTOR*Nola*

PARLOPHONE 45-R4809

BOBBY RYDELL*The fish*

COLUMBIA 45-DB4690

THE
STREAMLINERS
with JOANNE*Frankfurter sandwiches*

COLUMBIA 45-DB4689

**PHILIP
UPCHURCH COMBO***You can't sit down*

(PART II)

H.M.V. 45-POP899

ADAM WADE*Writing on the wall*

H.M.V. 45-POP896

*
STAR
SINGLE**JOHN LEYTON**

Johnny remember me

TOP RANK JAR 577

E M J Records Ltd. E M J House
20 Manchester Square London W.1

HELENE SHAPIRO, seen here with EMI A and R manager Norrie Paramor, was quiet—and sensible.

**Shapiro saves that
BJ panel**

CERTAIN television programmes, like certain television personalities, have a hate value. They attract viewers and command their attention with the sickening fascination of a poisoned boa-constrictor. You loathe them so much they hypnotise you.

"Juke Box Jury" has this effect on me. I sit in front of the screen, seething with rage. It's not the formula of the show that gets me. That's fine. The production is fine. David Jacobs is excellent. The studio audience I can take—or leave.

But the panel, the panel, oh, the panel. . . .

Of course, like every other viewer, the length and breadth of the land, I am convinced that I—or even, come to that, my neighbour's dog—would make a better panellist than *that* lot. And therein lies the whole success of the show.

It is watched, I am quite convinced, by an audience consisting entirely of millions of outraged potential panellists.

A couple of weeks ago, however, there was a notable exception. They had on the show, the best panellist I have seen for "J.B.J." . . . Helen Shapiro. At last here was somebody who wasn't talking out of the back of her neck. Quietly, oh, so quietly and calmly, she emphasised by contrast the complete inanity manifested by so many other jurors.

In particular there was a famous American songwriter who seemed to think that he really ought to have been a comedy writer. But he did make one serious, almost passionate complaint. This was "the country which produced William Shakespeare"—and here we were, tolerating those terrible rock 'n' roll lyrics.

By implication, we were given to understand that the pre-rock lyrics of people like Hammerstein, Hara, Gershwin, Berlin, Kern and presumably the panellist in question, were on a par with the Immortal Bard. And we were throwing aside these

**JACK
GOOD**

pearls of poetry for the tawdry attractions of writers like Lieber and Stoller.

What unadulterated balderdash! Pop lyrics always have been trivial . . . they have never had any serious literary value in their own right. Nor should they have. Ice cream is not meant to taste like caviare. At least most of the hard rock gear isn't that cheap sentimental slush that we used to be served in the pre-rock age.

It would be hard to find more amusing, clever and astringent lines than those turned out by Lieber and Stoller for The Coasters.

Then there was another panellist whose chief criterion seemed to be whether the record in question sounded like the sort of thing they did 25 years ago.

They all anxiously made it known that they were not against rock in principle . . . just against bad rock. Unanimously—save, of course, for the

wise Miss Shapiro—they singled out Don Gibson's "Sea of Heartbreak" as bad rock. Well, I ask you? Gibson has never sung rock 'n' roll in his life. But maybe the panel will get round to country and western 25 years hence

**Danny
Mathis?**

IN the words of that swinging Bard of Avon, Bill Shakespeare, "Me thinks he doth protest too much." I am referring to that talented young singer Danny Williams.

If he denies in print his similarity to Johnny Mathis just once more—I shall go barney!

It does rather look as if these persistent denials are designed to be a continual reminder that Danny Williams and Johnny Mathis are of a comparable standard. I am sure this is not so—but it does seem like that.

If Danny really wants people to ignore the similarity between his voice and Mathis' then surely the best way would be to stop saying there's a difference and start singing with a difference.

But when it comes to this sort of indirect brainwashing of the public, Danny is a novice compared to leathery Frank Sinatra. Never has there been such a big, deal over a singer arriving at London Airport as there was last week over Sinatra. And it's all done by unkindness. The more he kicks the journalists around the more he deliberately dodges publicity, the more publicity he gets. He is getting to be such a past-master at the art of attracting attention by doing nothing that he is rivaling Greta Garbo.

The system is infallible—like, for instance, here I am writing about him now—an actor-singer who, it seems to me, has pulled himself out of mediocrity to near-genius solely on account of colossal self-assurance.

He can afford to be self-assured. There is no confidence pill in the world to beat a couple million bucks stashed in the bank.



IKE COLE shares a joke with English comedian Jeff Lenner during a break from their TV show in Melbourne.

Nat is the easiest guy to please

Ike Cole, now touring Australia, talks to John Burrows about his famous brother

NAT KING COLE

I MET, in Melbourne, Australia, this week, a man who reminded me very much of Nat King Cole. He looks like Nat. He sings like Nat. Plays the piano like Nat. Talks like Nat. And talked to me about Nat. He is Ike Cole, younger brother—by ten years—of the great one.

Ike Cole, in his own right, a top-class performer, is one of the four Cole brothers who are all in show business. Oldest is Eddie, who teams with his wife, Betty, in a touring vocal-piano act. Then there is Nat; Ike, with his small touring group; and Freddie, also head of a small group.

All the Coles are pianists. "I guess we just had to be," said easy-going Ike, a former football pro. "We were brought up in North Chicago—where our Dad still is a preacher—and we are all musically minded. When we were young we couldn't afford a musical instrument, but there was an old piano in the house and we made plenty use of it."

Although Nat overshadowed him, Ike doesn't let it worry him. He is always

willing to talk about "big brother." He did so.

"I left him a couple of weeks ago at his home in Los Angeles. He's taking some time off from the hectic life of tours and show rehearsals, and is awaiting the arrival of his fourth child. Nat loves kids—he has two girls and a boy."

"There won't be any housing problems when the fourth comes. Nat's home is a big, double-storey house, with a swimming pool, and a bathroom bigger and better than I've ever seen. You can come out of the pool, get a shower in the bath-house, then relax at the bar."

What's the off-duty Nat like?

"Well, I'll tell you something. Nat is a very nervous type. His nerves kept him out of the Army during the last war. Then he had half of his stomach removed because of ulcers—caused through nerves."

"I don't remember what he was like as a kid as we didn't see very much of each other. Nat left home when he was 16 and I was six. He went on the road' in brother Eddie's big band."

They got into a battle of the bands competition in Chicago. One of their opponents was Earl "Fatha" Hines. Nat idolised him. Well, Eddie won the competition—and that was one of the stepping stones for Nat. After winning, the boys decided to head for California where there was a lot of work, and a lot of big money. But they were soon writing to their folks for their fares home.

"They just couldn't crack the big time, and so they split up. But Nat stayed. He got a job in a

small club. One night a drunk asked him to sing. You know the rest."

"Nat doesn't rehearse much. Once he knows what he is going to do he works it over in his mind for some nights and then he's right."

"When he goes into the recording studio there's never any trouble. He's the easiest guy to please. Dodgers, the baseball team. I reckon the new version will be pretty good."

"He prefers working with a smaller group, but he knows he has to satisfy the commercial side—so he does it."

"He even did some rock-Remember? 'Sin For Me' and 'Midnight Flyer'?"

"Does he like show business? He loves show business. He's also one of the greatest sports fans I know, a supporter of the Los Angeles Dodgers, the baseball team. And he is learning to play golf."

"When will we see Nat in England again?" Said Ike.

"Well, I don't think it will be this year. He had just come back from Japan when I saw him a fortnight ago. He was tremendously popular there. I know how popular he is in England, and I know that he loves the country, but I don't think you will see him for a while."

"Ike's manager is Buck Ram, head of the successful Platters group. His two previous records were in the sedate-sweet style of Nat, but he plans to record a rock album soon, for Mercury."

"Can't tell you what the numbers will be, but like Nat, I've no strong feelings on rock. I'll try anything."

Cable from AMERICA

edited by Maurice Clark

DOUBLE HIT FOR HIT-MAKER HENRY?

CLARENCE "FROGMAN" HENRY is all set to make his third appearance in the best-selling charts. The only problem the record company are having is which side of his new disc is to be the "A" side—"Lonely Street" or "Why Can't You?" Personally I don't think he has any problem as I reckon he has a double-sided hit.

Jim Michum, son of film star Robert Mitchum, has been signed to an exclusive recording contract by 20th Century-Fox Records. Big things are expected of his first disc which is called "Lonely Birthday."

Because of their overwhelming popularity, Mr. and Mrs. Dick Hawmes were asked to extend their cabaret engagement at Miami's exclusive night club The Fountainbleu. Their act really is something.

MGM Records have given their vivacious money-maker **Connie Francis** a brand new Cadillac as a "thank you" gift.

Nat King Cole has just invested in a paper-cup factory in Puerto Rico.

Pianist **Peter Duchin**, son of the late **Eddy Duchin**, has been signed to an exclusive recording contract by Decca Records. His first waxing will be an LP.

Rodgers' single from an LP

SO good has the reaction been to **Jimmy Rodgers' "A Little Dog Cried"**, a tune on his latest LP, it has prompted the Roulette label to issue this song on a single.

One of the biggest songs in the history of the music business, "Never On Sunday" has just celebrated its first birthday. The song, which has sold 10,000,000 copies around the world, is still doing fabulous sheet music sales. The

tone has had more than 30 records released. The composer, **Manos Hadjidakis**, won this year's Academy Award. United Artists this week will release a sequel called "Dancing on Sunday."

The English premiere of "A Thunder Of Drums," an MGM film, will be given to coincide with guitarist **Duane Eddy's** tour of the country. Duane makes his dramatic acting debut in the movie.

Decca artist **Earl Grant** has been signed for a feature role in the forthcoming 20th Century-Fox film "Fender Is The Night," an adaptation of the F. Scott Fitzgerald's novel of the same name.

Atco Records want to record **Kirk Douglas** singing "Pretty Little Girl In The Yellow Dress," the song he sings in his new western "The Last Sunset."

When **Dean Martin** attended a recent party, the hostess asked him if he would like some rum cake. "Sure," he said, "Pour me a slice."

Gene (Bat Masterson) **Berry** and **Count Basie** are to combine their talents for an LP to be released this autumn.

Concerto for guitar

COMPOSER-pianist **Bill Pursell** has just finished writing a concerto for guitar and orchestra entitled "The Nashville Suite," which **Chet Atkins** will record for RCA Victor.

Mercury Records have just come up with a new twist in promotion by signing an artist with blue hair and a \$40,000 wardrobe. His name is **Ali Baba**. While I haven't heard his record, I hear his voice is as exciting as his blue hair and his safin and rhinestone wardrobe.

A new **Carnegie** is on the horizon. His name is **Robertino**, and he has just been signed by Kapp Records. This 14-year-old youngster has already won the adoration of most of Europe, and he has just received a gold record over there for his record of "O Sole Mio." Kapp are releasing the disc here next week and predict the same smash reaction.

Columbia Records this week gave a lovely cocktail party to welcome **Anita Bryant** into their fold. Her first disc for them is expected at any time now. The next capture Columbia are ex-

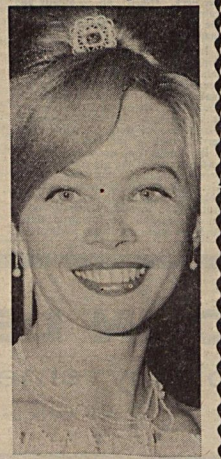
pected to make it hit maker **Andy Williams**, who is at the moment on the Cadence label.

Frank Sinatra has just paid \$1,000,000 for the film rights of the forthcoming musical "Subways Are For Sleeping." The deal also includes the original cast album of the Broadway production which will be the first on the Reprise label. Sinatra will star in as well as produce the film version of the show.

Warner Bros. are to film "The Story of Edith Piaf" and they are at the moment negotiating with **Lesley Caron** to portray the title role. They will, of course, use **Edith Piaf's** voice.

RCA Victor star **Sam Cooke** has just returned from Hollywood after a wild dash around the country plugging his new disc, "Cupid." This disc, RCA say, sold 250,000 in a month of issue.

LESLEY CARON may play **Edith Piaf** in a film of the French singer's life.



October before David Hughes will sing again

DAVID HUGHES is recovering. By October, the doctors estimate, he will be back in the swing of show business. But two months ago he was fighting for his life.

"During rehearsals for 'Gay Time' at Fingleton in Devon, 34-year-old David collapsed with a heart attack, spent a month in a hospital bed and was forced to quit the show."

"He'd been working too hard and worrying too much. Now he's resting at his home in Elytree doing everything that tells me, in moderation, and reflecting on the events that led up to his breakdown."

"A fainter," says David, "that life is for living. I'm not trying to conquer the world any more, — a frustrated one. When things aren't right, he worries. Worry leads to illness."

Hughes is cutting out all work at the moment, not only on doctor's orders, but because he still hasn't recovered enough to sing as well as he would

"I can do radio and TV if I do the easy-to-sing numbers. But that wouldn't be very wise. I don't want people to start saying, 'poor old David Hughes.'"

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numbers I usually do is too much for me at the moment and I'd rather wait until I'm completely recovered.

"I've had plenty of offers of work, but whatever I do I'm not going to worry about it."

What exactly will be happening David doesn't know. When he collapsed at Fingleton all the engagements had to be cancelled and only recently has he been able to think about work again.

"I shall build up to a return shortly. The first time I appear on TV I shall've been singing. I'm being interviewed in ITV's 'Midland' Program."

"And I shall crown a few beauty queens and that sort of thing."

Is he quite happy that his voice will return to its former strength?

"I'm sure it will be all right. The funny thing is I feel remarkably fit now but I can't risk the strain of trying my voice out... not yet."

David Marshall

The strain of singing the sort of



Marty goes through one of the numbers from "Bye Bye Birdie." (DISC Pics)

Let's Dig a Little Deeper

BY DICK TATHAM

Rig-headed? No, he's just being honest

MARTY WILDE, in pale blue shirt and slacks, spread his six-foot-three across an apple-green sofa in his West London flat. A deep red electric guitar gleamed richly beside him. "I assume," I said, "that's not the guitar you started with in 1957, the one for which you drew out your Post Office savings?" "It isn't and I didn't," replied Marty. "There's been a lot of nonsense put around about how I started my interest in music."

"When did it really begin?"

"Before I could walk. My father listened to the radio a lot. He harmonised with the tunes. I'd sit on his lap and try to do the same. Got quite good at it. I remember clutching at his pullover—that's how young I was."

"When I was five, I was picked for the school band. Drums and tambourine. I remember how darned proud I felt. Later I took up mouth organ and ukulele. At 12, I could hear chords. Whatever happened, I'd have gone into show business. Rock just made it possible earlier."

"I said: 'Your four years' experience must make you very confident.'"

"Me? 'Confident?' exclaimed Marty. 'I'm the shyest person that ever lived. Back in the days of Boy Meets Girls, someone said my competing seemed so easy. If only they'd know!'"

"I was so frantic before that series started, all I ate in three weeks was a packet of biscuits."

So wrong

"I've been the same with all my performances—and in private life. You might see me walk into a restaurant and think, 'he's a confident, cocky so-and-so.' Brother, you'd be so wrong."

"About going into a restaurant?"

"I said, 'I hear you recently showed up at an exclusive West End one. You wore no tie. You said to the waiter: 'I tell yer, mate I wouldn't mind getting me teeth into some of that there melon.'"

"Marty grinned. "Could be," he admitted. "If I go into an ordinary cafe, I'm at ease. I say in my best English. 'I'll have egg on chips, Miss, please—and a nice cup of tea.' In a posh place, I'll probably tell the waiter: 'I think I'll have a



MARTY WILDE

bash at the old soup.' It's a cover for my shyness."

"Mind you, I'm trying to get more confident. At the first rehearsal for 'Bye, Bye Birdie,' I started to panic when my lines drew near. After all, they had to be in an American accent. Then I got mad at myself. I thought: Enough is enough. You're gonna read these lines right off without a mistake." Did, too."

"I'm also trying to be 100 per cent honest. I used to say to fellowers, 'How are the wife and kids?' Jack Good stopped me. He said: 'For Pete's sake, Marty! You're not really interested in the wife and kids—so why ask about them?' Come to that, I think there were even cases where the bloke didn't have any wife and kids."

"So I've cut that out. Also, I no longer let people I don't like hang around in my dressing room. Sure enough, that started a rumour. I was getting big-headed. So I asked the rest of the cast one one: 'Do you think I'm big-headed?' They all said no."

"If someone's a drag and you don't want him in your dressing room, that's not being big-headed—it's being HONEST."

Marty has also become patriotic. "My wife Joyce and I used to say: 'We're gonna leave this country when we get older.' But now we've travelled a bit, we think Britain is the greatest. I used to drive a big Yankee car. Someone said, 'That's not patriotic.' So I switched to a Jaguar."

"When you recorded 'My Heart And I,'" I said, "the story that a studio technician commented:

"Good grief, Marty! Whatever would Tauber have thought if he'd been alive? You then asked: 'Tauber? Who was he?'"

"If I said that, I was kidding," said Marty. "Like when someone asked what I thought of Dame, Sybil Thorndike. I knew she was a famous actress but that was all I knew. So I said: 'I think she's a real great violinist.' I believe some of the papers printed that. As for 'My Heart And I'—I'd loved that song for years. I was dead keen to record it. Now I'm dead keen to record it again. Why? 'Cos I'm far from satisfied with the first effort."

"Generally, I HATE my records. I like my first—'Endless Sleep.' I like 'Little Girl'—made in New York with some coloured musicians who rocked like mad. The rest? I won't even have copies in the home."

Packets of cigarettes were stacked like toy bricks on the coffee table by the sofa. Marty lit up. "Shudder to think how many I smoke," he said. "Recently, I gave it up for a couple of days. I got so it up for a couple of days. I got so bad-tempered, the cast of 'Bye, Bye Birdie' came up in a body and said 'Would you please start again.' So I did. 'Otherwise I might have turned into a drag who isn't welcome in dressing rooms...'"

NEXT WEEK Eden Kane

Golden Guinea 2nd Anniversary Presentation

The
Golden Guinea
Family Album



The
Golden Guinea
FAMILY
ALBUM

A Wonderful Album
of FOUR Records

FOR ALL THE FAMILY

COMPLETE
SET

41/6

(STEREO 51/6)

For MOTHER—her own 12" LP
Side 1 'Music to Lighten her Day'
Side 2 'Romantic Memories'

For FATHER—his own 12" LP
Side 1 'Let's Really Dance'

Side 2 'Everybody Loves Saturday Night' A Party Sing-Song

For THE TEENAGER—a 7" EP

Four great numbers by
KENNY BALL and his Jazzmen

Monaural GGF 0088

For JUNIOR—a 7" EP

Fairy Stories told by
STANLEY UNWIN

Stereophonic GSGF 10088

Golden Guinea
FAMILY
CLASSICS

A
TWO RECORD ALBUM

Golden Guinea
Family Classics



COMPLETE
SET

34/6

(STEREO 44/6)

Scheherazade (complete); Capriccio
Italiano, 1812 Overture, Romeo and
Juliet Overture and excerpts from
'Swan Lake'

Sir Adrian Boult and The London Philharmonic Orchestra
Wilhelm Rohr and The Nord Deutsches Symphony Orchestra
Monaural GGG 0089

Stereophonic GSGG 10089

AND AT ONLY 21/6 EACH

YOGI BEAR

An Original Cast Recording From The T.V. Series
GGL 0081

John Hanson
THE STUDIO PRINCE
and THE VAGABOND KING
GGL 0086

INTIMATE JAZZ
The Phil Moody Quintet
GGL 0085

POLKA EXTRAVAGANZA
Polkarama
GGL 0084

AT WESTERN CAMPFIRES
The Sons of the Purple Sage
GGL 0083

PARTY IN RIO
Dolores Ventura
and the Carnival Orchestra
GGL 0087

FLAMENCO CANDIDO
The Curra Amaya Dancers
GGL 0082

CHILDREN'S INTRODUCTION
TO A WORLD OF GOOD MUSIC
GGL 0048

BACK BERT SYMPHONY
101 String
GGL 0072

(Stereo 28/3)

MATT MONRO TO PLAY ROOM AT THE TOP

MATT MONRO has been booked for a fortnight's cabaret at Ilford's Room At The Top night spot. He opens there on November 13.

Matt will be in New York for a guest appearance in "The Ed Sullivan Show" on October 15. There are several other interesting American offers which he hopes to accommodate at the same time, but if this proves impossible he will go to the States again at the end of this year or early next year.

Don Black, a well-known and popular figure in music publishing circles, has been appointed personal manager to Matt Monro. He has been a close friend of Matt's for years, and took up his new duties on Monday. He will be travelling to America with Matt for the Sullivan date.

Eden Kane to pick Joanne

EDEN KANE'S tip for future stardom in the first edition of the new series of "Thank Your Lucky Stars" on September 9 will be Joanne—alias Rosemary Squires!

She received "Frankfurter Sandwiches" with a 1920-type dance band called The Streamliners for Columbia, using the name of Joanne. In the same show, Harry Fowler and Mario Fabrizi will introduce as their tip for future popularity Kenny Lynch, and Stuart Willis will introduce Roy Tierney. Also appearing will be a new trad jazz band called The Confederates. "Thank Your Lucky Stars" presented by ABC TV, will run for 40 minutes instead of a half hour as before. The extra ten minutes will accommodate "Spin A Disc," the teenage panel disc judging show with a disc jockey which was originally tried out by ABC TV as a possible competitor for "Juke Box Jury."

Denver broadcast

DECCA hit parader Karl Denver broadcasts in "Blackpool Nights" next Sunday (August 20), and guests on the BBC Grammatan at the Radio Show on August 30.

Three Sunday concerts have also been lined up for him in September. On September 3 he will be at Blackpool and on September 10 and 17 he will be in Torquay.

On September 2 he stars in "Saturday Club," and he guests in "Music With A Beat" on September 14.

Gene for EMI 208 spot

GENE VINCENT and Tony Osborne will be the guests on EMI's "Monday Spectacular" on Radio Luxembourg next week. The following week the only guest so far named is Paul Handberg.

Lita Roza, Cleo Laine for A-R

LITA ROZA and Cleo Laine are both scheduled to guest on "Something Old, Something New" for Associated Rediffusion. Lita will appear on August 22, and Cleo a week later.

Garry Mills off to Ireland

DECCA singer Garry Mills, travels to Ireland next week for an appearance in the new Ulster TV show, "Take Time For Music," on Wednesday, August 23.

Disc Jockey JIMMY SAVILE (left) and Decca Records Sales Manager S. A. Beecher-Stevens went to Buckingham Palace last Friday to present a cheque for £200 to the National Playing Fields Association of which the Duke of Edinburgh is the President. The money was the amount received from sales of a photograph showing Jimmy Saville presenting Elvis Presley with his Golden Disc for "It's Now Or Never" in Hollywood earlier this year.

'My Kind of Girl' LP out in U.S.

WITH Matt Monro now established in the American top twenty, Warwick have released his album, "My Kind of Girl" in the States. The LP contains "Portrait Of My Love" and several standards.

Other albums to be released in the States this week include "Portrait Of Johnny," by Johnny Mathis, and "All The Way" by Brenda Lee.

Saxon does it all

FOR what is believed to be the first time in disc history, a recording star has arranged, conducted, played piano, sang and taped his voice on a triple track—all for one disc.

Star in question is Al Saxon, who, besides singing on his latest disc, the oldie "There, I've Said It Again," taped his voice three more times for the backing.

Editing for all this was done by Pye A and R man and MD, Tony Hatch, and the disc was released on Piccadilly yesterday (Wednesday).

German show on BBC TV

THE West German entry in the variety section of the recent Montreux TV Festival will be screened by the BBC on August 31.

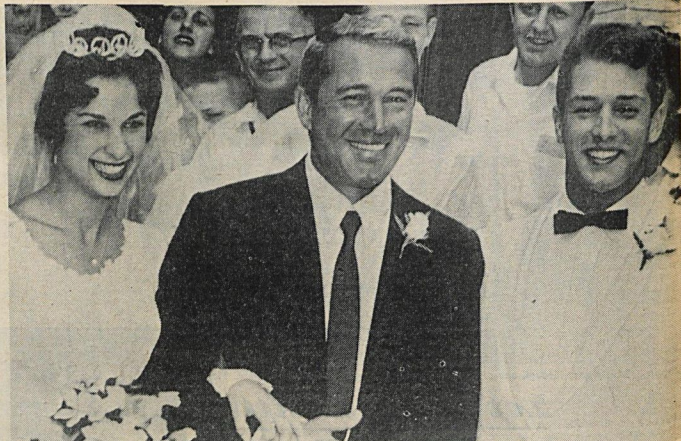
It is a musical and comedy spectacular called "Around The World In Eighty Bars," and stars Hazy Osterwald and his Revue Orchestra, French singer-songwriter Gilbert Becaud, Peter Alexander and Bibi Johns.

Wynter disc out next week

AMONG the Decca releases for August 25 are a new Mark Wynter single, "A Girl For Every Day," the American smash hit recording of "Last Night" by the Mar-Kays (on London) and the vocal of "Never On Sunday" by the Chordettes.

Neal Hefti to write musical

COMPOSER-conductor-arranger Neal Hefti, has been signed by producer David L. March to compose the musical score for his new Broadway show "O'Malley's Nuts."



PERRY COMO'S 21-year-old son, Ronald Como, was married last Friday to Miss Melanie Adams and there to wish the two of them all the happiness in the world, was, of course, Perry Como. The wedding took place at the Sacred Heart Church in the University of Notre Dame, Indiana, where Ronald Como is a student.

Warners rush out Connie Stevens' single

WARNER Brothers Records are rushing through the latest Connie Stevens single in order to release it to tie up with her visit here this week-end. Title is "The Greenwood Tree," a folk ballad, with accompaniment by Neal Hefti and his Orchestra.

Connie is due to arrive here on Saturday. She will appear on Bernard DeLont's "Sunday Show" and will leave on Monday for Berlin, where she will appear on radio and television.

She returns to America on August 26, to begin work on a new Warner Brothers film.

While in Berlin, Connie Stevens will cut a new 12-inch LP for Warners, being accompanied by Werner Muller and his Orchestra.

Connie, who is currently featured in "Parrish," which is now on general release, completed her first real starring role in "Susan Slade" before she left for Britain. This film will be premiered in the States in the autumn, and will be shown here before the end of the year.

Guests in Russ Conway's BBC TV show on September 1 will be Ronnie Hilton and guitarist Dennis Newry.

Maureen Evans in Chester TV

CHARLIE CHESTER'S BBC TV show "On Laughter Service," which comes from the Army Apprentices School, Hudders' Camp, Carlisle, on August 26, will star trumpeter Kenny Baker and Oriole singer Maureen Evans.

Tommy Hall, DJ and DISC Modern Jazz columnist, has announced his engagement to French publicist Mollie Hunter. They hope to marry in September.

<p>TOMMY STEELE THE WRITING ON THE WALL 45-F 1172 Decca</p>	<p>SAM COOKE CUPID 45-RC4-1242 RCA</p>	<p>RAY PETERSON MISSING LINK 45-HLX 8378</p>
<p>STEADY KID MICKEY DENTON 45-HLX 8388 London</p>	<p>ERNIE K-DOE TE-TA-TE-TA-TA 45-HLX 8390 London</p>	<p>BOBBY VEVE HOW MANY 45-HLX 8392</p>



Billy Fury wins his first Silver Disc

BILLY FURY, the young Liverpool-born singer who has been trying for the past three years to get a Top Ten record, has at last achieved his ambition, and with it has come an award which he has said many times he wanted above all else—a Silver Disc.

The record that has gained him this award, presented by DISC for sales in Britain of a quarter of a million, is, of course, "Halfway To Paradise."

This has been in our Top Twenty for several weeks and it is still climbing, having reached number 4 this week. As we went to Press, sales of the disc had reached 250,985 and were still going up.

Billy Fury has already cut his follow-up disc to "Halfway To Paradise," a dramatic, big sounding, heavy re-make of the oldie "Jealousy," with musical direction by Ivor Raymonde.

Originally due for release later this month, the disc has been held back as "Halfway To Paradise" is still selling in large quantities.

Billy Fury will make a guest appearance at the DISC stand at the Boys and Girls Exhibition at Olympia tomorrow (Friday) at 1.30 p.m.

MacColl RADIO BALLAD

FOLLOWING the success of "The Ballad of John Axon," "The Song Of A Road" and "Singing The Fishing" which won the Italia Documentary Prize for 1960, folk singers Ewan MacColl and Peggy Seeger have produced yet another radio ballad programme for the BBC Home Service.

It is called "The Big Hewer" and is set in the coalfields from the Tyne to the Vale of Neath. It goes out tonight (Thursday).

Mil Halsey will be spotlighted on Radio Luxembourg's "This Is Their Life" on Thursday, August 24 at 9.30.

s for 'Fad'

BBC TV on August 26 will be Janey, the Merseysippi Jazz Band and latter two are making their debut on

Monty Babson —new single

PALETTE release another single featuring singer Monty Babson next Friday (August 25). The top side is "Blue Trumpet," which he recorded in Brussels, the world headquarters of the Palette label.

The second side is a song called "Square Feet." During the recording of this, the guitarist made a mistake which started Monty laughing and the final result was hilarious chaos.

At first the side was going to be scrapped, but it was decided to put it out because of the humorous atmosphere.

'Singing Years' number 2

BBC TV screens the second in its music programmes, on August 25. This edition will be devoted to songs of the 1930s following the first programme last Sunday which dealt with the 1920 period.

Starring in the next show will be Dennis Lotis, Diane Todd, Douglas Squires, Benny Lee and the George Mitchell Singers.

Jeanie Carson in A-R spot

THE first of A-R's four 15-minute music programmes, on August 25, will feature Jeanie Carson in "Jeanie Drops By."

This will be followed by Dorothy Squires on August 29, American singer Felicia Sanders on August 31, and Patricia Lambert on September 7.

'Chewing Gum' a hit again?

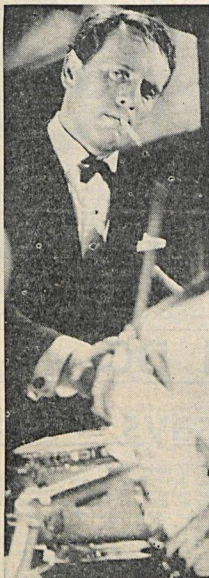
LONNIE DONEGAN'S hit "Does Your Chewing Gum Lose Its Flavour?" which has been re-released in the States after two years, has now reached number 35 in the Cash Box Top 100.

Rival for JBJ?

ATV are believed to be anxious to devise a disc show which will challenge the high viewing figures regularly won by "Juke Box Jury."

Their idea is called "Dad, You're A Square," and would feature three fathers with their sons' and daughters' deciding whether discs are Top Ten material or not.

ATV's final decision about this format is expected later this week.



PATRICK MCGEOGHAN, star of the TV series "Danger Man," is working on a new film at Pinewood, "All Night Long." The part calls for a session on the drums and Patrick was coached by jazz drummer Allan Ganley.

Faye better

FRANCES FAYE, who spent last week in a nursing home recovering from the chill which prevented her from appearing on Bernard Devo's "Sunday Show," returned last Saturday to her spot at the "Talk Of The Town," London.

Miss Faye will be presented in the Delfont Sunday Show this week-end. The programme will be televised from the Saville Theatre and not from the Prince of Wales owing to the rehearsals for Sammy Davis Jr., who opens there on Monday, August 21.

Drummer joins 'Bruvvers'

DRUMMER Micky Waller, of the J-Flee-Rackers, has left the group to join Joe Brown's "Bruvvers." His place has been taken by Derek Skinner, who played his first engagement with the group at the Plaza, Hanworth, last Friday.

Forsyth back as TV compere

BRYNCE FORSYTH, currently appearing for the summer season at Great Yarmouth, will return as compere to "Sunday Night At The London Palladium" when the show starts its new season on September 17.

The "Juke Box Jury" panel for the edition this Saturday will include June Whitfield, Alan Freeman and Glen Mason.

Craig tapes 'Stars' spot

CRAIG DOUGLAS is to tape an appearance for ABC's "Thank Your Lucky Stars," on October 1.

Before this he guests on "Easy Beat," on September 10, and on September 3 he makes a personal appearance in Sandown, Isle of Wight.

Ballroom dates for Craig include two spots at the Adelphi, West Bromwich, on September 16 and 18, and a guest appearance at the Majestic, Hull, on September 17.

Pet Clark on Conway TV

GUESTS on the Russ Conway show on BBC TV on Friday, August 25 give the programme a Continental flavour. Pet Clark, now living in France, makes a return to Britain, and she is joined on the programme by top French jazz violinist Stephane Grappelly.

Stephane has his own spot with an arrangement of "Check To Check," and Pet, Stephane and Russ join together in a special medley of three numbers from "The Sound Of Music."

Anita Bryant switches labels

ANITA BRYANT, who had a smash hit, both in the States and here, with "In My Little Corner Of The World," has changed record labels.

Formerly with Carlton, the singer has now signed with American Columbia (released here on Philips), and she has already cut her first session for September release.

BBC RUN TWO DISC JOCKEY SPOTS AT RADIO SHOW

WHEN the Radio Show opens at Earls Court on August 23 the BBC will not only be broadcasting "Exhibition Choice," a programme in which disc jockeys invite a visitor to the exhibition to select a record for immediate playing, but will also conduct closed circuit programmes to be seen and heard only within the exhibition hall.

There will be two broadcasts daily of "Exhibition Choice" with leading disc jockeys. The DJs are Eamonn Andrews (August 23), Pete Murray (24), Richard Murdoch (25), Keith Fordey (26), David Jacobs (28), Jean Metcalfe (29), George Eirik (30), Sam Costa (31), Wilfrid Pickles (September 1), and Wilfred Thomas (2).

Elvis goes Latin

ELVIS PRESLEY has rung the changes once again on his newest single just released in America—he has gone Latin-American and both titles are cha cha numbers.

They were written by the hit team of Doc Pomus and Mort Shuman and are "Little Sister" and "Marie's Her Name, His Latest Flame." The record has been selected as Pick of the Week in the American trade paper "Cash Box."

Decca could give no indication of when the disc would be released in Britain but said that it would probably not be for several weeks.

THREE DAYS TO GO

THERE are just three days to go before the 1961 Boys and Girls Exhibition at Olympia closes on Saturday, but if you live in or near London that should be time enough to make the journey and see one of the top attractions—the DISC stand.

Many of the top personalities in the world of records have already visited the stand, talking to their fans and signing autographs, but many more have been lined up for the end of the exhibition.

You can see some of those who have already paid us a visit by turning to page 16, and we will be printing more pictures next week.

FALL TO PIECES

PATSY CLINE

45-9085 Brunswick

PEPITO

LOS MACHUCAMBOS

45-F1368 Decca

45 RPM RECORDS






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Craig Douglas

He won't risk being a flop in films

By **John Wells**

AT Shepperton last week Craig Douglas finished work on his second film. The work lasted just one day and Craig did not act. He appears as a night club entertainer in "The Painted Smile" . . . lyrics but no lines.

He sings two songs: "Another You," written by his manager/friend Bunny Lewis and A and R man Norm Panoram, and the title song from the film.

"Rather than go straight bang into a big film part I prefer to do it this way," said Craig. "I wouldn't like to make a hash of it."

"Everybody down at Shepperton says they're very pleased about the way my spot in "The Painted Smile" worked out," Craig added. "I haven't had a chance to see the rushes myself, but they wrote and told me it was okay."

"But I know I've a lot to learn. Don't think I'm being a bit of a know-all, but I do think I know at least enough about TV to do a reasonable job."

A big help

"Films are a different proposition. On TV you look into the camera, in films you don't. The studios are different, everything seems to be different, in fact. But I am learning."

"Even that one day's work last week was a big help."

Craig believes in preparation. He never performs a new number at a one-night stand even to the smallest of audiences without rehearsing every move and gesture before putting a foot on the boards.

So if a big Hollywood producer offered him a starring role in one of his spectaculars, would he turn it down?

"No," said Craig. "I couldn't. But I'd live, eat and sleep filming and try to learn as I went along. Anyway, I'm not likely to get that sort of offer. But if I did get a part that called for me to be down at the studios only two or three days at a time, I'd cut out all other work and stay at the studios every day, just watching other people."

Another film

Another film is, in fact, in the offing. "No, I'm sorry," said Craig. "I haven't got a clue what it's about. But I think I'm going to be given the chance in this one to do at least a bit of acting. I'm looking forward to it."

Craig very nearly had a singing/acting role that could have given him the break he wants. But not in films. This was on TV.

He was offered the role John Leyton had in ATV's "Harper's West on Wheels." The role that gave Leyton a tremendous boost.

"It would have been a wonderful opportunity," said Craig. "I even got as far as seeing the producer before it was realised that the arrangements, made over the phone, clashed with something else I was already signed to."

Whether the two songs from the film are likely to be issued as singles Craig didn't know. "They're both very nice, simple tunes—easy to remember."

"For the film, because I'm seen singing them in a night club scene, they've been recorded with a small backing group. If we do decide to issue them on a single I think they might be re-recorded with a larger orchestra, but that's up to the record company and my manager."



CRAIG DOUGLAS—Small film part, but a start. (DISC Pic)

I hope I DO sound like Sinatra, says Vic Damone

THE subject of Sinatra arose almost at once when I talked to Vic Damone last Friday. The question which brought it up was about records. "I've just signed a contract with Capitol," said Vic. "As you know, Frank Sinatra has left that label now that he has Reprise, his own disc company. I guess Capitol took me on to sing the type of songs which maybe Frank would have done for them."

Did this mean he agreed to some extent with people who compared him with Sinatra? Did he in fact sound like Sinatra when he sang?

I hope so, Frank's been my idol ever since I started in show business. There's no one to touch him when it comes to the interpretation of song lyrics. If some people say I sing like him, then I regard it as a big compliment."

Back soon

Vic was in London to star in last week's edition of ATV's "Saturday Show." He left right afterwards to fly to the land of his ancestors, Italy, for negotiations with some film producers, but he expects to be back in this country again very soon to guest in the Jo Stafford series being filmed by ATV.

"I spend most of my time doing cabaret these days," he said. "I like that kind of work because it enables me to work to a live audience singing the type of songs I like to sing. I enjoy doing TV spectaculars occasionally too, but I think artists have to be careful with the amount of TV work they do so that the public don't get tired of seeing them too often."

Vic also enjoys working abroad.

but he takes a dim view of some American stars who travel overseas to work.

"Some of these rock 'n' rollers charge a fantastic amount to work abroad, and then give bad performances because they haven't got the technical gimmicks used on their records. Consequently, when other American stars who may have been learning the business the hard way over the past 20 years want to work overseas and name a smaller price, the bookers tell them they had so-and-so a while ago charging a fat fee and giving a terrible performance. They seem to reckon that if you're charging less you'll be even worse."

"I've nothing against rock 'n' roll in its place. But some of our artists are making bad impressions overseas and we all suffer as a result."

Vic finds foreign audiences very appreciative more so than American ones most of the time. He thinks the American public have become a bit blasé with so many top stars on their doorsteps permanently. His formula for success with audiences anywhere is a simple one.

"If you're honest in your act and avoid being pretentious in any way, then they'll be with you all the time."

N.H.



VIC DAMONE . . . he considers it a compliment to be compared to Sinatra.

I WANT TO COME BACK

SAYS **JOHNNY MATHIS**

JOHNNY MATHIS has enjoyed his first tour of Britain so much that he wants to come back for another one before very long.

"This trip has been a wonderful experience," he told DISC last week. "We've been talking about the possibility of coming here again if and when it can be arranged."

Asked what his main impression of Britain had been, Johnny replied that it was us.

"I've found the people here wonderful. Tactful and well mannered."

The audiences at his concerts have pleased him too. "Everywhere they have been attentive and responsive. They liked the songs I do best, and I'm happy about that. Quite a lot of my material was entirely new to them, but they showed their appreciation of it. I'd say 'Stairway To Paradise' went down best."

Johnny had nothing but praise for the Ted Heath band which accompanied him throughout his tour.

"I'd heard the orchestra on a few discs before I came here, but I'd never met Ted or the boys. They're great musicians and it's a very individual band."

The Mathis appeal seems to be the ideal striven for by so many other pop entertainers these days. His audiences contained teens, twenties and older generations in more or less equal proportions.

Johnny returned to the States on Monday, and his first engagement on his return is a cabaret stint at the Cocomo Grove in Hollywood. He will also be recording another album with Nelson Riddle for release by American Columbia later this year.

JOHNNY MATHIS . . . audiences are more appreciative. (DISC Pic)



MY SINCERE THANKS TO YOU ALL FOR PUTTING

JOHNNY REMEMBER ME

INTO THE NO. 1 SLOT

John Leyton



Warpage! Latest could top



THE BROOK BROTHERS
Ricky and Geoff.

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).

Because of the summer holidays—when most of the production factories close down—there are less records issued. No EPs are available for review. As soon as normal production is resumed we shall, of course, return to our usual six pages of disc reviews

THE BROOK BROTHERS
Ain't Gonna Wash For A Week;
One Last Kiss
(Pye N. 15369)

D N T

THE Brook Brothers come up with another winner that stands more than a slight chance of out-selling "Warpage!" for them. It's "Ain't Gonna Wash For A Week" which they chant exuberantly to a thudding, crisp accompaniment directed by Tony Hatch. Side shuffles excitedly with catchy tune. The disc's preoccupied with kissing ... topside has the boys not washing for a week because the girl friend kisses them at last. On the reverse they beat out the "One Last Kiss" Bye Bye Birdie." Makes a very good second half indeed.

RAY ADAMS
Hear My Song Violetta: You Belong To My Heart
(Pye International 25105)*****

RAY ADAMS is a Norwegian, though actually born in America. He has made quite a number of discs for the Scandinavian market, now he gets a British break from Pye—and deserves it.

Singing strongly and melodiously in English, Ray revives the oldie Hear My Song Violetta. Could move.

Tony Hatch gives Adams a big orchestral backing for both halves—and sings smoothly with You Belong To My Heart. Two very attractive ballad performances.

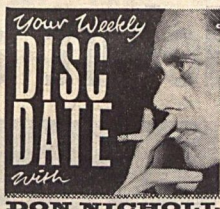
THE CHECKMATES
Rockin' Minstrel; Pompeii
(Piccadilly N 35011)****

THE Checkmates, without Emile Ford vocalising, produce a slick, rocking instrumental featuring sax, guitar and drum sounds. They've taken the traditional Minstrel Boy and rooked it easily.

Pompeii is another steady beater. Noise is edgy and delivered with plenty of punch, though I doubt if the tune's catchy enough to register.

THE MARCELS
You Are My Sunshine: I Find Another Fool
(Pye International 25105)****

THE popping, popping vocal coup, The Marceles, have found another old familiar to twist and warp in their particular pattern. You Are My Sunshine is a honky mixture of jumbly jubilation in the same style as "Blue Moon."



DISC DATE
with DON NICHOLL

Whether the novelty's still strong enough to sell is something that's very hard to say. Find Another Fool is a quick rocker which The Marceles chant in, for them, almost straightforward manner.

DAVID EDE
Last Night; Ding Dong John
(Pye N 15370)****

DAVID EDE and the Go-Man-Go Men rock back on to record with a steady instrumental called Last Night. More than competently performed by the band, it comes vaguely into the dark, moody sound-track category.

Novelty humorous touch provided by girl voice whispering the title phrase provocatively during hesitations.

Ding Dong John is quicker. Beat version of the French nursery song "Frere Jacques" it features a beely sax sound above the twang.

NEW TO YOU

A contract thanks to the two Brook boys

RAY ADAMS
'Hear My Song Violetta'

RAY ADAMS, who was born in California of Norwegian parents, can thank two other Pye artists, The Brook Brothers, for his recording contract. Ray heard the Brothers' hit disc of "Warpage!" being played over a Norwegian radio station, and he was so impressed with it that he contacted the Brook Brothers in England. This resulted in a meeting with Pye recording manager Tony Hatch, which led to Ray signing for the Pye International label and cutting his first disc.

But although this is Ray's debut over here, it does not mark his start in show business, for he is already a star in Scandinavia, and his own TV programme in Norway, "Hit Parade," has proved to be one of the most popular ever on television.

Milked cows

All this might not have happened if, when a child, Ray hadn't decided to pay a visit to his family in Norway and stayed on, but even so, he is still proud of the fact that he was raised on a Californian farm, and spent most of his time milking cows!

When still in his early teens, Ray Adams was featured in a Norwegian TV programme and he received rave reviews from the critics. In the past two years he has made special appearances all over Scandinavia, and he even flew to Australia for a series of engagements.

FOLK BY OWEN BRYCE

Music of the American South—and it's really superb

A TREASURY OF FIELD RECORDINGS
Volume 2. Regional and Personalised Song

Hammer Rize (R. G. Williams and Group); *Night Herding Song* (Harry Race); *Anything From A Foot* (Stephens); *Anything From A Foot* (Stephens); *Anything From A Foot* (Stephens); *The Slap Back Jackson* and *Lightnin' Hopkins*; *Deep Ellum Blues* (Paul Elliott); *Atomic Energy* (Jimmy Womack); *This Old World Is In A Terrible Condition* (George Coleman); *Go! To The River* (Gozy Kilpatrick); *Oh What A Time* (A History Of World War II) (Percy Wilborn Quartet); *Tom Moore's Farm* (Anonymous); *Tom Moore's Farm* (Lightnin' Hopkins); *Ain't No More Come On The Brazos* (John Lomas, Jr.); *The Boogie Woogie Machine* (William Spross and Harvey Krueger); *Tin Can Alley* (R. C. Forrest and Gozy Kilpatrick); *The Waco Girl* (John Q. Anderson).

77 Records
7L-LA-12-3)*****

bulk of the folk music as this country knows it.

On the other hand this is the music of the vast American South, particularly as it appears at Houston, where these items emanate.

The outstanding tracks are Paul Elliott's *Deep Ellum Blues*, a simple 12-bar blues, the Percy Wilborn Quartet's *Oh What A Time* and the excellent Lightnin' Hopkins' *Tom Moore's Farm*, which is contrasted with a version by an unnamed Negro, unnamed for fear of reprisals.

There is a wonderful track by George Coleman which takes up the best part of side one. Coleman is a sidewalk preacher, devoted to his own particular brand of belief. *The Boogie Woogie Machine* is highly amusing.

There is something of enormous interest in every track.

fair to add, giving them in both languages and the notes themselves follow suit. To ask for more would be too much, for no less than 28 songs grace the disc.

The singing is beautiful and so is the playing of the Vienna Horn Quartet, the most obvious point about the songs is that they are happy, lively, bouncing ones. That in itself contrasts greatly with the somber American, English, Scottish and Irish folk music that has recently flooded the market. Those traditions seemed based on the assumption that only sadness makes for "folk." That of course is not true.

ROY GUEST
The Wandering Minstrel
Streets Of Laredo; *The Bahaman Lullaby*; *Barbara Allen*; *Ten Thousand Years Ago*
(Saga EF1015)*****

ROY GUEST is something of a cosmopolitan. Born in Turkey, schooled in Hampshire and living for a time in South Wales, he has sung and wandered, minstrel fashion, through Canada, the United States, France, Spain and most countries of England.

He has an attractive voice and at all times keeps it pure and musical. His guitar provides an effective accompaniment, simple and untechnical, mostly straight chords, occasional single notes and tremolo effects.

The whole point about this little EP seems to be beauty and simplicity, particularly the first three sides. The last track changes the mood from a slightly melancholy one to a fast-tempo lively, improbable story of the man who boasts that he has seen and done everything, from the time of the Old Testament up to the present.

Even so it could have had a bit more verve. And that can be my only criticism. Three lovely folk tunes, one rollicking one beautifully sung, delicately backed but all rather subdued.



ROY GUEST—Simplicity.

THIS is the first volume were recorded for the British market by Mack McCormick. The previous release was made available to the States at the time of issue but so far this particular one is only for sale in this country.

Doug Dobell, who had them done for the Seventy Seven label, is shipping some copies to the States. The situation is not unlike that in the early thirties when a batch of recordings by American jazz artists was made for the Parlophone label and only released in America a few years back.

As far as the *Treasury of Field Recordings* is concerned more's the pity for them. We have one over on the Americans because these are among the best releases of their type for the last few years ... possibly at any time. And this volume is even better than the first.

There's not much jazz as such ... and there's not much folk either if you're thinking about the

FOLK SONGS AND DRINKING SONGS OF GERMANY
The Vienna Male Voice Choir
With The Vienna Symphony Horn Quartet And The Hamburg Singing Society

In The Woods And On The Meadows; *A Hunter Blew His Horn Out Loud*; *With Bow And Arrow*; *The Blackbird*; *Unfaithfulness*; *I Shoot The Stag*; *Long Live Whatever On Earth*; *A Hunter From Palatinas*; *Oh, Girl Deep Down In The Valley*; *Reverend! Lodi Song*; *The Royal Children*; *I Strayed Through A Green Forest*; *Whenever I Take My Girl Around*; *A Goodnight Match*; *Let's Have The Beer*; *Let's Have This Fine Mead*; *Prince Frederick Of Palatinas*; *At The Inn Of The Black Whale In Asolo*; *The Students—May They Live Long*; *The Count Of Kandel*; *Count Of Kandel*; *The Midget Peko*; *Boots Must Die*; *Recently When We Were In Regensburg*; *Three Fellows Were Marching Along*; *Deep Down In The Inn's Basement*; *Straight Out Of The Inn*; *There Is No More Beautiful Life*.
(Fontana TEL 5131)*****

FOR the sake of clarity I have given the titles in English, though the record label gives them in German. The sleeve notes,

FROM SEPT. 5th

You've Never Heard It So Good!!

With

NINA SIMONE

KENNY BALL

AHMAD JAMAL

AL GREY

BOB WALLIS

MICKY ASHMAN

and

LOREZ ALEXANDRIA

Alma scores a hit with debut album

reviewed
by

ALMA COGAN
With You In Mind
With You In Mind; I Dream Of You;
Let's Fall In Love; In Other Words;
My Heart Stood Still; But Beautiful;
You'll Never Know; All I Do Is Dream
Of You; What Is There To Say; Don't
Blame Me; Falling In Love With Love;
The More I See You.

(Columbia 33 SX 1345)****
ALMA's first LP for the Columbia label, and an extremely good effort it is, too. She's been fortunate in having some stellar musical assistance from Geoff Love, Tony Osborne and her own pianist-arranger Stan Foster. Their exemplary accompaniments coupled with some high-class standard song material have resulted in a very good LP which can rank internationally in terms of quality. Alma gives a very good vocal account of herself throughout the set. I couldn't stand her singing in the early days on those novelty-type singles with the perpetual giggles in her voice. High spirits are still evident here in appropriate songs, but that irritating giggle has grown up into something more mature and acceptable. A special word of praise to Geoff Love for his splendid string writing and to his string section for interpreting it so well.



ALMA COGAN—Great songs, fine accompaniments and a first-class performance. (ABC TV picture)

PAUL PHILLIPS
The Sound Of Midnight—Naked City
Tenderly; Harlem Nocturne; Stardust;
I Only Have Eyes For You; Naked City Theme; Fever; Theme From Route 66; In The Still Of The Night; I Cover The Waterfront; All Through The Night; There's A Small Hotel; Dancing In The Dark.

(London HA-R 2370, stereo SAHR 6170)****
A SET inspired apparently by an American TV series called "Naked City" which no doubt will reach our small screens eventually. The series seems to be about police work in New York in the small hours.

For this album a leading arranger-musician with pop, jazz and classical experience was commissioned by Paul Phillips to write scores depicting the various moods and appearances of a big city by night. His name is Joe Harpell, and he's produced a series of interesting arrangements enabling the Phillips orchestra to demonstrate its worth to good effect. The "sensitive Afro-Cuban rhythms" of Harlem Nocturne turn out to be exclusively Brazilian, but

this and one or two other boobs and defects don't spoil the album as a whole. It offers intelligent, expressive arrangements and some first-rate instrumental work.

KENNETH MCKELLAR
Songs Of The Hebrides
Sleep; The Noon In The Deep Blue Sky; The Post-Fire Flame; Land Of Heart's Desire; The Reiving Ship; Aitnah On The Moorland; A Fairly Love Song; The Maithair; A Clyde-Side Love Lilt; Heart Of Fire Love; Sea-Longing; To People Who Love Gardens; The Bens Of Jura; The Birnie Of The White Shoulders; Isle Of My Kishes; Kirsteen; Ye Highlands! And Ye Lowlands.

(Decca LK 4399, stereo SKL 4137)****
A very beautiful album in every respect, Kenneth McKellar is a superb artist at all times, but I can't remember a record of his which has given me as much genuine pleasure as this one.

It evokes all the rugged splendour and wild majesty of the western isles off Scotland, interspersed with more tender and sentimental moods which are universal.

Kenneth speaks short, simple introductions between the songs which are almost poetic in their vivid effectiveness. A and R man Ray Horricks, as well as writing a very useful sleeve note, has blended the sounds of the sea behind Kenneth's words in a manner which heightens the atmosphere and impact of the set without in any sense being merely theatrical. Bob Sharples' idyl orchestrations add the finishing touches to a great selection.

CARMEN CAVALLARO
Plays His Show Stoppers
Polonaise In A Flat Major; Begin The Beguine; My Funny Valentine; Rumba Maria; Warsaw Concerto; Serenata; Follows; Intermezzo.

(Brunswick LAT 8378, stereo STA 3046)***
I TOOK Brunswick to task last week for billing a Cavallaro track in another LP as "Warsaw Concerto" when it was Chopin's "Revolutionary Etude." Well, I was only half right. The composer was Chopin, but the piece was his "Polonaise," the first track in this set.

Having got that off my reviewing chest, let me repeat the word "butcher" in respect of this treatment. I don't rate Carmen as a pianist favourite of mine at all, Lots

of flashy technique, fistfuls of notes flying around, but not an ounce of real feeling or imagination. Everything's done with the functional, superficial precision of a robot, and neither his arrangements nor his performance of them do anything to enhance these tunes or his stature as a pianist.

SABICAS
Volume I
Bulerias; Farruca; Fandango; Solea; Por Bulerias; Granadina; Solesares; Seguiriyas; Malagueñas; Alegrias; Tarana.

(Elektra EKL 117)****
Farruca; Guajira; Czarada; La Boda De Luis Aloma; Malagueña; Capricho Español; Aires Del Norte; Fantasia Inca; Milonga Flamenco; Gran Jota; Danza Mora.

ANYONE with aspirations for becoming a proficient guitarist in any style should endeavour to listen to these two sets. Sabicas' command of the instrument is phenomenal. How anyone with the normal number of fingers and hands can produce so many notes of such infinite variety and contrast at one time amazes me. His speciality is the wonderful, passionate and mysterious folk music of southern Spain—flamenco. Consequently the first album is the best of the two in my ears because it's devoted to flamenco forms. The second is masterly enough, but some of its titles sound a trifle incongruous and foreign after the pure flamenco brilliance of the first LP.

But listen to them both. These records will be a revelation of the capabilities and scope of this difficult instrument.

BENNY GOODMAN
The Sound Of Music
No Way To Stop It; Sittin' On The Ceiling; So Long; Farewell; Climb Ev'ry Mountain; The Sound Of Music; My Favorite Things; In A Violent Mood; Maria; Do Re Mi.

(MGM C 858)****
THIS might well be an equivalent of the Shelly Manne-Andre Previn set of "My Fair Lady" tunes in terms of popularity and success, even though the Goodman crew is considerably stronger in numbers compared to the Manne trio. What a fabulous musician Benny Goodman is! More than 30 years in the jazz limelight and still playing clarinet in a class of his own. He shines right through this set, helped by a star lineup of jazz names and some ideal arrangements.

FRANK SIMMS
Minstel Show!
King Cotton; Washington Post; Dicie; Oh! Susanna; Our Boys Will Shine Tonight; Hand Me Down My Walking Tatin; I Love You Truly; Because; On The Banks Of The Wabash; We'll Be Here; The Mountain; Old Folks At Home; Little Lisa Jane; Polly Wolly Doodle; Belle Of Baltimore; Beautiful Dreamer; Campyore; Race's Ring; Drag The Banjo; Little Brown Jug; Old Black Joe; Shortnin' Bread; Hello, My Baby; Oh, Don't Break My Heart; My Old Kentucky Home; Slippers; My Old Kentucky Home; My Old Kentucky Home.

(RCA Camden CDN-156)***
THE customary minstrel show mixture of unadulterated cut with Frank Simms as "Mr. Interlocutor." The oldies fit well in the black-face minstrel tradition, and there are all the usual features—solos from the whistler, a wobbly tenor and a bass singing from his boots, plus a goodly amount of banjo picking. The jokes are even if a bit more excruciating, and rather too numerous. Summing up, it is the well-tried minstrel formula in full.

BILL DOGGETT
346 People Danced Till 4 a.m.
Happy; The Holly Gully; Twirl; Tom Cat; The Slouch; Can't Sit Down; Roly Poly; Haskum; Jackrabbits; Ragtime; Hook; Love; Track 29.

(Warner Bros. WM 4042, stereo WS 8042)****
THE title is quite true. This set was recorded during the long session played by organist Bill Doggett and his combo at an unnamed American ballroom. But keepy-keey organ down to a reasonable ration in the proceedings, and much to my amazement, I quite liked its contributions.

The strength of this record lies in the combo as a whole. There is a five-piece gitty sax team, a good electric guitarist and a really rocking rhythm section which employs much more than the customary pounding off-beat to keep your toes tapping.

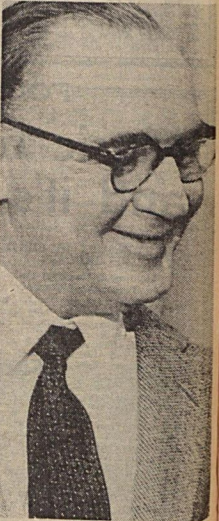
This is beat music at its best, with firm roots in rhythm and blues. And everybody claps correctly on the off-beat throughout. "Juke Box Jury" audiences, please note!

RICHARD MARINO
The Magic Beat!
Fever; High Noon; Zizanteo; Lover; Rols; O'Rock; Colonel Bogey; The Trolley Song; Bagdad Express; Lisboa Antigua; Seventy-Six Trombones; Hot Sombrito; Poor People Of Paris.

(London HA-G 2369, stereo SAH-G 6169)***
NOTHING magic about this. It is yet another in the never-ending flow of percussion gimmick sets from the States in which thuds, clicks, scratches and rattlings are used excessively to decorate (or disfigure) singularly unsuitable tunes.

Actually, Mr. Marino and his group started off well enough with a reasonable reading of "Fever," but the rest in which the grotesque organ sounds made their entry in High Noon, utterly destroying a hitherto convincing atmosphere built around this Tiomkin western theme.

It's a well-recorded album but once



BENNY GOODMAN—still in the forefront after 30 years.

again I regret that those involved failed to pay as much attention to picking a n.d. arranging suitable material as they did to the technical aspect of the session.

"IT'S ALL HAPPENING HERE"
It's All Happening Here (Johnny Worth); Were Gonna Dance (The Raindrops); Don't Bring Liza Home; I'll Be There; No One Knows (Maureen Evans); Miss Make Believe (Ray Pilgrim); The Day That I Haven't To You (Dick Jordan); Boston Tea Party (Johnny Worth); Corner Kick (Tommy Sanderson's Group); Get A Guy (Ted Taylor's Four); C'est Magnifique (Dick Jordan); Sentimental Journey (The Raindrops); My Foolish Heart (Maureen Evans); Granada (Ray Pilgrim); Love Is Blind (Ray Pilgrim, Dick Jordan); Goodbye Dolly Gray (Clinton Ford); Tail-Piece (Tommy Sanderson's Group).

AN impressive album by the trio on the Ovide roster who appear regularly on BBC radio's top pop shows. The set was produced by conper-disc jockey Brian Matthew. Arrangements and accompaniments are provided by Tommy Sanderson and Ted Taylor, whose groups also

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feature instrumentally on three tracks. Standout amongst a talented bunch of stars is Clinton Ford. He has all the makings of a really top-line pop name, and I'm sure he's going to hear a lot more from him on records and radio in the near future if his talent is any guide.



JESS CONRAD

Just For You
Walk Away/Why Am I Living?; That's My Way/Why Now; You Topo, Topo; Rag Doll; Cherry Pie; I Wanna Love My She-Away; Little Ship; An Angel Cries; If Tears Me All To Pieces; Out Of My Luck; Mystery Girl.

(Decca LK 4890)***
If Jess Conrad could sing as good as he looks, this set might have been a five star plus. Not that there is anything particularly unpleasant about his first LP, though Conrad fans may be a little disappointed by the fact that it seems to contain most of his recent single releases instead of entirely new material.

But there's nothing original or ear-catching about the disc. It's chock-full of American beat tunes such as a chorus chanting gibberish. If our beat dispensers want to win fans and influence record buyers both here and internationally, we'll have to try and give them something a lot more fresh and original in the way of material for the job.

FERRANTE and TEICHER

Broadway To Hollywood
I Love Paris; C'est Magnifique; The Continental; A Foggy Day; No Other Love; The Last Time I Saw Paris; I Am In Love; After-You Are A Very Am In Love; Marriage Type Love; I'm Your Girl; Copenhagen.
(Philips BBL 7491)***

AMERICA'S leading piano duet-ists pop up on the Philips label with an agreeable set of stage and film tunes, accompanied by a smooth, string-studded orchestra.

Fortunately Ferrante and Teicher play things straight in this album without reaching inside their pianos to pluck strings and indulge in all the other gimmicks which spoil their last London LP.

The tunes are all first-rate and good to listen to at any time. They make high-grade background entertainment in this two pianos and orchestra setting.

BUZZ CLIFFORD

Baby Sitting Boogie Ebb Tide/ Shake, Rattle And Roll; Blue Lagoon; I'm In Love Again; Loneliness; Unchained Melody; True Love, True Love; Simply Because; Tall Tall Sally; Driフトウド; Hell, Mr. McArthur.
(Fontana TFL 5147, stereo STFL 567)***

IT'S amazing how little things can mean a lot in the world of pop music. Here's Buzz Clifford, an athletic all-American boy with a very average beat vocal style, starring in an album of his own purely on the strength of the gimmick single Baby Sitting Boogie.

Mind you, I'm not knocking Boogie. It's the best track in this set, and the baby who gurgles and goes in the breaks is a gas. But it's solely that baby who got both Boogie and Buzz off the ground in pop music and Buzz may be in for a tough time to stay up top, like all singers who owe their initial impact to a gimmick.

The rest of the set is variable. Buzz is acceptable enough when belting out the up-tempo rockers like Shake, Sally, etc., but it's agony listening to his parakeet-like voice wavering through ballads like Ebb Tide and Unchained Melody.

BING CROSBY

Join Bing And Sing Along
Shine On, Harvest Moon; That's Where My Money Goes; Harrison; Listen To The Mocking Bird; How Gladly, Sweet Young Charles; Drink To Me Only With Thine Eyes; Sweet Rosie O'Grady; Fanny's Heart; The Man In The Moon; Goodbye, My Lover, Goodbye; When The Saints Go Marching In; Little David Rattle Of Jericho; Hand Me Down My Walkin' Shoes; Easy; While Strolling Through The Park One Day; Today Is Oh, Dear, What Can The Matter Be; Annie Laurie; Lock, Lomond; Blue Bell Of Scotland; Comin' Through The Rye.

CLIFFORD... CROSBY... CHACKSFIELD... HAYMAN

Song: The Irish Have A Great Day Tonight; A Kiss In The Dark; Roman Life; Thine Alone; Kiss Me Again.
(Mercury MMC 14070)***

SOME fine melodies from the pen of musical operetta king, Victor Herbert, who made his mark on light music at the turn of the century.

American maestro Frederick Fennell conducts a competent orchestra which plays adequately but without making the most of this material. After the splendid RCA set by George Melachrino's orchestra using Herbert melodies for material, this one sounds quite ordinary. I'm afraid.

The Melachrino album captured much more of the sparkle and vivacity of this writer's work, and a prime example is their rendition of March Of The Toys compared with the treatment it gets here.

FRANK CHACKSFIELD

Movie Hit Parade
Theme From "The Apartment"; The Green Leaves Of Summer; Never On Sunday; Theme From "A Summer Place"; Just In Time; Theme From "The Dark At The Top Of The Stairs"; "Pepe"; "Gigi"; Theme From "The Unforgiven"; Theme From "The Sandowners"; Theme From "The Inn Of The Sixth Happiness"; The River Kwai and Colonel Bogey.
(Decca Ace Of Clubs ACL 1073)***

SOME very fair film score themes from Frank Chacksfield and his orchestra. There is nothing really outstanding about the arrangements and performances, and these themes have been recorded now by so many different people in so many different ways that they need a little extra something to make full impact.

Nevertheless, there is some pleasant listening right through this set which is a handy collection at a reasonable price for fans of film themes.

RICHARD HAYMAN

Harmonica Holiday
Parade Of The Wooden Soldiers; Russian Sailors' Dance; A String Of Pearls; Gipsy Dance; You're Just In Love; Eldorado; Dark Eyes Fantasy; Jersey Bounce; Serenata; Polka From The Golden Age Ballet; Day Of The Painter.
(Mercury MMC 14069)***

HARMONICAS take the solo spotlight in this set, aided and abetted by strings, accordions, and rhythm. Mouth organs can easily be as boring in LP quantity as their much bigger brother, the organ. But Richard Hayman has managed to serve up an entertaining album of contrasts without inducing boredom, apart from the way-out Shostakovich Golden Ballet track. Budding Larry Adler and Ronald Chesney's will be delighted with this lot, and even if you're not mouth-minded in music it's worth a listen.

Pleasant but not very original material from the handsome Mr. CONRAD. (ABC TV picture).



THAT mellow Crosby larynx soloing and leading a typical sing-along chorus in a medley of songs ideally suited to the purpose. Enclosed in the sleeve is a sheet giving enough of the words of all but two of the tunes for everyone to join in if they're so disposed. The two exceptions, Hello My Baby and Love's Old Sweet Song, were omitted owing to copyright restrictions. As always, in the case of the Old Groaner, the set has an easy, relaxed polish and sparkle which will keep it as fresh as Bing's voice for years to come.

FREDERICK FENNEL
Conducts Victor Herbert
The Streets Of New York; Habanera; I'm Falling In Love With Someone; March Of The Toys; Sweethearts; Ah! Sweet Mystery Of Life; Italian Street

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HARRY CARNEY AND THE DUKE'S MEN
Rock Me Gently
Tree O' Hops; Blues For Bitches; Baby Blue; Jeepsers Crewers; Rock Me Gently; Gonna Let Me Do You Love; Gonna Let Me Do You Love; Gonna Let Me Do You Love; Mabulaba; Five O' Clock; I'm A King (12in. Columbia 33 SX 1323)***
PERSONNEL: Harry Carney (baritone); Paul Gonshaves (tenor); Willie Cook, Ed Mullens or Fats Ford, Ray Nance (trumpets); Betty Barney (soprano); Aaron Bell, Rollins Griffith (piano); Aaron Bell (bass); Sam Woodard (drums); Kenny Graham (arranger); Tom Whaley (conductor).



A HISTORIC recording session. For the first time since 1933 a British arranger has written all the scores for an American disc date. And all the musicians but one are Ellingtonians. So doff your cap to Britain's Kenny Graham.

Unfortunately, I can't say that the sessions were one hundred per cent successful. Probably due to lack of sufficient rehearsals. Even more certainly, because Kenny wasn't there to direct his own scores. I keep hearing passages that I know Kenny's presence would have improved. It's all a little tentative.

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FAN CLUBS
EVERY BROTHERS.—S.A.S., Secretary, 1 Avenue Road, Teddington, Middlesex.

WOULD all former members of the Billy Fury Fan Club, which was run by our special Billy Fury Fan Club run by Miss Frances Crook, of 75, Richmond Avenue, Barnesbury, London, N.1,

What a pity. Though they do sound a bit more convincing on the two Ellington titles (Hand and Drag). The instrumentation (three trumpets, trombone, tenor and baritone) is unusual. The originals and the arrangements are all of well above-average interest and are ideal for the men involved.

It must be a big thrill for British pianist Stan Tracey to hear one of his very favourite musicians, Paul Hill Jones, play one of his tunes, Gonsalves, playing on it and playing it beautifully, with obvious pleasure.

MILES DAVIS-MILT JACKSON QUINTET

Blues Changes
Blues Changes, Birtly Ditty. (7in. Esquire EP 242)***
PERSONNEL: Miles Davis (trumpet); Milt Jackson (piano); Ray Bryant (piano); Percy Heath (bass); Arthur Taylor (drums).

GOOD Heavens! It is really 36 years since this classic Changes was recorded? How time flies! Ray Bryant's very attractive variations of the usual blues chord progressions have themselves found the foundation of several 12-bar original since then.

This side has a beautifully lyrical quality about it with Miles' solos particularly moving.

Thad Jones wrote the unusually constructed, minor-key Ditty. The groove is handed out as Ron Atkins remarks in his excellent liner notes the feeling of mood that is set on Changes still prevails in the final chorus of side two. Bryant sounds well with Miles and Milt.

BERT DAHLANDER QUARTET

Hip Soap: Emma. (7in. HMV REC 6693)***
PERSONNEL: Bert Dahlander (drums); Victor Feldman (vibes); Howard Roberts (guitar); Curtis Crome (bass).

DAHLANDER is the Swedish drummer who emigrated to America and worked with Terry Gibbs under the name of Bert Dale. He has been to London several times. On the last occasion, I heard him with Chet Baker.

An unassuming and sympathetic player, he leaves most of the solo honours on these 1958 tracks to Britain's Vic Feldman and Californian guitarist, Roberts.

Both turn in tasteful, relaxed performances on two unmemorable originals, with Victor stealing the honours.

FRANK ROSOLINO QUARTET

I Play Trombone
My Delux: Frieda. (7in. Parlophone GHP 8836)***
PERSONNEL: Frank Rosolino (trumpet); Sonny Clark (piano); Wilford Middlebrooke (bass); Stan Levy (drums).

THESE are 1956 tracks from the Bethelchen catalogue, recently reissued here by EMI. Rosolino is a fluent trombonist who has managed to evolve an exuberant, style within a style. I say Johnson tradition. A happy sounder anyway, if not a madly inventive improviser. He gets a good sound, too.

Pianist Clark, who has since worked with Miles, provides the most enjoyable moments on these two lone workouts on Rosolino originals.

Some of our well-known standard changes. Middlebrooke and Levy keep steady time.

comment by TONY HALL

HOLIDAY AWAY FROM IT ALL? IMPOSSIBLE

EVEN a modern jazz columnist has to get away from it all once a year. Since I last put type on paper, I've been on a business-cum-pleasure trip through France and Italy. Get away from it all, did I say? That didn't apply in Antibes and Juan-les-Pins. It was more like being at Newport. The beaches were buzzing with American musicians! And the entire London staff of Riverside Records!

Appearing at in many other South of France gigs as they could—were, among others, Lambert-Hendricks-Ross, the fabulous Ray Charles, the Basic Band (now with Ocie Smith in Joe Williams' spot) and a surprise hit, Pacific Jazz Records' soul specialist, pianist Les McCann, Ltd.

The "Limited" includes Herbie Lewis (bass) and Ron Jefferson (drums). By comparison, Italy was like the Helderbe on a Sunday morning, although many big pop names appear to be booked in Viareggio. Every other lamp-post on the seacoast there carried a banner proclaiming names like Connie Francis, Johnny Mathis, The Four Freshmen, Paul Anka. And someone called Presley!

Amazed me

Music on Italian radio amazed me. Most of their early morning music at bedtime! A predominance of rather dreary, doomy ballads.

Every day, disc programmes are devoted to swing era songs. I feel now that I never want to hear a Glenn Miller, Tommy Dorsey or Artie Shaw record again.

I heard unmentioned Cliff Richard and Shadows discs. The latter's "The Fringed City" seemed to get at least a couple of airings a day. There are local cover jobs, too, of the tune. Very inferior, though.

Johnny Dankworth's "African Waltz" appeared to be getting plenty of airplay.

JOHNNY DANKWORTH... plenty of plays on the continent.

I even heard a VOCAL version in French!

Luxembourg reception varied considerably, but hearing the friendly voices of Barry Alldis and Ted King made most evenings seem even more enjoyable.



"Italy is the land of the juke box these days, Presley, Connie Francis, The Crews, Tony Martin, etc. especially well represented among the checks-out. And every box carried a copy of Ray Charles' records. At one bar where I had coffee, the juke box contained a tune called "Tiny Capers."

As I thought, the late Clifford Brown's fine tune "New Amorist Stanley Turrentine recently recorded it (or Blue Note. And Brown's original record had Zoot Sims, among others).

The label read: "The Flippers." Maybe an assumed name because of contract commitments. I thought. Or some Italian modern jazz group. Anyway, in popped my 50-fz piece.

The crowd's 11.00 a.m. complete mockery of the original tune! In checked-out. Played by a trumpeter who sounded as though he was taking the mick out of Eddie Calvert! Oh well, we live and learn!

Anyway, I am back in Britain, And guess what is on the radio? "The Shadows" "Frightened City!"

NEW BELLEVILLE Pick of the Programmes Week beginning August 20
SUNDAY - 7.30 Juke Box: 7.45 Frankie Valli... 8.15 Favorites Old Time... 8.45 Pat Murray... 9.00 Top Songs of 1959... 9.15 For A Song Loudly... 10.00 Top Ten... 10.30 Music of Sinatra... 11.00 Top Ten: 12.0 Top of the Shop.
MONDAY - 7.0 Non-Stop Pop: 8.05 Easy Listening... 8.30 The Elvis Presley Remini... 8.55 The Hit Parade... 9.10 The Ed Sullivan Show... 9.20 The Tonight Show... 9.30 The Ed Sullivan Show... 9.45 The Ed Sullivan Show... 10.00 The Ed Sullivan Show... 10.15 The Ed Sullivan Show... 10.30 The Ed Sullivan Show... 10.45 The Ed Sullivan Show... 11.00 The Ed Sullivan Show... 11.15 The Ed Sullivan Show... 11.30 The Ed Sullivan Show... 11.45 The Ed Sullivan Show... 12.00 The Ed Sullivan Show...
TUESDAY - 7.0 Non-Stop Pop: 8.05 The Elvis Presley Remini... 8.30 The Hit Parade... 8.45 The Ed Sullivan Show... 9.00 The Ed Sullivan Show... 9.15 The Ed Sullivan Show... 9.30 The Ed Sullivan Show... 9.45 The Ed Sullivan Show... 10.00 The Ed Sullivan Show... 10.15 The Ed Sullivan Show... 10.30 The Ed Sullivan Show... 10.45 The Ed Sullivan Show... 11.00 The Ed Sullivan Show... 11.15 The Ed Sullivan Show... 11.30 The Ed Sullivan Show... 11.45 The Ed Sullivan Show... 12.00 The Ed Sullivan Show...
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Who Where When

Week beginning August 20

BLACKPOOL
North Pier: Michael Holiday, The Allisons (Season), South Pier: The Mudrarks, Robert Earl (Season), Winter Gardens: Lonnie Donegan, The Dallas Boys, Miki and Gail (Season), Opera House: Shirley Bassey (Season), Palace: Frank Vaughan (Season), Hippodrome: David Whitehead ("Rose Marie, Vaudeville Queens, Yana (Season), North Pier: Matt Monro, Lynn Collins, Bert Weedon (Sons), Palace: Mark Wynter, Bob Miller and The Millers (Sons)

BOURNEMOUTH
Pavilion: Alma Cozza, Ken Dood (Season), Winter Gardens: The Beverley Sisters (Season), Pier Theatre: Tony Henderson (Season), Pavilion: Bill Henson and his Orchestra (Tues.)

BRIDGINGTON
Grand Pavilion: The Avons (Season), Sea Ballroom: Joe Loss and his Orchestra (Thurs.)



Lonnie Donegan Blackpool

BRIGHTON
Hippodrome: Bob Casaway, Brook Brothers (Season), Blackpool Ballroom: Humphrey Lytton (Fri.)

CHESTER
Royal Theatre: Helen Shapiro (Wed.)

CHIPPENHAM
Needham Hall: Bill Fury (Sat.)

GLASGOW
Empire: Andy Stewart (Fri. Show), Alexandra: Eve Boswell ("Five Past Seven") (Season)

GREAT YARMOUTH
Aquarium: Emile Ford and The Checkmates, Jimmy Lloyd (Season), Windmill: Tommy Steele (Season), Wellington Pier: Bruce Forsyth, Gary Burry, Joe Brown, Nelson Keese, Tommy Bruce, George Faine, Dickie Loder (Sun.), Wellington Pier: Great Douglas (Sun.)

HYDE
Astoria (and Palace, Offertoo): Karl Denver Trio (Wed.)

JERSEY
Seaside: Herbie Frank (Wed) (Season), Waterplash: Malcolm Vaughan (Season)

LONDON
Fidelity: Peggy Lee (Season), Talk of the Town: Bob Faye (Season), Prince of Wales: Sammy Davis Jr. (Season), Queen's Theatre: Tony Newley ("Stop the World"), London Palladium: Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert ("Let Yourself Go"), Season: Her Majesty's: Chita Rivera, Mary White ("Rose, Bye Bye Birdie"), Palace: Roger Damm, Jean Basile ("Sound of Music"), Adelphi: Van Johnson, Patricia Lambert ("Music Man"), Hammerstein Palace: Cyril Stapleton and his Orchestra (Season), Palace Ballroom: Humphrey Lytton (Wed.)

MATT MONRO
Blackpool

MANCHESTER
Cabaret Club circuit: Weylington (Wed.), The Old Trafford and Palace Theatre Clubs: Jimmy Young (Wed.), Weylington: Charlie Drake and the Springfield (Wed.)

MARGATE
Winter Gardens: Adam Faith Holiday (Wed.)

MORECAMBE
Winter Gardens: Lonnie Donegan (Sun.)

TORQUAY
Summer Pavilion: Ken Dodd (Sun.)

FENARITH
Marina Ballroom: Bob Brown (Tues.)

SCARBOROUGH
Floral Hall: David Whitford (Sun.), Floral Hall: Joe Loss and his Orchestra (Sun.)

SOUTHSEA
Pavilion: Bill Cotton and his Band, Mark Wynter (Season)

WYOMOUTH
Pavilion: Kaye Rogers (Season), Princess Theatre: Lynn Kerr, Edmund Brockridge (Season)

WYOMOUTH
Pavilion: Fred Carr and Teddy Johnson (Season), Alexandra Gardens: Baby Murray, Peter Wince (Season)

EVERY GREAT BLUES

MAN SINGS JIMMY RUSHING



JIMMY RUSHING And The Smith Girls
Arkansas Blues / Down Hearted Blues / How Come You Do Me Like You Do / Crazy Blues / Squeeze Me / Trouble In Mind / Muddy Waters / Gulf Coast Blues / Everybody Loves My Baby / Shipwrecked Blues.

JIMMY RUSHING sings all the tunes on "Jimmy Rushing And The Smith Girls" differently, but the basis is the blues. (DISC Pic).

News and by Views OWEN BRYCE

THE ORIGINAL VERNON JAZZ BAND

Glorious: Ole Miss / Everything's Wrong: It's A Long Way to Tipperary. (Beltona SEP 93) **
Keep The Home Fires Burning: Take Me For A Buggy Ride: There's Yes Yes In Your Eyes: Ma Says: Pa Says. (Beltona SEP 94) **

As recently as a year ago I would have rated the Vernon Jazz Band far above the run of the mill. I suppose I still do, but I am more than ever convinced that to produce something different is extremely difficult, but to produce this must be incredibly easy.

You take six or seven men... any men... and a girl if you like... and you pour them into the universal mould. And out it comes.

The musicians are good, the arrangements slick, the playing neat and tidy, the atmosphere one of simplicity. Everybody knows what to do and everybody does just that and nothing else.

No one tries anything new. No one ventures forth into the great realm of improvised jazz. No one gives his soul.

What's more, the arrangements are pretty dull. So is the introduction by the trombone to "Everything's Wrong," a lovely tune which Lynn Trent sings well enough in the idiom.

On the credit side, there is some fine "trad" ensemble playing on "Long Way To Tipperary," though the ending comes as a sudden fall stop instead of a climax. Yes, Yes and Ma Says, Pa Says again show good ensemble sense.

The idiom has been completely absorbed, and the only question is whether it was worth the effort.

ROUND-UP

No repeat of Beaulieu 'disaster'

THE organisers of the National Jazz Festival, to be held at Richmond Athletic Ground on August 26 and 27, claim it to be the first near London and the first to cater EXCLUSIVELY for the jazz fan. Barbara Pendleton, wife of the National Jazz Federation's Harold Pendleton, said firmly, "There will be no repetition of the Beaulieu disaster. We are not encouraging that sort of person even to know about this festival."

The plan is to keep the music going, except for a break on each day between 5.30 and 7 p.m. There will also be two bands playing most of the time and catering for different tastes in jazz.

The bands on Saturday include Dankworth, Tubby Hayes, Joe Harriott, Don Rendell and Ronnie Koss from the modern school, contrasted with Bob Wallis Fairweather Brown and Bruce Turner. Sunday's bands include the Clyde Valley Stompers, Dick Charlesworth, Ken Colyer, Alex Welsh, Terry Lightfoot and Ken Sims.

A notable feature on Sunday will be the Tony Rusell Student Orchestra playing a special composition dedicated to the festival.

Two other items are worthy of mention. A trade exhibition and an art exhibition of paintings all connected with jazz and all by artists from Hampstead.

And one more thing. There is a stand to seat over a thousand in case of rain. And yet one more thing... This year's Amateur Jazz Band Contest, normally held during the course of the Soho Fair, takes place at the festival, there being no Soho Fair this year.

His place behind the drums has been taken by Johnny Cox, who comes from the Eggy Ley band after four years in Germany. The new bassist is Cliff Wren.

The Mulligan band undertakes a tour of the Scottish border towns from August 21 (Ayr) to August 26. On August 27 they are at Redcar jazz club. Before that they are at Farnham jazz club (18), the Bodega, Manchester (19) and Liverpool's "Mardi Gras" (20).

KENNY BALL'S band will also be touring the Scottish lands from the same date. They start with a concert in Dundee, followed by dates at Glasgow, Aberdeen, Elgin, Hamilton, Clarkston (Glasgow) and finish at the Ayr Pavilion on August 28.

On the way up they play at Worlington (17), Windemere (18), Kendal (19) and Redcar (20). Kenny has a single due, out shortly on the Pye label. "Someday" backed by "Lumbered At The Lotus." It is a trumpet solo with rhythm section accompaniment, much in the tradition of Humph's "Bad Penny Blues."

The band also has another "Trad Fad" scheduled for the end of the month and an "Easy Beat" and a "Band Box" for early September.

CONTRARY to reports in most of the musical Press, the Piccadilly Jazz Club is not closing and, like the Windmill opposite, it "never closed."

Its career has been very much up-and-down one. After Humph moved to 100 Oxford Street, Cy Laurie took it over and with astute publicity hit the full front pages at the "Soho Record" papers. The resultant surge by the great "unwashed" kept it going at full strength until the lure of the festivals and other all-nighters proved too strong.

Then Jazzhows came in after Cy's departure from the jazz scene. Now the premises revert to Mr. McAllister... Mr. Mack to every jazzman who ever played there... and he continues with jazz at the "Piccadilly."

Saturdays and Sundays will feature top traditional bands. On August 19 there is Doug Richards's new band and on the Sunday the Mac Duncan jazz band are there. Every Wednesday old-time Bill Brunell's jazz band are in residence and on Fridays Kenny Robinson's band.

The Monday night policy of mainstream jazz, inaugurated by Bruce Turner, continues with my own band in attendance.

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AND HIS ORCHESTRA

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FRANK SINATRA

"SWINGIN' SESSION"

1961 BOYS AND GIRLS EXHIBITION

Stars, and fans, flock to DISC stand

THE annual Boys and Girls Exhibition opened at Olympia on August 8 and one of the biggest crowds was always to be found around the DISC stand where records were played almost non-stop and celebrity after celebrity—DJs, record stars, TV personalities—turned up to greet their fans and get writer's cramp signing the hundreds of autograph books that were thrust under their noses.

(Left) DISC photographer Richi Howell switched from camera work to microphone work when he interviewed ex-Vernons Girl **LYN CORNELL**. (Below) **KENNY LYNCH** signs autographs while disc jockey **KENT WALTON** has a few words between records with **MIKE PRESTON**.



JOHN LEYTON, whose "Johnny Remember Me" has hit the top spot in DISC's Top Twenty this week after coming in at 15 only a fortnight ago, sings the number for his fans.



Photographs by
RICHI HOWELL



(Above) Success comes to **ROY TIERNEY**—a cover spot on DISC last week, and a kiss from two admirers, **JUDY HORNBY** (left) and **JANE HEATH**. (Below, right) **MARK WYNTER** couldn't put pen to paper fast enough to satisfy the crowd that gathered during his autograph-session.



PIE

**KENNY BALL
AND HIS JAZZMEN**

"SOMEDAY YOU'LL BE SORRY"

45 RPM 7N1 2947

**DAVID EDE
AND THE GO MAN. GO MEN**

"LAST NIGHT"

45 RPM 7N1 15370