

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 179 Week ending August 26, 1961
Every Thursday, price 6d.

Brook Brothers are in no hurry

THE Brook Brothers may make an autumn tour with Helen Shapiro. If they do, then despite their success with "Warpaint" and their new hit, "Ain't Gonna Wash For A Week," they won't top the bill: That is their own decision!

"We don't want to top a package show, yet," Ricky and Geoff told me. "We want to wait until we're really established before trying for the big-time."

"Warpaint" gave the Brooks a solid marking on the map, but wisely they turned down good offers which came their way, because they felt they weren't ready to be thrown in at the deep end.

Instead, they made occasional guest appearances on TV and radio, and stuck to a touring routine—always playing second top. For their summer season at the Brighton Hippodrome, they are **THIRD** billing to Alfred Marks and Russ Conway.

Experience

"We're getting a lot of experience down there," they said. "The audiences are mixed but they seem to accept us."

Thrilled with the reception of "Ain't Gonna Wash For A Week," the brothers admitted that their hearts were in their mouths when it was played on "Juke Box Jury" (they voted it a hit).

Said Geoff: "We recorded it first for our LP which is due out soon. The song—American—was released here about four months ago, by Eddie Hodges."

The original version was much slower, but Tony Hatch heard it and thought that with an up-beat tempo it would be ideal for our album. The result was so good that I've issued it as a single."

On September 23 they will guest on "Saturday Club," and be in "Easy Beat" the next day.



The Brook Brothers don't want to go up like a rocket—and come down like one. They are planning their way to the top.

Anka plans a U.S. and British tour for Shapiro

To write new song for her

PAUL ANKA, who arrived in Britain last week to tape a Spectacular for Granada TV, has plans to present Britain's newest singing star, Helen Shapiro, in two mammoth tours, one in America and one in Britain.

Irving Feld, Anka's manager, said that the tours would be arranged through Paul's production companies, either Paul Anka Productions or Super Enterprises. "But, of course," he added, "it depends on the success of 'You Don't Know' when it is released in the States. Certainly Paul will help the disc all he can, but we have to be as sure as possible that she will be a success in America before taking her over there."

The British tour would be with Duane Eddy, for whom they are planning an October visit.

"We are setting up a show like our last one, which starred Duane Eddy and Bobby Darin," said Feld, "and we would certainly like to team Helen with Duane, but it depends on her schooling commitments."

Jean Beriman, Shapiro's manager, was sceptical about such a tour.

"I am afraid that Helen will be back at school at the time when this tour is planned," she told DISC. "She wouldn't be free for a tour again until Christmas, so I doubt if she will be able to accept this offer. However, we are seriously going to consider the possibility of her going to America."

In addition to his tour plans, Paul Anka has promised to write a song for the 14-year-old singer. He got in touch with her shortly after his arrival, and they met at Anka's Savoy Hotel suite where Paul outlined the idea for the song to her.

He has promised to write it within the next few days and to have it ready for her before he leaves Britain.

Helen wins Silver Disc for second record

HELEN SHAPIRO notched up yet another remarkable achievement this week when she became the youngest person ever to win one of our prized Silver Discs for sales in Britain of a quarter of a million.

The record is, of course, "You Don't Know," which hit the top spot three weeks ago and is now at number two.

INSIDE

CLIFF RICHARD

No one could replace him in "The Young Ones" (Page 4)

LONNIE DONEGAN

"Chewing Gum" brings him third Gold Disc (Page 6)

EDEN KANE

Took the tough road to the top (Page 7)

PAUL ANKA

Not finished with Britain yet (Page 16)

RADIO SHOW

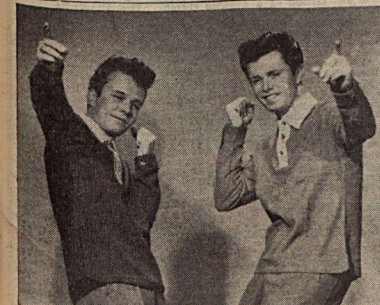
All the latest record players (Page 10)

THE BROOK BROTHERS 'AIN'T GONNA WASH FOR A WEEK'

VOTED A HIT BY JUKE BOX JURY!

PUBLISHED BY: JEWEL MUSIC PUB. CO. LTD. 52 MADDOX STREET, LONDON, W.1 TEL: MAY 7600

ON  7N 15369



WRITE TO: POST BAG, DISC,

161, FLEET ST., LONDON, E.C.4

It's always good coming from Mr. Blackwell

Each week an LP is awarded to the writer of the Prize Letter... and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address is: Post Bag, DISC, 161 Fleet St., London, E.C.4



CHARLES BLACKWELL... "His backing on 'Johnny Remember Me' is fantastic."

CHARLES BLACKWELL is one of the most brilliant MDs in Britain. His backings on records such as "Johnny Remember Me" are fantastic. He never fails to achieve a different sound, as shown on "Angela Jones" by Michael Cox, and "You Hear My Heart" by Danny Rivers.

Perhaps, with the enormous success of John Leyton and "Johnny Remember Me," we will now have a partnership between the singer and Mr. Blackwell, as we have between Adam Faith and John Barry. — PETE SANDERS, 107, Lower Villiers Street, Wolverhampton, Staffs.

PRIZE LETTER

Give talent a chance

ONE of the most distressing features of popular music is that many talented artists do not receive the recognition due to them because

they are not British or American. British and American discs dominate the hit parade, but apart from a temporary Italian invasion, other countries are scarcely represented.

If only DJs would give more attention to such fine artists as Wilfred Edwards from Jamaica, or talent from the Continent, our Top Twenty could be truly international. — IAN GOODWIN, School House, Main Road, Longfield, Dartford, Kent.

"DIT DIT" GOOD

THERE has been the alleged deterioration in the quality of Tommy Steele's records.

I think Tommy's "Dit Dit Song" was extremely good. He could have had a hit with it but for the failure of "Belle" and the following bad publicity. — TERRY PHILLIPS, Blawith, Breinton, Hereford.

SHEEP

WHAT is the matter with British teenagers? Why do they follow the BBC like sheep and because the BBC do not play a record, refuse to buy it.

After all, a disc so successful as "Tossin' and Turnin'" is in the States must have something!

I wish the BBC would throw out its square DJs and employ someone who is "with it". — PETE MARSHALL, 14, Croydon Road, Bromley, Kent.

GOOD SHOW

WELL done Edmundo Ros for keeping the flag of Latin American music alive in the air. On his 21st anniversary, he played many of his hits and biggest requests which have been associated with him over the years.

I don't know how many musicians Ros has in his band at the club, but I am sure he could be a big hit on records with a larger orchestra. — JOHN WATERFIELD, 6, Wembury Park Road, Plymouth, Devon.

RIDICULOUS

I DISAGREE with Alan Smith (DISC 12-8-61) who said that Marty Wilde is throwing away his

record career with third-rate material. It is probably true that "Lovin' Touch" and "Johnny Rocco" were not up to his usual high standard, but even the best artists occasionally make bad records.

I congratulate him on his high standard, maintained even when times were good for him.

To say that his records are third-rate is ridiculous. "Marty has never sung so well as he is singing now, and his latest disc, "Hide And Seek," is one of the best discs he has made. — JOHN MILLS, 27, Ravenscourt Drive, Horschurch, Essex.

NO POLISH

I LISTEN to all the pop singers through the means of radio, etc., and offer just one criticism. We expect, and get, a high standard of professionalism from the bands who provide the backing, but this is not always forthcoming from the singer.

Some do not turn a phrase and maintain the rhythm, and others lack vocal consistency of quality. Is it too much to hope for musically polished from the vocalist which will match the vital contributions from the group or pianist? — F. C. TEDDER, St. Hilda, Charing, Essex.

SLIPPING

I WAS shocked to see in last week's review pages so many unheated of teenage rock 'n' roll groups. Surely they ruin the chances of groups such as The Flea-Reckers and The Drifters, and other combos equally as good?

Most of these new groups have one hit record, and we never hear of them again. That also applies to singers who have a good voice but are pushed out to make way for these cat-squealing young idiots who think they can sing.

It amazes me that promoters care not any talent in these so called "singers". — MARY WHITEHEAD, "Horse & Jockey," Ivyhouse Lane, Coseley, Staffs.

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

An LP for a laugh

HERE is my version of a possible current "Top Twenty":

- | | |
|------------------------------------|-------------------|
| 1. On The Street Where I Live | Ena Sharples |
| 2. Gonna Get Along Without You Now | Dr. Verwood |
| 3. Laughing Policeman | Siva Sylvester |
| 4. 16 Tons | Tessie O'Shea |
| 5. Love And Marriage | Duke of Kent |
| 6. Mr. Wonderful | Katherine Worsley |
| 7. Poor Me | Billy Butlin |
| 8. Come Fly With Me | Lori Brabazon |
| 9. Highway To Paradise | Gherman Tioy |
| 10. I've Told Every Little Star | Yuri Gagarin |
| 11. Have A Drink On Me | Brendan Behan |
| 12. Lullaby Of Birdland | Peter Kerr |
| 13. Portrait Of My Love | Picasso |
| 14. Climb Every Mountain | Edmund Hillary |
| 15. Putting On The Style | Norman Harteel |
| 16. Oranges And Lemons | Max Jaffa |
| 17. Travellin' Light | Fred Emney |
| 18. Mama | Libertine |
| 19. I Belong To Glasgow | Eamonn Andrews |
| 20. Jailhouse Rock | Afred Hinds |

—DAVID CORRIN, 113, Hebdon Road, West Derby, Liverpool, 11

David Corrin sets an LP of his own choice for sending in this amusing Top Twenty in which the genuine name of a record is linked with the name of a public figure.

Now you join in and send us your make-up Top Ten (not Twenty). An LP will be awarded for the most humorous entry. On a postcard, please, to "Top Ten", DISC, 161 Fleet Street, E.C.4. Entries by August 31.

**Michael
row the boat
ANOTHER DONEGAN SMASH!
And
LUMBERED
BOTH ON (DE) 7N15371**

MIKE PRESTON

JUST AS I AM



45-F 11308 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending August 19).

Last Week	This Week	Title	Artist
1	1	Tossin' And Turnin' - -	Bobby Lewis
9	2	Wooden Heart - - - -	Joe Dowell
10	3	Michael - - - - -	The Highwaymen
3	4	Last Night - - - - -	The Mar-keys
2	5	I Like It Like That - -	Chris Kenner
15	6	You Don't Know What You've Got - - - -	Ral Donner
7	7	Pretty Little Angel Eyes	Curtis Lee
4	8	Dum Dum - - - - -	Brenda Lee
8	9	Let's Twist Again - - -	Chubby Checker
16	10	School Is Out - - - -	U.S. Bonds
—	11	Don't Bet Money, Honey	Linda Scott
20	12	Hurt - - - - -	Timi Yuro

Last Week	This Week	Title	Artist
6	13	Together - - - - -	Connie Francis
—	14	As If I Didn't Know -	Adam Wade
—	15	Let The Four Winds Blow - - - - -	Fats Domino
—	16	I Fell To Pieces - - -	Patsy Cline
—	17	I'm Gonna Knock On Your Door - - - - -	Eddie Hodges
14	18	I'll Be There - - - -	Damita Joe
13	19	Never On Sunday - -	The Chordettes
5	20	Hats Off To Larry - -	Del Shannon

ONES TO WATCH

My True Story - - - -	The Jive Five
Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan

JOHNNY AND THE HURRICANES

HIGH VOLTAGE



45-104 2018 45 rpm record

Don't worry—we'll soon be back, on TV and on tour

STOCKHOLM, Sweden. WELL, Mr. Selwyn Lloyd said "we must export more" so we have taken his warning to heart—by exporting ourselves. First it was South Africa, and now it's Scandinavia. From October it will be Australia, New Zealand and the United States. Then, probably Japan and Malaya.

These trips were Cliff's idea—and ours. There is no other way to get international experience. We were warned that the kids would forget us if we were out of circulation for too long, but we don't believe it.

We think that our followers—our friends—would like us to gain a

The BRUCE WELCH Column

greater international reputation. If a British boxer, tennis player, swimmer or athlete gets to the top overseas, then the kids are thrilled to bits—and so are we.

We think they will be just as thrilled if we are a success abroad—and will keep buying our recordings as long as we keep making good ones.

We don't think the kids are as fickle as so many adults keep saying they are. They certainly haven't been fickle

with Cliff and us over the past three years—or with Lonnie and Adam. Having said that I must admit that some of you have complained. Jane Vane, Cliff's fan club secretary, told me:

"We don't like it. The kids say the film 'The Young Ones' kept you out of circulation for too long. They haven't seen you in the theatres or on television because the film kept you busy from April until you finished on the set last Monday."

As I have already said my piece, I'll let Cliff answer that. He says: "The film shot our plans to pieces. The Shadows and I had planned a one-night stand tour, plus television, before we came to Scandinavia, but there just wasn't a day in between. We get back to England on August 26, then rush to Blackpool on the 27th for rehearsals for our opening at the Royal Opera House on the 28th for a six-week season."

"I thought that it would be a good idea to get away from our local scene for a while. We have been playing one-nighters continuously for nearly three years. We thought the audiences might be getting too much of us—I'm glad to hear from Jane Vane that we might have been wrong."

So we shall be touring England as much as possible when our Scandinavian tour is through.

Right now we are looking for a good series idea for television. We would like to do another one, but this time for the heat fans—there is nothing for them on television today.

And we are always looking for material to record. We prefer local material because we have every chance of a world market with an original number.

There's to be a follow-up film to "The Young Ones" and it will start next spring. Right now everyone is looking for a good story—they are as hard to find as good songs!

Here we are with Cliff, just before flying to Scandinavia.



TOP TWENTY

Compiled from dealers' returns from all over Britain

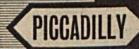
Week ending August 19, 1961

Johnny and Helen are still at the top of the chart

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

ONE TO WATCH

Once In A Lifetime - - - - Ken Dodd



AL SAXON AND HIS ORCHESTRA

"THERE I'VE SAID IT AGAIN"

45 RPM 7N 35011



KENNY BALL AND HIS JAZZMEN

"SOMEDAY" (YOU'LL BE SORRY)

45 RPM 7NJ 2047



DAVID EDE AND THE GO MAN, GO MEN

"LAST NIGHT"

45 RPM 7N 15370



From modern coffee bar to old-fashioned music hall, CLIFF RICHARD has to ring the changes a great deal in his latest film which he has just finished shooting.

Cliff has acting in his blood

says
SIDNEY FURIE
director of
'The Young Ones'

A SHORT time ago, on the set of "The Young Ones," Cliff Richard admitted to me that it is unusual in the film industry for a rock 'n' roll singer to get top billing—to carry a picture. "As a rule, people like me," he said, "are just dropped into the film to draw the teenagers. The bulk of cinema audiences, the adults, go to see the cinema names, like Lawrence Harvey in 'Expresso Bongo.' They did not go to see me, they went to see Harvey. But my name on the billing ensured so, I'm told, that the teenage market would turn up."

Now that "The Young Ones" is finished I asked American director Sidney Furie how well Cliff has managed to "carry" the picture. "Cliff has a terrific personality," he said. "He is one hundred per cent a professional. When you see Cliff in the film you will ask yourself who else could have done it, who could have replaced him in the part. I doubt if you'll find an answer. "I don't agree with John Leyton. Recently he criticised the film industry for putting pop singers into acting roles. He said there are many actors who sing better and act better. I say Cliff has a lot that some of those people will never have."

No script

"He is not only a singer—he has acting in his blood. I am convinced that even if there had been no rock room Cliff would have become a straight actor. Tommy Steele is another who would have been an entertainer without the boost of a rock craze."

"The Young Ones" started with only Cliff Richard. There was no script. No story. It was decided that as Cliff had been packing them into ABC cinemas with his stage act then he would surely do the same on film. "It would have been cheap and easy for us to have taken ten rock numbers and string them together with a thin story line and push it out as a picture. But we knew that this would be bad artistically, bad for the industry, and that audiences wouldn't want it. So we decided to write a musical."

"The Young Ones" was not tailor-made for Cliff. We decided to treat him as an actor. We made no allowances for Cliff in the story and although the best number in the film, to my mind, is a rock number, 'Oh Yeah!' composed by The Shadows, not all the numbers are rock."

"Cliff has had to carry the picture and there has been little to help him. He is in nearly every scene and some of those scenes could have been difficult for him. But they weren't. "I had not heard him read the script until the first scene was shot. He played opposite Robert Morley, and he certainly didn't lose the scene."

"As the director I didn't have to

put much work into Cliff's performance, and nothing was toned down. Things were added. All actors act makes-up but he is still Guinness."

"Before we started the picture we didn't know too much about Cliff. Except that he is a clean-cut young man. Then we went to one of his shows and saw three thousand kids screaming their heads off for him—and it was obvious why. We, too, were knocked out by his performance by the way he handled himself and the audience. We were very excited."

"As an actor Cliff has justified the confidence we had in him." Cliff had to do a lot of dancing in "The Young Ones." I asked Furie how he fared.

"Well, he's not a Nijinsky! But he's as good as any song and dance man. As good as O'Connor or Dan Dailey."

Furie composed Cliff to Perry Como. "He sings in that relaxed Como style when he is singing ballads. Of course, Como is much older but I am sure the American public would like Cliff Richard for the reasons they like Perry Como. The important thing about Cliff's voice is that he can sing any type of number. He has no limitations. He is not just a rock singer."

Cliff has described "The Young Ones" as the most important thing to happen to him since "Living Doll."

Dramatic role?

"It gives him a chance to become an actor," Furie said. "I think that soon he should do a completely dramatic role. Not the next one, perhaps, but pretty soon."

"Singers should sing in pictures, but eventually he should grow into dramatic parts. Cliff is intelligent enough to realise that his teenage appeal will not last forever and that he will eventually have to extend himself."

"But that doesn't mean he will have to lose his present audience. As he grows up they will grow with him. Cliff Richard is a star-type name and should continue to be one."

"Sinatra is a perfect example of this. He grew out of the bobby-soxers who started him off, but they grew with him."

"I would certainly like to direct him in a dramatic picture. If Hollywood doesn't soon throw in a terrific offer for him I shall be very much surprised."

Peter Hammond

STAR TALK



GOLF THE MARTIN WAY

SOME golfers go out on those greens simply for the pleasure of whacking little white balls down little holes. But not Dean Martin. Now it's nothing new for a golfer to make impassioned pleas to the ball before teeing off, but Dean takes it a bit further. Recent example heard from Dean while playing his favourite Bel-Air Country Club course, "I have learned a few things from you. One is how to talk sweet and gentle—before the knife goes in." The reason? He studies his script's lines on the ball. "I don't remember when I started this, but it's one of my better ideas," says Dean. Kookie term from Ed Byrnes. Those who like living it up at night: Mushroom people.

Bobby Vee's two elder brothers Sidney and Bill are both guitarists. It was Sid who taught Bobby to play.

EMI A and R manager Norrie Ramon joined the Alex Welsh Band the other day, but only for one recording session. He sat in on piano for 'Tansy,' the band's latest release.

Decca's new group The Castells, who make their disc debut with "Sacred," are not new to show business. They've been together since 1958.

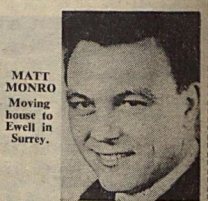
The name of Cyril Ornade's wife of a few days, Shoshanna, means "Rose" . . . it's an Israeli name.

One of the many things Bing Crosby likes about Britain—our beer. I've yet to hear of a visiting American who didn't.

Nashville, which has given Tin Pan Alley so many hit songs and made so many artists, may soon be doing the same for Broadway shows. The first musical shirto to hit the great wide way via Nash-

ville is "The Big Circus," and many country and western artists will be appearing. The score of twenty-four numbers is a good mixture of both C and W and pop songs. I hear three other shows are being prepared at the moment. Steve Perry, now a firm friend of Mel Torme and his family, has drawn a portrait of Mel. It's an ink drawing and is shortly to be presented to Mel. I haven't had the chance of seeing it yet but I'm told that it's very professional. That doesn't surprise me, Steve was once a student at Guildford College of Art.

IM one of Matt Monro's staunchest fans—always have been. Now that a few thousand others have joined me Matt is able to buy his own house in Ewell, Surrey. He'll be moving in shortly with his charming wife, Mickie, and their two-year-old baby, Michelle. Up to this they've been living with Mickie's mother in Ealing. Incidentally, the house is only a few miles away from the bus route that



Matt knew so well in his days with London Transport.

Whenever possible Henri de Paris records before an invited audience. He claims that watching the expressions on their faces helps him. His debut disc on Pye International is "Broken Promises."

One memory of Bourne-mouth that Johnny Mathis will take back to America—the time the Norfolk Hotel asked him to leave the restaurant because he wasn't wearing a tie.

Men with sledge-hammers and picks moved into Sammy Davis' dressing room at the Prince of Wales, London, recently. When he looked over the room prior to appearing at the theatre, Sammy said the dressing room was okay or rather that it would be when they knocked down the wall and joined it to the next dressing room.

As the jury on "Juke Box Jury" looked for John Leyton's "Johnny Remember Me," the chair returns were coming in from dealers, that showed it a firm hit. No comment.

Bobby Darin and Sandra Dee's baby expected around Christmas time.

THIS
WEEK'S

EMI

HITS

KENNY CLAYTON

Teneriffe

H.M.V. 45-POP907

DAMITA JO

I'll be there

MERCURY 45-AMT1155

TERRY LIGHTFOOT'S

New Orleans Jazzmen

True love

COLUMBIA Lansdowne Jazz Series
45-DB496

PAUL RAVEN

Walk on boy

PARLOPHONE 45-R812

LINDA SCOTT

Don't bet money honey

COLUMBIA 45-DB492

THE SHIRELLES

What a sweet thing
that was

TOP RANK JAR578

THE SPINNERS

That's what little girls
are made for

COLUMBIA 45-DB493

GENE VINCENT

I'm going home

(to see my baby)

CAPITOL 45-CL1215

READY NOW!

AMERICA'S

No. 1 HIT!

THE HIGHWAY MEN

Lead with the original American version of

MICHAEL

H.M.V. 45-POP910

EMI Records Ltd. EMI House
20 Manchester Square London W.1

JACK GOOD says

The success of 'Johnny Remember Me' in 'Harper's W.I.' proves that . . .

Dramatising pop on TV pays off

THE tearaway climb of "Johnny Remember Me" has been a great delight to me. Not just because I like the record, but also because it backs up a number of ideas and people that this column and many of its readers have been rooting for months.

Let us start with the ideas. It is generally accepted that the television show "Harper's W.I." was responsible for putting this record into the charts with such a startling impact. What isn't realised is the implication behind a success of this sort.

"Harper's W.I." is a peak-period show on a weekday. Now it has often been argued that if you want to catch the record-buying public with a television show, you should present either early in the evening or very late—that is, before the teenagers go out or after they come back.

Clearly, this view must now be revised. There are enough viewers who are also record fans to send a record featured at 9.30 to No. 1 in three weeks—and a record featured by someone virtually unknown, at that.

Another point to be considered is this—why doesn't a performance by a big recording idol, at the same time of night, on a television Spectacular, get the same fabulous reaction? The answer, I am sure, is this: Johnny Leyton's record, being part of a play, was presented dramatically.

My feeling is that there is room for the presentation of pop music at peak viewing hours, if it is devised in a new and arresting way—dramatic in feel, but not necessarily in the form of a play.

People are fed up, I am sure, with the unchanging diet of shows with shiny floors, cocktail dresses, mobair suits, finger flicks, high stools, big brassy bands, glitter sets, clever captions.

Fed up with all the monotonous trivia that has made the word "Spectacular" debase its meaning to "a television programme built like a prison around a single artist, conceived by desperation, out of creative stagnation, in which the commercials are the most entertaining items."

★ ★ ★

NOW the people. First, there is the arranger, Charles Blackwell, who recently reached the ripe old age of twenty.

Charles has been producing consistently exciting arrangements ever since he hit the high spots, with Michael Cox's "Angela Jones."

He is never afraid to try new and even outrageous ideas. His musicians and vocal groups have long since

passed the stage of looking at the musical parts that Charles gives them with blank amazement. They are now prepared for anything.

Unfortunately, when one is as young as Charles, and as stacked with new ideas, there is always a certain amount of resentment and suspicion to overcome from people who have been in the business much longer and who have more or less fixed ideas of how things should be done.

Charles has had his fair share of this. One senior A and R man explained that John Leyton was as MD because he was too "with it" to be commercial. Can you imagine?

I remember Charles telling me about the "Harper's W.I." show before it went on. He laughingly explained that John Leyton was appearing more or less as himself but that the arranger was being portrayed by an actor as a flashy, drunken spiv.

It all started with Johnny Otis

IT started, I suppose, with Marie Adams and the Johnny Otis Show, and a record called "Ma—He's Making Eyes At Me" . . . this craze for making records in front of an audience.

The latest hit in this line is, of course, the fabulous U.S. Bonds waxing "Quarter To Three."

When you have a studio audience, or make your record in a theatre, it is very difficult, if not impossible, to get quite the same degree of perfection with the sound. But what you lose in technical polish you gain in atmosphere.

This week a new twist makes its appearance. Two artists, one on Pye International, and one on British Pye, have made records in the presence of an audience—but you can't hear it.

They didn't want the atmosphere sounds—handclapping, shouting and so forth, but both artists are the sort that do better in front of a public than cooped up by themselves.

The American is Henri de Paris, who plays the alto sax in an instrumental called "Forgotten Dreams."

The other is the great Lonnie Donegan whose power over an audience is paranoiac. The psychic rays that cross the footlights at a Donegan show—in both directions—must be sizzling. The result is always pure magic.

Lonnie's latest, "Michael, Row The Boat," was made at the Winter Gardens Theatre, Blackpool, and though you cannot hear the audience, you can certainly hear the effect they have on Lonnie.



who had to be fired for incompetence. This tickled me for Charles is the complete opposite. He is very retiring and shy.

Flashy is the last word to describe him—though, admittedly, with his broad build, height 6ft. 2in., good looks and wavy hair, he does look at sessions as if he should be the singer rather than the conductor.

I think everyone will agree that the backing of "Johnny Remember Me" is probably Charles' most exciting one to date.

Then there is Joe Meek. Joe is a master-mind. He is a free-lance record producer, making his discs in his own studio—which is built in his flat in North London, and selling them to the major labels.

Like Charles, with whom he works hand-in-glove, he is, to say the least, unorthodox. He creates sounds that have never before existed—not even in your wildest dreams.

Rejected

Needless to say, this again causes trouble. Not infrequently his imagination has brought something really wonderful into being and the record firm has rejected it because they haven't understood it.

But Joe persists in making records for teenagers rather than record bosses. This has taken courage, for if the company releasing Joe's record doesn't really have faith in it, it understandably doesn't get the exploitation it deserves. And nothing sells without getting plays.

Maybe, following "Johnny Remember Me," Joe's ideas will be taken more seriously. They should be. And to the fans, may I suggest that if you see the words "An R.G.M. Sound Production" in small print on the side of a record label, give it a spin. It will be one of Joe's jobs.

Third Golden Disc for Lonnie Donegan

'Chewing Gum' selling 'like crazy' in U.S.

LONNIE DONEGAN has achieved his third Golden Disc. The current craze in the States for his two-year-old hit "Does Your Chewing Gum Lose Its Flavour" has pushed the record high into the American charts and the total sales over the million mark. DISC learned this exciting news from Manny Greenfield, Donegan's American representative, who spoke to us from Nevada last week.

"I'm consulting with Dot Records in Hollywood soon," he said. "They tell me that if the present rate of sales continues, the disc will be in the top ten here within a week or two."

"I've had inquiries from 'Life' magazine about the song and about Lonnie, too. I hope to arrange an Ed Sullivan date for Lonnie when he passes through New York in October on his way to his Australian and New Zealand tour."

"It's a strange situation. The record

is selling like crazy here in the States, but the only firm offer I've had for Lonnie is for a month of one-nighters in Canada."

"The record was originally released here by Dot two years ago—and died a horrible death. Recently a Boston DJ started using it as comic relief in his programmes, plugging it time after time."

"It grew steadily and spread right through the States. Now you can't

HEADING FOR THE TOP TEN

switch on a radio without hearing it. "The funny thing is that Boston has a reputation for being conservative and not really appreciative of that type of humour."

Mr. Greenfield reckons the trend to comedy records during the past 18 months has helped "Chewing Gum" to gain a new lease of life.

The other million sellers Donegan has had were "Rock Island Line," and "My Old Man's A Dustman." Lonnie didn't get an award for the first because he had left the Decca label for which it was recorded.

Meanwhile Lonnie is setting new records at Blackpool where his season at the Winter Gardens has been extended until October 7. Asked what he thought of the success of "Chewing Gum," he said he was very pleased, "but I don't suppose I shall start using it in my act again unless it gets to be very big. It's had its day in this country."

Optimistic

Donegan's manager, Cyril Berlin, will go with him to New York, Australia and New Zealand and will stop in America for a few days in October to discuss record plans and try to fix new U.S. dates for Lonnie on his return from Down Under.

"I'm looking forward to the Australian and New Zealand trip," said Lonnie. "We'll be playing mostly the same places as last year, but this time it will be a full production effort with Des O'Connor, Miki and Griff, and some sketches instead of a concert."

He is optimistic about the chances of his record on release from Eye this week.

"It's a good two-sided proposition, and a fair bet, I think. The top side is 'Michael Row The Boat As High As The American Hit parade, and the other is 'Lumbered,' from Tony Newley's hit show." J.S.

LONNIE DONEGAN

... "Chewing Gum" was released in the States two years ago—and died.

ALONG THE ALLEY



DAVID LISBON—Wrote and recorded "Joy Ride."

'Johnny' puts Geoff on the ladder

THE soaring success of John Leyton's "Johnny Remember Me" on the Top Rank label is a very firm rung in the ladder of success being climbed by a young 24-year-old songwriter, Geoffrey Goddard. Geoffrey was signed as a songwriter by the Southern Music group last year. He will now compose for John Leyton in addition to his other writing activities.

He comes from Reading, where his father is a butcher. He completed a three-year course at the Royal Academy of Music at the beginning of last year, but moved into pop for his bread and butter. He has the reputation of being a first-class classical musician.

Southern's Bob Kingston signed him last April when Geoffrey called in with some Russ Conway-type piano pieces. Since then he has written "The Lone Rider," recorded by The Fly-Recorders for the Eye group, and "Tribute To Buddy Holly," which has been cut by Mike Berry for HMV, and which is being released on September 1.

NEWS

from the street of MUSIC

The song and the recording of it have been heard by representatives of the Buddy Holly Appreciation Society in this country. They fully approve of Geoffrey's tribute.

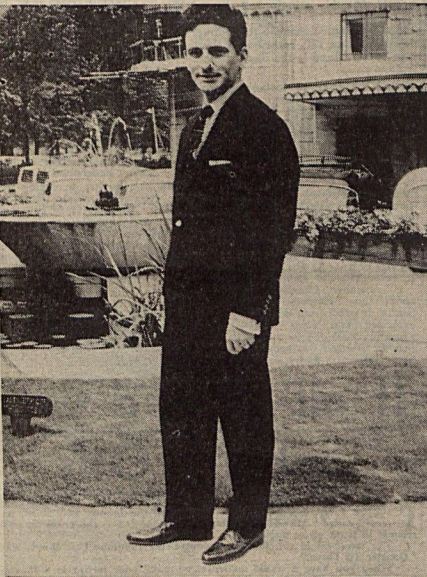
"Johnny Remember Me" owes its fantastic success in part to the marvellous plug it got when John Leyton starred in ATV's "Harpers West One."

Because of that I can imagine the Tin Pan Alleys aiming at "Emergency Ward 10," "Deadline Midnight," and other unlikely small screen shows, with bright ideas for "guest" appearances.

We will be hearing from Geoffrey Goddard in another capacity soon. He is an excellent singer, and is cutting a single for Southern which will be leased to one of the major disc companies.

Two other Southern group items now current are oldies in a new guise. There is The Marcells' "You Are My Sunshine" for EYE International, and The Checkmates' "Rockin' Minstrel" (alias "The Minstrel Boy") for Piccadilly.

TONY SAXON is reigning in solitary splendour at Lorna Music while Alan Paramor takes a richly-deserved holiday. Helen Shapiro's Columbia disc of "You Don't Know" has now scored Silver Disc sales, and Tony is busy on pianist David Lisbon's latest composition and Philips recording "Joy Ride." N.H.



LPs WILL BE THE RECORDS OF THE FUTURE

THERE is an LP revolution in the States. In spite of the fact that albums are expensive, they are gradually ousting singles in popularity—AND THE SAME THING IS GOING TO HAPPEN HERE. The man who made this astonishing forecast is Robert Mellin, famous American music publisher and songwriter, who is on a business trip to London and Europe.

"It's got to happen here in time like most of the other pop music fashions we have in the States," he said. "Singles will always have a role to play, but in the States now the LP market is much greater."

One reason why this is happening is the amount of radio coverage pop music gets in the States. There is so much music to be had at the touch of a switch that there is scarcely the need to buy a single in order to be able to hear it. So the public is going for material that will last, and that means LPs.

John Summers talks to American music publisher and songwriter Robert Mellin

Radio, according to Mr. Mellin, is all-important in selling pop, and he discounted theories that the juke box had a great influence on the scene.

"They give a hit disc even greater popularity, but they cannot create success," he said.

"Juke boxes play to a very limited audience and the odds against one particular disc being chosen regularly in preference to all the others in the box are tremendous. "Radio is the only medium for establishing discs in the States. There are many networks broad-

casting music programmes all day long reaching a huge audience with which juke boxes just can't compete."

Mr. Mellin doesn't believe that a new artist can make the grade in the disc field any other way than by radio plugs and exposure.

"A big TV show might help, but not many unknowns get a chance like that. Most of the TV spots are for established stars who are expected by the producers to sing their established hits which are already familiar to the public!"

Still around

He doesn't share the pessimistic view of many people in pop music that great songs aren't being written any more.

"They're around still. They always have been. All the time there are short-lived songs written and recorded to make a quick profit

and to pay the rent. And there are others which go on for years and rate the status of standards."

Mr. Mellin is well qualified to speak on the subject of standards. He's written nearly 700 songs himself, and several have been international smash hits and standards into the bargain. "My One And Only Love" is an example.

"There are over a hundred records on this number now, and it's still being recorded regularly. I'm pleased to say. That's the test for a standard. It is still being recorded and used years after it made its first appearance."

"You've got a number of good songwriters over here," he went on, "but you know what? I think your songwriters are inclined to consider only the immediate market in Britain when producing their numbers used years after it made its first appearance."

"In America our writers aim at producing material with international appeal. Your writers ought to get their sights higher as well. They could do it if they wanted to."

Through his debut disc on Pye and his number one hit on Decca, Eden Kane took the tough road to stardom



Let's Dig a Little Deeper

Dick Tatham talks to

EDEN KANE

(DISC Pic)

£3 a night—and brother, I really earned it!

TALL and elegant, Eden Kane lowered himself into a chair. He then lowered some coffee into himself, and started to tell me about his career and his outlook on life. But there were some things I had latched on to in advance. He is clearly a sensitive, well-educated person. He has a quiet, good humour and excellent manners. He may be only 19, but you feel he already has an appreciation of the finer things of life—so that if show business brings him wealth he will use it tastefully and intelligently.

"I hear you wanted to be an architect," I said. "Why? And why did you go into show business instead?"
 "I've a strong artistic side to my character," he replied. "Did pretty well at drawing and painting at school. I also found a flair for planning things. Architecture seemed to combine art and planning. I had 18 months in an architect's office after school."
 "But my interest in show business

had been growing. I saw most of the early beat films. Like 'Rock Around The Clock', 'Jamboree' and 'The Girl Can't Help It'. When Haley came over, I saw him at the Davis Theatre, Croydon. He was even better than I'd expected."
 "Mind you, my contact with music dates from way back. I can remember sitting on my father's knee and having banjo lessons when I was about six! Later, I played mouth organ."

"Mother was a fine pianist and wanted me to be the same. I never got beyond the five-finger exercises. Can play by ear, though."

"When I left the architect's office I took day jobs, first in a fabrics firm, then in an outfitters. At night, I ran a rock group called The Saints."

Last year Eden won a talent contest and made "Hot Chocolate Crazy" for Pye. What happened between then and his Decca hit, "Well I Ask You"? I said, "It's been stated your managers were grooming you. But what performing did you do?"
 "I took the tough road. I spent months playing working men's clubs. Some were in Sheffield and Leeds. Others were way out from those cities—in the sticks."

"I used to hump my guitar and amplifier on and off buses—and sometimes for miles on foot. I was paid £3 a night—and, brother, I earned it."

Earthy types

"The audiences were mostly earthy types—knocking back beer at the double and arguing about the 2.30 at Redcar at the top of their voices."
 "And set this—I've gone into show business partly for the money and partly because I thought it'd be an easy life! Just now I've escaped from club audiences but the life still isn't easy. It's a hard, fast grind—and I love every minute!"

"I got surprised when 'Well I Ask You' made it?"
 "Yes. So much so that when I went into my manager's office and someone said, 'I've got news for you,' I replied, 'Fine! About what?' I'd been convinced I'd have to plug away for months—or even years—before I got a hit."
 "Is show business now your whole life?"

"Almost. I used to be reasonably athletic. Won a couple of medals at grammar school for diving—and another for the high jump in the Surrey Air Cadets' annual contest."

Table tennis

"Still swim and dive a little but my sport is now mainly indoor. We have a full-size table tennis table at home and I have a grand slam pretty often with my sister and two brothers."

"I read show biz biographies because I respect the entertainment world of yesterday—variety, the old musical comedies and so on."
 "In those days a performer did everything himself. Now you have managers and publicity men."

"Had a great thrill recently, meeting Sophie Tucker. Spent a couple of hours drinking cokes in her Savoy suite. She gives wonderfully wise advice."

"I hope to keep in the show business tradition by at least showing I can do more than make a hit disc. I sing either fast beat or slow 'n' sentimental. As I've said, I have a go at playing several instruments. I've taken dancing lessons. If it's ever needed, I'm also a fair ice skater."
 "Songwriting? I wrote 'Hot Chocolate Crazy' and the first of my next Decca single. Compose best after midnight. Pick out the tunes on my guitar, to as not to wake the others. Try them on the piano next morning."

"It's obvious," I said, "you have no time for drawing and painting these days. But when you do your first LP, would you like to design and paint the cover?"
 "That," said Eden Kane, "is a really wonderful idea."

Cable from AMERICA

edited by MAURICE CLARK

ROULETTE RECORDS is the latest company to start producing records for exclusive use in juke boxes. The Roulette series, called Juke Box Favourites, will not be available to retail shops, but just to juke box operators. A few weeks ago, Columbia, Decca and United Artists started this policy. Many of the other major labels are expected to follow this trend soon.

Ferry Lieber and Mike Stoller, one of the most successful of the modern songwriting teams, are negotiating an independent production deal with United Artists. The deal is expected to be concluded next week. Apart from writing many smash hits, they have produced hit records for The Coasters, The Drifters and Ben E. King among others.

Two new "answer records" are out this week in reply to the hit "Wooden Heart." These are "You Don't Have A Wooden Heart" by Linda Hall, and "I Too Have No Wooden Heart" by newcomer Rhea Renee. The answer craze has never ceased to be popular since Jeanne Black's "He'll Have To Stay" last year.

FLOYD CRAMER has just finished cutting his next album which is to be called "The Style Of The Year." Floyd says the style, by the way, is a technique which—country and western guitarists has been using for years. It involves slurring or bending the notes.

Peggy Lee has been writing to many friends in the States saying that her cabaret stay in London has been the happiest she has ever experienced. She even likes the English climate.

Bobby Rydell has really caused a sensation in his Las Vegas cabaret debut at the Sahara Hotel. Within the next few months disc stars Kay Starr, Brenda Lee, Teresa Brewer and Steve Lawrence and Eydie Gorme are booked to play this famous show place that used to be well-known for top comedians—sign of the times.

Wesley Rose says: "It's almost definite that the Hank Williams life story is to be filmed next year with Elvis Presley as star."
 Yet another version of "The Dream Of Olwen" has been cut, this time by harmonica virtuoso Leo Diamond on the Reprise label. Its modern treatment could easily bring this well-known melody back into the hit parade.

Brenda Lee, who has dazzled the music business for the past few years, is soon to shine in another sphere—the jewellery trade. Brenda's manager has just concluded a deal to produce a Brenda Lee jewellery line to be sold nationally in Sears-Roebuck stores.

Sara Cooke and partner J. W. Alexander this week released the latest single on their label, 'Sar, It's "A Whole Lot Of Woman" by Johnnie Taylor.

Bud Dashiell and The Kinsmen (Bud is late of Bud and Travis) have just cut their first single for the Warner Bros. label. It's a new version of "I Talked To The Trees."

Lovely Irish address, Maureen O'Hara is just about to cut an album for Columbia.

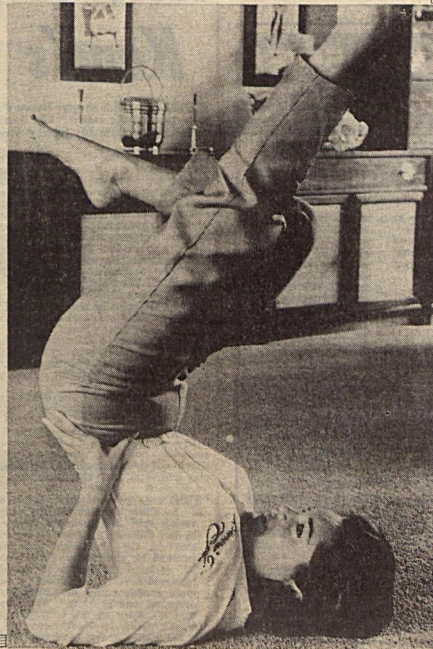
VIC DAMONE is opening a new restaurant a stone's throw from Dean Martin's Dino's on Hollywood's Sunset Strip.

RCA Victor's Ann-Margaret has now withdrawn from the cast of the much publicised "State Fair" re-make, which stars Fay Boone. There is a strong chance that Anita Bryant will replace her.

Frankie Laine is really concentrating on drama these days. Next week on American television he appears on "Perry Mason" and "Rawhide" on consecutive nights.

Connie Francis paid her first visit to Nashville to record her next MGM release. Connie is backed by The Jordanaires.

CONNIE FRANCIS, seen here limbering up at her home in New Jersey, has paid her first visit to the Nashville Studios.



NEXT WEEK
Adam Faith

NEW PRESLEY SINGLE OUT NEXT WEEK

ELVIS PRESLEY'S hit single in America, "Wild In The Country" and with his previous discs, initial orders are expected to be heavy, possibly as high as the record 431,000 for "Surrender."

Also on the Decca list of releases for the same week is Billy Fury with his new disc, "Temptation." As on "Hayley To Paradise," Billy again has Ivor Raymonde directing the backing.

Eddy, who is due to open his second British tour in October, and who, it is reported from the States, is supposed to have signed a girl singer, Miriam Johnson, to his group, has a London release with "Drivin' Home."

Del Shannon, who topped the hit parade and also got a Silver Disc for "Runaway," will have his current American hit, "Hats Off To Larry," released here, and Roy Orbison is hoping to follow up the success of "Kinin' Scared" with "Cryin'."

Among the newcomers in this bumper crop are Timi Yuro, who is at present at number 10 in the American charts with "Hurt," and The Rondells with "Backbeat Number One."

There will also be a new single on Warner Bros., by Bob Luman, "Private Eye."

John Leyton for Palladium show

FOLLOWING his successful debut on the "Sunday Show" two weeks ago, John Leyton will be featured on "Sunday Night at the London Palladium," when it returns next month.

Likely dates were either September 30 or October 6. There will also be a special show for ATV around the same time.

Leyton, still at number one with his smash hit of "Johnny Remember Me," is guests on "Thank Your Lucky Stars" for ABC TV on September 23. In the same programme will be Mike and Bernie Winners, Paul Raven, Ted Heath and his Orchestra, and Leyton's tip for the top, Kenny Clayton.

Top bands for 'Trad Tavern'

THE BBC has lined up a bumper list of trad bands for its first five programmes of "Trad Tavern," which is due to take the air for the first time on September 23.

Alex Welsh and his Dixielanders have been selected for the first programme, followed by Acker Bilk and his Paramount Jazz Band, the Clyde Valley Stompers, Monty Sunshine and his Band and the Dick Charlesworth Band on consecutive weeks.

The programme, which runs from 9.15 until midnight, is being co-produced by Eric Miller and Denys Jones, and will kick off for 25 minutes with the band spot. At 9.40 Alan Freeman will introduce the first of the "Pick of the Pops" slots, and this will be followed at 10 by more bands, this time with guests.

At 10.30, Alan will again pick some more pops, with more music from the visiting bands from 10.50 until 11.20, when Alan will take over once more.

The programme will finish with a grand finale from 11.45 until 11.56, and there will be no breaks except for two one-minute news slots.

Tubby Hayes set for U.S. trip

TOP modern jazz musician Tubby Hayes is all set for a visit to the States. In exchange for American tenorist Zoot Sims, who opens here for a four-week session at the Ronnie Scott Club, commencing October 27, Tubby will open for two weeks at the famous Halfnote Club in New York.

Radio Luxembourg DJ Don Moss is to start a BBC DJ series next month. It will go out on Thursdays.

Gene Vincent cuts



SAMMY DAVIS, pictured during the final dress rehearsal for his show, opened his London season at the Prince of Wales on Monday. The show is reviewed on the back page.

JACOBS GETS DJ SHOW

DAVID JACOBS, whose "Pick Of The Pops" Saturday night disc programme is being integrated into the BBC's "Trad Tavern" show with Alan Freeman as compere, is to host an entirely new DJ programme. To be transmitted on Monday nights, it will be called "The DJ Show," and the programme is to be run on similar lines to "Pick Of The Pops," with production by Derek Chinnery. It will commence on October 2.

Ember issue cheap album series

EMBER Records International have this week released fourteen new LPs, all priced at 26s. each, and covering a wide variety of music, from swing to pops.

The albums come mainly from Ember's tie-up with Twentieth Century Records in America and include the "Flamingo Jazz Series," featuring sessions from Jeff Kruger's Flamingo Club in London. These act as a showcase for the top British modernists, and also include an album by the Bud Shank Quartet.

Among the other releases are second volumes by Glenn Miller and his Orchestra, Tommy Dorsey and Art Tatum.

In the pop field, there are albums by Johnny Gregory, Kay Starr and Frankie Laine, while in jazz there are offerings from Duke Ellington, Artie Shaw, Erroll Garner, Sarah Vaughan and the Bechet-Spanier Big Four.

Harry Norton of EMI to marry

HARRY NORTON, exploitation man on the EMI group of labels, has announced his engagement to June Dawson, interviewer in a London store.

Gene Vincent Leaves for U.S.

AMERICAN rock star Gene Vincent, including the final three weeks of the States. He had been taken ill and spent two days resting in the Infirmary two dates, at Lydley and Romford. Included in the cancellations were recording sessions with Norrie Paramor and EMI's Luxembourg "Monday Spectacular."

Manager Don Arden spoke to DISC after seeing Gene off at London Airport on Monday. "He is definitely ill," Arden said. "He is very tired and his leg is giving him a great deal of pain." Gene broke a leg in a car crash eight years ago and today wears a brace. "But," said Arden, "he will be back. He will have a rest, and in a few days time I will be able to announce a return date. When Gene returns he will fulfil his engagements."

'Stars' guests

ADAM FAITH, currently on tour with his own holiday show, will be a guest star in ABC TV's "Thank Your Lucky Stars" on September 30. Another guest so far named for the same show is David Whitfield.

Kicking off a new series on September 9, "Thank Your Lucky Stars" will feature Eden Kane, Rosemary Squires, Shani Wallis and Roy Tierney. The ten minute "Spin a Disc" feature will be hosted by Kent Walton for the week only, while Brian Matthew and Keith Fordyce will share the compere duties for the whole series.

The following week the programme will present Don Arrol, David Mabeath, Valerie Masters, Al Saxon and The Vicentees.

Release date fixed for Eden Kane's follow-up

EDEN KANE'S second Decca disc is to be released on September 1. The disc is called "Get Lost," a big sounding beat number written especially for him by Johnny Worth, with the music directed by Johnny Keating.

Kane, who has three free dates between now and Christmas, appears tonight on Southern TV's "Day By Day." This is followed by a personal appearance at the Winter Gardens, Bournemouth, on Sunday, and another personal appearance at the Princess Theatre, Torquay, on September 17. On radio he has three programmes within a week. He will guest on "Easy Beat" on September 3, followed by "Parade Of The Pops" on September 6 and "Saturday Club" on September 9, when he will also be seen by ABC TV viewers in the North and Midlands on "Thank Your Lucky Stars."

On September 18 Eden leaves for a six-day tour of Ulster, and on his return to Britain will play some variety dates for Granada, including a week at Shrewsbury.

In October, he joins the new Larry Parnes autumn production "Star Spangled Nights."

Negotiations are still going on for a film part. Details of this are not available, but it is understood that should anything materialise, he would play a straight part with some singing.

THE unhappy start made last week by Eden Kane at his first major variety spot at Manchester Palace—left the stage in tears of frustration on the first night—has not wrecked his confidence. "I am more confident now because I have overcome one problem," Eden then told his story of the unhappy and frantic events in Manchester, "in the middle of two numbers," Well,

My managers, Michael Barclay and Philip Waddiffe, decided to find a group to back me. All Monday night they phoned, searching for a group called the Jays—two guitars and drums, who came from Manchester. They located them at 3 a.m. on Tuesday morning. The Jays—rushed up from London immediately. They took over the backing for three of my six numbers. The pit orchestra backed me for the other three. That Monday night experience shook me. But it got gradually better each night and by the end of the week I was happy with everything."

NEW RELEASES

Mark Wynter Girl for ev'ryday 45-F 1186 Decca

Last night The Mar-Kays 45-RLK 5395 London

The Chordettes Never on Sunday 45-RLA 9600 London

Theme from 'Route 66' Jack Costanzo and his orchestra 45-6-4 901 London

I just don't understand Ann Murray 45-RCR-1245 RCA

Connie Stevens The greenwood tree 45-WE 47 Warner Bros

The McGuire Sisters Tears on my pillow 45-Q 7943 Coral

BRENDA LEE

DUM DUM

45-0584 Brunswick

THREE HEARD IN A TANGLE

ROY DRUSKY

45-0585 Brunswick

THE DECCA RECORD COMPANY

TERRIFIC! EXCLUSIVE!

TRIO L.P. RECORD SETS

OVER 36 TOP HITS OF YOUR FAVOURITE STAR IN ONE GREAT 'L.P. PACKAGE' SET!

Start your collection the TRIO way—
Now 24 top stars to choose from—

- * ELVIS PRESLEY
- * CLIFF RICHARDS
- * JOHNNY MATTHIS
- * BIRLETT RASSEY
- * PERRY COMO
- * PAT BOONE
- * RICKY NELSON
- * ACKER BILK
- * JOHNNY HURRICANES
- * DORIS DAY
- * PAL ANA
- * RUSS CONWAY
- * EVERLY BROS.
- * BUDDY HOLLY
- * BRENDA LEE
- * DIANE EDDY
- * CONNY FRANCIS
- * GENE VINCENT
- * BOBBY DARIN
- * L. DONAGANA (MIKI GRIFF)
- * FATS DOMINO
- * FRANK SINATRA
- * CHEE KINKS
- * DAVID WHITEFIELD

EACH SET CONTAINS—3 top selected 12" LP's in colour sleeves • Strong deluxe presentation box in red leatherette • Your own personal 4x6 photo from the cover • Extra large 10" x 8" star photo portrait in lid • Cash price £15.9/6 post free • Every record guaranteed factory fresh • Money back if not delighted.

SEND ONLY 6/6

JOIN OUR FAMOUS "GOLDEN RECORD CLUB"—No deposit or entrance fees • Send only 6/-, repay 6/- weekly (24/- monthly to suit) • FREE CLUB BENEFITS • BONUS SCHEDULES, etc. (under 21 with parents approval).

TREAT YOURSELF TO A TRIO! **POST THIS COUPON TO-DAY!**

Cut here.....

To: THE P.H. RECORDING CENTRE (Dept. TO DAY), 28, PERSHORE STREET, BIRMINGHAM, 5.

Please send ME, WITHOUT ANY OBLIGATION, full details of TRIO sets.

NAME..... (Mr./Mrs./Miss)

ADDRESS.....

Also send "up to minute" lists of: Pop, Jazz, Chorus, Opera, Film, Shows, Country and Western (please tick).

short tour

a sick man

has cancelled all engagements, his British tour, and has flown back to Glasgow due early last week and recovered sufficiently to complete and was then taken ill again.

WYNTER—SINGLE OUT, LP SOON

MARK WYNTER'S latest single, "Girl For Ev'ry Day," is released this week on Decca, and his first LP, "The Warmth Of Winter," is now completed and will be issued in October.

Mark, currently appearing at Southsea, is all set for a new TV series soon when he appears with Joe Henderson on "Sing Along With Joe," which commences another run on ABC Television in September 3.

Following his outstanding success in Australia, it is hoped that Mark will find time to return there in late October for further television. Should he do so he will return in time to play the lead in his first pantomime, which will probably be "Cinderella," in Scotland.

Odd dates for Mark include a broadcast in "Seaside Nights" from the Pavilion, Bournemouth, on September 24, and a week of variety at the Winter Gardens, Bournemouth, from the 11th.

Cliff, Shadows date

CLIFF RICHARD and The Shadows, who return from Scandinavia at the end of this week, star in a concert for the Midland concert promoter Arthur Kimbell at the De Montfort Hall, Leicester, on September 24.

Other artists on the bill include the Two Tones, Patti Brook and the Red Price Combo.

On Tuesday, September 26, the De Montfort Hall will be included on the British itinerary of the Modern Jazz Quartet, due to open in London next month, and they will be followed by Chris Barber and his Band with Otilie Patterson (October 1), and Acker Bilk on October 15.

Third MJQ tour dates fixed

THE third British tour by the Modern Jazz Quartet opens at the Royal Festival Hall on October 23. This will be followed by the Gaumont, Hammersmith (24), Leicester (26), Sheffield (27), Bristol (29), Liverpool (Oct. 2), Birmingham (3), Newcastle (5), Glasgow (6) and Manchester (7).



LINDA SCOTT—Her latest American disc, "Don't Bet Money, Honey," has been released to tie in with her visit.

James Darren here for Jo Stafford TV spot

JAMES DARREN, the young American singer-actor who scored a fine success in "The Guns Of Navarone," arrived in Britain on Tuesday to guest in the Jo Stafford series for ATV.

Darren, whose records are released here through Pye, is under exclusive contract to Columbia films, and his recently completed movie, "Gidget Goes Hawaiian," will probably be shown here at the end of the year.

He will tape his appearance this coming Sunday in the last-but-one of the Jo Stafford series. In the same show will be Bob Hope.

The Jo Stafford series is due to commence on September 9. The first show will feature Peter Sellers, and other names to be included in the series are Peggy Lee, Ella Fitzgerald, Peter Lawford, Rosemary Clooney, Edd Byrnes, Mel Tormé, Claire Bloom, Kathleen Harrison, Benny Hill, Stanley Holloway, Kenneth More and Robert Morley.

In each programme Miss Stafford will be accompanied by the Polka Dots and Lionel Blair.

Your chance to find fame

DISC, the paper that has found such stars as Bill and Brett Landis, Emile Ford, Patti Brook and The Diamonds, The Wise Boys, and The Allisons, is to hold yet another big talent contest.

This one will be held in conjunction with London's Centre of Sound, and prizes will include a 105 guinea tape recorder and a recording test for the outright winner.

FULL DETAILS IN NEXT WEEK'S 'DISC'. DON'T MISS IT

Denver on 'Club'

KARL DENVER, The Polka Dots, Johnny Gemini, Dinah Kaye, Shane Fenton and Tommy Sanderson and the Sandmen will all be featured in "Saturday Club" on September 2.

A star-studded "Easy Beat" follows the next day with Helen Shapiro, Eden Kane, Judd Proctor, the Galliards and Kenny Ball.

On October 14 "Saturday Club" is lined up for Colin Day, and Lorie Mann will guest in "Easy Beat" on September 17.

Terry, McGhee to tour

TWO of America's top folk artists, Sonny Terry and Brownie McGhee, are to return to Britain next month to tour with Terry Lightfoot and Bob Wallis. They open at Newcastle on September 22 and other dates so far fixed are:

- Sheffield (23), Halifax (24), Brighton (28), Manchester (30), Glasgow (Oct. 2), Aberdeen (3), Edinburgh (4), Reading (6), Bristol (8), Birmingham (9), Coventry (11) — this will be part of the Coventry Festival and will include the Ken Colyer and Johnny Dankworth bands—Leicester (12), Liverpool (14), Cheltenham (15), Ealing (16), Norwich (18), Wigan (20), Nelson (21) and Wolverhampton (22).

EMI chief off to U.S.

EMI Managing Director L. G. Wood leaves for America on September 20 on a three-week trip. One of his first engagements will be to speak at the initial meeting in New York of the newly-formed International Record Men's Club. He will talk about the European record scene.

L. G. Wood will visit Hollywood and Chicago during his trip.

Dinah Washington has signed for Roulette and begins recording for them on January 1. She was formerly with Mercury.

Johnnie Ray tops star-studded BBC programme list

JOHNNIE RAY and Juliette Greco headline an impressive list of visitors to the BBC studios during the forthcoming weeks. Johnnie, at present on a short British variety tour, has already tele-recorded his starring spot in "Fasten Your Seat Belts" which is due to be transmitted on Friday, September 15. He will be joined in the programme by Janie Marden.

Juliette Greco, who is due over here in a few days' time to appear at the Edinburgh Festival, will record a programme for transmission during October.

Diana Dors is also set to make one of her rare TV appearances when she guests in "Off The Cuff" on August 31. She will sing at least two numbers with the Malcolm Mitchell Trio.

Other guests lined up for various programmes include Sheila Buxton and Don Lang on the Charlie Chester show (September 2), and Shirley Eaton and Paddy Roberts in the final Russ Conway show on September 8.

Mike Preston plays at the Pavilion, Bournemouth, this Sunday and opens for a week in variety at the Royalty Theatre, Chester, on September 4.

ANOTHER VISIT IN NOVEMBER FOR LINDA SCOTT?

SIXTEEN-YEAR-OLD Linda Scott is in London to join Paul Anka in his Granada Spectacular which is being taped at Chelsea Studios today (Thursday).

To coincide with her visit, Linda's hit recording, her own composition, "Don't Bet Money, Honey"—is No. 11 in the American charts—backed by "Starlight Starbright," is released on the Columbia label.

"Don't Bet Money, Honey," which has shot up from 104 down the list, could be a big hit in this country.

"I'm very pleased about it," said Linda. "I hope it does as well here as 'I Told Ev'ry Little Star' and my album."

Linda prefers standards. "That's why I enjoyed recording 'I Told Ev'ry Little Star,'" she said.

If she likes standards then why is it that "I Told Ev'ry Little Star" is so different from the original?

Awkward

"It was awkward for me to sing the way it was written," she said. "One of the notes was too high. And, having changed that, we had to change it around a little more. Anyway, I believe the teenagers like this arrangement better."

It has been rumoured that she is to visit Britain again, for a longer stay, towards the end of the year.

"If I do, and I would certainly like to, then it will be some time in November. November is the first time that I shall have a free engagement book."

Linda denied a recent statement that she is Jack Scott's sister.

"When I saw that in the papers I nearly hit the ceiling," she said. "It is not true. I believe Jack has a sister who is my age, and who sings. But I think she has changed her name."

Boy friends?

"I don't have a steady boy friend, I don't have much time for dates at all," she said. "But my dream boy would be tall, with dark hair, green or brown eyes. He would have to be polite, intelligent and immaculately dressed in the latest male fashions."

"And he would have to be a nut like me. You know, have lots of fun and really be able to enjoy himself."

P.H.

ALSO FROM SEPTEMBER 5th AMERICAN R&B SINGLES ON



CHUCK BERRY

"I'm Talking About You"

HOWLIN' WOLF

"Little Baby"

THE IDEALS

"Knee Socks"

TINY TOPSY

"After Marriage Blues"

THE VIBRATIONS

"The Watusi"

LYN CORNELL
ONLY IN LOVE
45-1374 Decca

GENE McDANIELS
A TEAR
45-HLG 8366 London

JESS CONRAD
OH! YOU BEAUTIFUL DOLL
45-F 11375 Decca

SACRED THE CASTELLS
45-HLN 1892 London

HEART AND SOUL
JAN and DEAN
45-HLN 8395 London

WINDSOR RECORDS LONDON

45 rpm records COBAL

Radio Show offers plenty for the record fan



DECCA Transistor radio-gram TPRG 100 with four-speed single player, price 29 gns.

FIDELITY The HF-19, de-luxe version of an earlier model, single player at 14 gns.

RGD Auto-change, four-speed player 162, price 191 gns.

DYNATRON The Espresso four-speed auto-change, price 28 gns.

IT'S better and it's cheaper. That seems to be the theme of many of the firms exhibiting at this year's show which opened at Earls Court, London, yesterday (Wednesday). Certainly the pop fans are well catered for and even the stereo outfits, of which there are considerably more than last year, when many firms seemed a little scared of it, have come well within the range of the average pop fan with record players as cheap as 23 gns.

Tape recorders, too, are well represented, and again the manufacturers have taken into account the ever-increasing market of fans who are not enthusiasts in the sense that they will be willing to spend £40 or £50 on a machine, but are more than keen on acquiring a good recorder that will cost them less than £30.

It is impossible to mention all the items that would appeal to the record fan in so vast a show, but the brief details on this page should give you a guide to what is available.

Should you wish for any further information regarding the articles mentioned here and are unable to get to the Show itself, a letter to the firm concerned will produce all the information you require.

BRC THEIR newest record player is Model 2019 which will sell at 241 gns and which is a fully-automatic four-speed player with separate bass and treble controls. They have also introduced a 31 gn. portable radio-gram, and other items of interest to the record fan will be the stereo player at 30 gns. (Model 2016) and their standard record player at 181 gns. (2017).

Defiant TWO highly quality record players. L one at 29 gns. and one at 22. The former has many features that should appeal to the enthusiast—three speakers, external sockets for extension loudspeakers, tape recorder and stereo amplifier, a record changer

which will take monoaural and stereo discs and which will allow the playing of stereo discs monoaurally if a stereo amplifier is not available, all in a cabinet little more than 18in. square and 9in. deep.

The models are MP3 (22 gns.) and HF-19.

Decca IN the medium price range of record players—24 gns.—is Decca's model AMG111. It is a four-speed auto-change, mains-operated player, quite compact, being 18in. by 14in. by 8in. deep. Slightly dearer is the TPRG 100 (29 gns.). This is a radio-gram, a battery-operated transistor model weighing only 17lb.

Dynatron A PORTABLE all transistor radio-gram for only 29 gns. Known as the Safari, it has a four-speed turntable that can accommodate all sizes of records and weighs only 15lb., including batteries. For those who want merely a record reproducer there is the Espresso 28 gns. This is just about portable (25lb.) but it can only be operated off the mains supply.

Ecko THREE main models, from 17 gns. to 30 gns. The first is a mains operated portable player (RP350) the second, retailing at 24 gns. (RP363) boasts better reproduction with independent bass and treble controls and greater output. The 30 gn. model is a stereo player (RP364): one speaker is housed in the cabinet itself and the other in the detachable

EAR ONE of their main attractions are their battery-operated transistor grams and radio-grams. The player, the Auto-Bat Transistorgram, will sell for 22 gns., and it can be converted to stereo operation by the addition of a Transerco unit for only 6 gns.

The radiogram is essentially the same, with, of course, the addition of the radio. This is priced at 28 gns. One of the big advantages of transistors is the consequent reduction in size and weight—the heavier of these two models is only 18lb. Also on show on the EAR stand will be two Bantam series players, a non-automatic at 12 gns. and a fully automatic at 17. And also there will be three Musicmag. players, a standard model at 19 gns., a de-luxe version at 25, and a stereo model at only 25.

Elizabethan THERE is to be a new addition to their Carlton range, probably to be known as the Crown De Luxe. It will contain separate bass and treble controls and provision for fitting tape recorder. Price has not yet been fixed, but it will probably be between 22 and 24 gns.

Fidelity THIS firm presents some of the most inexpensive record players in the whole of the Show. In

addition to the already popular HF-12 single player (101 gns.), they are bringing out a new de-luxe model, HF-19, at 14 gns., and an auto version at 171 gns. All the models are four-speed.

Garrard AS always this firm presents a very realistic choice of turntables to suit every taste from someone who wants something good but reasonably cheap, to the expert who demands the very best in playing equipment. For the latter there is an innovation in their range of transcription motors, the Laboratory Series Auto Turntable A on which records can be played automatically or not as required and in which the inevitable noise and interference that the expert complains of with auto-changers has been cut down to the absolute minimum.

Lee Products THREE players are on view—two are lightweight and extremely portable, and the third is a de-luxe model, but also portable. Cheapest is RP-440 at 131 gns.; then comes the RP-770 transistor player (161 gns.). Both, of course, are single disc machines and both weigh only 9lb. The de-luxe model RP-550 (23 gns.) is a four-speed auto-change player.



Sheila Tracey

BBC USE SINGER AND FILM STAR

ONE of the BBC interviewers and announcers at the Radio Show will be 25-year-old Sheila Tracey who formerly was a member of Ivy Benson's girls band and who toured for three years in variety and cabaret with another girl. For this act, known as the Tracey Sisters, she sang, wrote, produced and played various musical instruments. Partnering her at the Show will be film actress Yvonne Buckingham.

Ferguson ONE very elegantly-styled portable player on view, the 397G four-speed auto-changer which will sell at 23 gns.

Philco ANOTHER in the range of cheap stereo players available this year is their Model 64 which will sell at 29 gns. The four-speed changer will take ten records at one loading. Also showing is Model 68, a portable automatic record player at 20 gns.

Philips TWO of the cheapest stereo reproducers in the show, one single and one automatic. The latter, the Disc Jockey Stereo, is priced at 23 gns., while the automatic version is three guineas more. Also on show on the Philips stand will be two monoaural players, the Disc Jockey Minor at 16 gns., and the Disc Jockey Auto at 221 gns.

RGD ONE record player will be on show, the 162 four-speed auto-changer model which will sell at 191 gns.

SHOPPING SOMETHING TO LOOK FORWARD TO

Shopping is a pleasure, an excitement... an activity to enjoy and look forward to. This is the spirit we try to catch at the London Co-operative Society. You can see it reflected in the gay, modern décor of the new Oxford Street Store... in the improvements and new, attractive ideas we're always bringing to our Suburban Department Stores and Branches... in the high quality and competitive prices you'll find at our many hundreds of food shops. The London Co-operative Society is streaking ahead—bringing an ever-widening range of goods and services to its members.

LONDON CO-OPERATIVE SOCIETY LTD

SERVING EAST, NORTH, WEST AND CENTRAL LONDON AND THE SOUTHERN AREA



—always a step ahead

ape recorders drop in price

IN a few years time tape recorders, one manufacturer said, will be almost as plentiful as record players. This is certainly this year's show seems to bear this out, for, in addition to the expected conventional machines at £40 or more, there is more than a fair sprinkling of recorders at under the £30 mark, all of a high quality and all aimed at the ever-growing market of tape fans.

Among the cheapest on show this year will be the Sound Riviera made by SOUND TAPE RECORDERS. This sells at 22 gns. and is capable of three hours recording and playback time. It has all the usual features including inputs for microphone, radio gram, record player and telephone pick-up. The overall size is only 13in. by 11in. by 6in. At the same price is the SIMON Minsirelle 45. This firm also do a machine at 24 gns., the SIMON Cymbal. Yet another at 22 gns. is FIDELITY'S Argyl Minor. As with the one already described, it has all the usual features, with the added advantage of being extremely portable, weighing only 16 lb. Among the many transistor battery-

operated models, one of the cheapest is the PHILIPS model EL 3585. This looks very like a portable radio, being upright with the two reels on top instead of the usual radio controls. The whole machine weighs only 8 lb. Another, more conventional model at 24 gns., is FERGUSON'S 445 TR, and ELIZABETHAN TAPE RECORDERS announce that they have added to their range with a model to be known as the Popular De Luxe. This will be a four-track version of the standard Popular and will sell at 26-27 gns. against the Popular's price of 24 gns.

In the upper 20s bracket come the DEFIANT T 12 at 26 gns., EKCO'S new RT366 at 28 gns., LEE PRODUCTS' Elpico TR 500 at the same price. FIDELITY have two tape recorders on view in the under £30 range, in addition to the 22 gn. Argyl Minor—the Argyl Major at 28 gns., and the four-track version of this model, the Argyl Major-4 at 291 gns. This model will provide 44 hours playing time. Finally, at 30 gns. there is another Ferguson model, the 442 TR which will give up to six hours playing time.

Your Weekly
DISC
DATE
with
DON NICHOLL

LOONIE 'S' COME TO A DOUBLE DECKER



AL SAXON . . . Comes close to achieving an ambition with "There I've Said It Again."

LOONIE DONEGAN
Michael Row The Boat Lumbered
(Pye N1571)

DOWN version of the catchy American folk number "Michael" — or "Michael Row The Boat" as he calls it — is a winner. A melodious hallelujah of a song with banjo plinking in the rhythmic backing.

A certainly all the way for Lonnie, the side was recorded at the Winter Gardens Theatre, Blackpool. "Lumbered" is good enough to be the A side itself. This is Lonnie's treatment of the novelty number from the show "Stop The World I Want To Get Off."

A double-decker winner.

THE HIGHWAYMAN

Michael; Santiano
(HMV POP 910)****

THIS is the original American disc of Michael, the one which has rocketed up the U.S. parade in no time at all.

The Highwaymen deserve their success. These five boys are accomplished musician-singers who give the song a warm, flowing folk treatment. Less exuberant than the Donegan production but very easy on the ear.

Being interesting to watch the battle between them over here. Santiano quickens the pace and tends to follow the noise of the Kingstons. A sea shanty, catchy and attractive.

AL SAXON

There I've Said It Again; You Came A Long Way From St. Louis
(Piccadilly N5011)****

AL SAXON'S always had a hankering to play orchestra to his own vocal and he comes pretty close to achieving the ambition on this revival of "There I've Said It Again." Not only does he take lead vocal . . . he also plays piano with the band.

And the vocal trio behind him is

made up of three Al Saxons! It's also his own arrangement of the number. Result is slick and polished with a steady rhythmic appeal. Should sell.

You Came A Long Way From St. Louis is a gem of a number of course, Al punches it over with good aim. Crisp orchestral accompaniment featuring saxes in soft unison.

KENNY BALL

Someday (You'll Be Sorry); Lumbered At The Lotus
(Pye N1047)****

KENNY BALL and his Jazzmen with the Louis Armstrong number Someday, Makes for one of the very good trad performances Kenny's turning out nowadays. He also takes the vocal on this swift and wry composition.

Catchy enough to click in a big way.

"Lumbered At The Lotus" is a very quiet, thumping jazz offering with trumpet and piano having the most to say. Races along infectiously.

SLIM HARPO

Rainin' In My Heart; Don't Start Cryin' Now
(Pye International N25098)****

FROM his adopted name, you might think Slim's a harp man. But no—he's a mouth organ man who also sings gently in a moaning country and western fashion.

The slow *Rainin' In My Heart* has a commercial feel about it—no doubt, though, it's also extremely dull in spots. Was big in the States.

Don't Start Cryin' Now is about as near as you can get to "Hound Dog." Fast rocker.

THE SHERWOODS

Nanette; El Scorpion
(Pye International N25097)****

AN American instrumental team, The Sherwoods come up with a warm guitar and rhythm sound as they play *Nanette*. Melody is easy on the ear and reminiscent of the Harry Lime Theme in style.

Leslie Bricusse, co-writer with Andy Newley, of the hit show "Stop The World I Want To Get Off" and composer of Matt Monro's big American success "My Kind Of Girl," made an interesting point.

"If you look into the matter, you'll find that just about all the old standards come from shows or films. The only exception I can think of is Rodgers and Hart's *Blue Moon*."

"I think shows and films are still the best source of supply for standards these days, because they give songs wider exploitation over a longer period of time. Standards still come through from time to time but I agree that things are very difficult."

Norman Newell, who combines the roles of A and R man and songwriter with outstanding success, also thought the ballad situation was bad.

"Everybody seems to be writing down to rock 'n' roll requirements, and the material which is sent to me for possible recording is extremely poor most of the time for that reason. But there are some good signs about, like the quality of Helen Shapiro's songs for instance.

"And, being conceded, I think 'Portrait Of My Love' will become a standard. But I do agree that it's a very isolated example these days because of the general situation and because we haven't the courage to do much about it."

Nigel Hunter

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.

El Scorpion opens up with a ball-fight introduction before moving into a Latin tuck.

CLEO LAINE

You'll Answer To Me; I Only Have Eyes For You
(Fontana H326)****

JOHNNY GREGG opens up with piercing strings before Cleo comes in to sing threateningly before a strong rhythm section. "Some more work from the strings and a background group while the singer handles this ballad coolly and always with interest. I Only Have Eyes For You—the oldie—is given a typical Cleo reading on the other side. And that's good."

HENRI DE PARI

Broken Promises; Dreamy
(Pye International N25106)****

AVERY soothing orchestral performance of *Broken Promises* from Henri De Pari with the soft saxophone noise dominating most of the way.

For the rest there's accordion and guitar emphasising the continental mood of the side.

Dreamy, with a slight beat to it, is almost Hawaiian by contrast. It lopes along gently and melodiously.

MARK WYNTER

Girl For Ev'ry Day; The Best Time For Love
(Decca F11380)****

MARK WYNTER comes up with another pretty potent side *Girl For Ev'ry Day*. A British lilt which moves well to a cute Charles Blackwell accompaniment.

Mark sings it, happily and tunefully and should add to his following as a result. Could easily see him into the charts, once more.

The Best Time For Love, with a Johnny Douglas backing, swings engagingly and I prefer it on its ballad merits. Mark duets up and gets a group for the background too.



SHIRLEY BASSEY . . . one of the few good enough to make a standard. (Disc Pic.)

NEW TO YOU

SLIM HARPO — "Rainin' In My Heart"

THE name of Slim Harpo sounds as if it might belong to another of the famous Marx Brothers—but it doesn't. It's the pseudonym of harmonica player and singer James Moore, who comes up with his first Pye International disc this week, "Rainin' In My Heart," backed with "Don't Start Cryin' Now."

Slim was born at West Baton Rouge, Louisiana, in 1924, and learned to play the harmonica while still at school, where he entertained his fellow students.

Tragedy struck his family in 1939 when he lost both his mother and father, and Slim was forced to leave school and work as a stevedore in order to support his brother and three young sisters. But he also played the local night clubs to earn a bit more and it was while he was doing his act that he was spotted by the executive of a local record company and put under contract.

His first disc, some years ago, was "I'm A King Bee," and it notched up healthy sales in the States. He has been steadily recording since then, and this first British offering, "Rainin' In My Heart," has recently begun to show up in the American charts.

HENRI DE PARI

"Broken Promises"

HENRI DE PARI is a Frenchman who settled in America some years ago. He is the son of a famous opera star, he is an accomplished light music composer, many of his works having been performed by leading musicians and orchestras throughout the world.

"Broken Promises" is his first British release—though he has had numerous discs out in the States—and in it he plays the alto sax, though his favourite instrument is the soprano sax.

De Pari writes all his own arrangements for the saxophone, stressing the fact that only the performer concerned knows best which harmonies and rhythms are suited to the instrument he plays. J.H.

Pop of today will never be the standard of tomorrow

ARE standards dead? Are we going to exist for the next ten or so years on standards that were written in the 30's, 40's and 50's? Is there so much emphasis on the pop tune of the moment getting into the charts that the really good tune either gets bogged to death during its life or it never gets a chance anyway?

If this is true it's a gloomy prospect for the music business, and quite a number of people who certainly should know what they are talking about think it is true.

Michael Carr, composer of "South Of The Border" and a host of other long-lived successes, and one of the old school who definitely moves with the times (he's penned "Kon Tiki" for The Shadows' next single), had this to say:

"Everything's against songs making the standard grade these days. The exploitation is so tremendously fierce and the modern treatment of new material is so bad that it's done to death in no time, and people get sick of it.

"Ten or fifteen years ago 'Portrait Of My Love' would have been a standard, but I don't think it will be now, although it's a lovely song. One of the troubles nowadays is that modern songwriters don't know how to treat their songs."

He believes a few can still make it, provided they have lasting general appeal and are launched by the handful of artists capable of establishing them.

Pet Clark, Shirley Bassey, Cliff

Richard and maybe Alma Cogan soon, judging by her wonderful LP on Columbia, are songs who are good enough to make standards these days. But mostly it's a case of quick flashes in the pan for the kids which shoot up and are then completely finished.

"A shocking noise seems to be the

A STANDARD is a pop song which has an indefinite lease of life. A song (or instrumental tune) which goes on year after year being sung, played and recorded by all sorts of artists in all kinds of ways, eventually becoming so familiar and well-liked that even the most unimaginative can whistle it and tell you its title.

main demand in pop music these days."

Could he name one current song he thought had standard potential?

"Nina and Frederik's version of 'Lies To The Mocking Bird'. It's a simple little thing, but been going for some time and it's getting stacks of requests."



JANE MORGAN with Pete Murray. She gives an excellent performance of "C'est La Vie." (DISC Pic).

JANE MORGAN
Jane Morgan Theme

Happy Anniversary; C'Est La Vie, C'Est L'Amour; The Sound Of Music; I'm In Love; I'm New At The Game Of Romance; Love Is Like Champagne; With Open Arms; Climb Every Mountain; Was It Day, Was It Night; My Foolish Heart; It's Been A Long, Long Time; If Only I Could Live My Life Again.

But the low spot of the set is certainly *I'm In Love*. Jane recites some idiomatically hammy words while the strings scrape out *Plaisir D'Amour* in the background. If you have a fairly average sense of humour, you'll be rolling on the carpet like I was. If not, you'll probably be sick. Otherwise a stylish set of singings with few faults.

NELSON EDDY

Nelson Eddy Favourites

Ah, Sweet Mystery Of Life; Love's Old Sweet Song; A Dream; Trees; The Hills Of Home; Tramp, Tramp, Tramp; The Roarin'; Oh Promise Me; When I Grow Too Old To Dream; Ad Wiedersehen; A Perfect Day.

(RCA Camden CDN-157)***

VETERAN baritone heart-throb of the cinema in the 30s, Nelson Eddy sings through a typical selection of songs accompanied by Nathaniel Shilkret and his orchestra.

(LONDON HA-R 2371)***
LONDON stars for pretty Miss Morgan even though there are definite weak spots in this set of romantic themes. Standout track is *C'Est La Vie*. This is a model of what a good pop song lyric can and should be, allied to a simple, effective melody. Jane gives an excellent performance of it.

Happy Anniversaries still sounds incredibly mournful and maudlin for a ballad commemorating a supposedly happy occasion.

The Eddy voice is pleasing and distinctive, but personally I don't like this type of Victorian drawing-room ballad in such quantity. To make things worse, the predominant mood of the material seems to be mournful or maudlin or both.
Still, I imagine the Nelson vocal touch will bring back a lot of pleasant memories to those who admired him in his heyday, and if I have to listen to this type of song, I prefer it to be sung by someone with his talent and skill.

OSCAR BRAND

Sports Car Songs For Big Wheels
Sports Car Caenonia; That's What I Should Have Said; Grand Prix Of Monaco; Viva La Mille Miglia; What'll We Do With The Baby-Of; Accessories After The Fact; Atomic Hot Rod; Old Cocks To Brighton; The Liar's Club; Rally Song; Classified Ads; Sports Car Heaven; How To Be A Hero Driver; Beep Beep.

(Elektra EKL 186)***

SOME moderately amusing songs aimed primarily at enthusiasts of official sports car speeding, and performed by Oscar Brand and his Hubcaps. Oscar seems to have written most of the songs, too.
It's quite entertaining in its rather obvious humour, but went on a little too long for my liking. In fact, I

LPs reviewed by
JANE GIVES OUT A MODEL LYRIC

derived more amusement from the hilarious definitions on the sleeve. Three samples are "Mille Miglia—Oscar Brand's secretary"; "BRM—The noise a sports car makes when it goes past"; "Vanwall—The side of a truck."

PAUL WHITEMAN
50TH ANNIVERSARY

The Greatest Stars In My Life
Jezpers Creepers (Johnny Mercer, Jack Teagarden); Basin Street Blues (Jack Teagarden); It's The Dreamer In Me (Jimmy Dorsey); Washboard Blues (Hoagy Carmichael); The Night Is Young And You're So Beautiful (Tommy Dorsey); How High The Moon (Joe Yenati); My Romance (Tommy Dorsey); Lazy River (Jack Teagarden); Christmas Night In Harlem (Johnny Mercer, Jack Teagarden); Lover (Jack Teagarden); Mississippi Mud (The Original Rhythm Boys—Bing Crosby, Harry Barris and Al Rinker).

(LONDON HA-Z 2365)***

PAUL WHITEMAN is a living legend in American show business. As this album's title indicates,

he has spent over 50 years in the forefront of entertainment, directing an orchestra and sinners whose ranks have included many of the greatest star names of later years.

He is regularly abused and belittled by jazz scribes over the years, due to the fact that many out-of-work jazz stars found employment in his band until better times came, and were reasonably expected to play his kind of music while working for him instead of making him change his entire policy to suit their styles.

But small-minded criticism like that has done nothing to mar his wonderful long career, and recordings by just a handful of his erstwhile employees and proteges have been assembled in this set to mark his half century in show business.

It's a first-rate selection of contrasts—high in musical integrity and talent, and climaxing with a wonderful extract from one of Paul's radio shows which ranted the Rhythm Boys—Messrs. Crosby, Barris and Rinker—with the man who started them off

BOYS AND GIRLS EXHIBITION

Crowds go crazy over John Leyton



(Above) **JOE BROWN** is swamped in a sea of fans as he tries to sign his autograph for the two girls in the foreground.



(Top right) **JOHN LEYTON** receives a gift from one of the thousands of fans who besieged the DISC stand when the singer put in his second appearance last week.

(Below) Some of the stars from the current Palladium show, "Let Yourself Go," get down to a signing session. They are **THE KING BROTHERS, ROY CASTLE and MARION RYAN.**



ONE of the hits of the Boys and Girls Exhibition at Olympia, which closed on Saturday, was undoubtedly the DISC stand. And undoubtedly the hit of the DISC stand was the appearance of John Leyton.
As soon as he arrived it seemed that everybody in the hall knew and made for him. The crush was so great that on several occasions he was "lost" in the throng.
Nearly all the top names in the record business made the trip to Olympia and our stand including, apart from those pictured here, the Brook Brothers, Billy Fury, Roy Tierney, Alan Freeman, Michael Hill, Marion Ryan, Zack Lawrence and Roy Orchard.

Photographs by **RICHI HOWELL**

A NATURAL FOR KIDS OF ALL AGES



NIGEL HUNTER

10J DALMATIANS
the cast and story of Walt Disney's film
(Pye Golden Guinea GGL 0091)

A GOLDEN GUINEA release to coincide with the film currently being the cinema rounds. It's extremely well done, too.

The story of the "dog-napping" of the spotted Dalmatians by the unscrupulous villainess, Cruella de Vil, who wanted their hides for dopskin coats, is presented with all the charm and appeal automatically associated with that master of screen fantasy, Walt Disney.

The set is a natural for kids, who can colour the drawings of the main characters on the back of the sleeve while they listen to the story.

In fact, it will entertain kids of all sizes.

THE ROBIN HOOD BAND
Grand Entry Swing March; Western One Step; Malagueña; Di-z-z-y; Fingers; Moonlight; St. Louis Blues; Great Day; Deep River; Western Hoe; Down; Black Tie; The Colour Of My True Love's Hair; El Capitan; Blue Skies.

(Columbia 33 SX 1344)***
THIS is a group of young American musicians, 57 strong, who play under the auspices of The Independent Order of Foresters in California. They recently visited London, and this set was released to tie in with the event.

The band is conducted by David Baskerville, and comprises wood instruments, two string basses, accordion, harp and percussion. It's competent enough in its playing, but hardly distinguishable on this showing.

compared with other excellent combinations with similar instrumentation. Still, I hope it does well with this LP because the royalties are being donated to the Duke of Edinburgh's playing fields charity. Oh yes, and the band—boys and girls—all wear cute Robin Hood outfits while playing.

ON THE BRIGHTER SIDE Original London Cast

That's You (The Company); Grounds For Divorce (Stanley Baxter, Betty Marsden, Ronnie Barker); The House That Jack's Building (Stanley Baxter, David Kernan, Ronnie Barker); Table Talk (Betty Marsden, Ronnie Barker); Auf Wiederseh'n (Stanley Baxter, David Kernan, Ronnie Barker, Bob Sevenoak, Victor Duret); Anniversary (Stanley Baxter, Betty Marsden); A Resounding Tinkle (Stanley Baxter, Betty Marsden, Ronnie Barker and The Company); Little Nell (Pip Hinton and the Company); Visiting Day (Stanley Baxter, Betty Marsden, Allan Barnes); Song Of A Wood Nymph (Betty Marsden); Lord Oswald's Dilemma (Stanley Baxter, Betty Marsden, Ronnie Barker); Love Last Evening (David Kernan, Judy Carme); A Plea For The Throne (Betty Marsden, Pip Hinton, Judy Carme); Night Of A Few Stars (Stanley Baxter, Pip Hinton, David Kernan); That's It (The Company).

I HAVEN'T seen this revue, but judging by this cast LP, it's a rather patchy one. Parts of it like *Grounds For Divorce* (about a honeymoon couple bickering over their failure to win the "Beat The Clock" Palladium jackpot), *Anniversary* (about an absent-minded husband forgetting Christmas) and *A Plea For*

The Throne (indignant pecesses in the House of Lords complaining about the lavatory facilities), are genuinely funny. Others like *Lord Oswald's Dilemma*, are just ridiculous, and *Auf Wiederseh'n* is rather vicious and certain to offend any German visitors to the show.

SAM COOKE His Of The '50s

Hey There; Mona Lisa; Too Young; The Great Pretender; You, You, You; Unchained Melody; Wayward Wind; Secret Love; The Song From "Moulin Rouge"; I'm Walking Behind You; Cry; Venus.
(RCA RD-27215, stereo SF-5098)

RCA's frequent single hit parader, Sam Cooke, looks back to the '50s, and works through some of the



SAM COOKE . . . looks back to the '50s.

best ballads to make the charts during that decade.

He's one of the few beat vocalists whose voice possesses some poise for putting across numbers in which melody plays the dominant role. Some of his notes are questionable, but at least he pitches them more accurately than many of his contemporaries who go on a melodic ballad kick.

Glenn Osser directs a small group in some effective accompaniments featuring flute and French horn. A worthwhile set which, as producers Hugo and Luigi point out, proves that there were some great ballads of lasting quality written and published during the rock-hidden '50s.

THEMES FROM "PARRISH"

Tobacco Theme; Paige's Theme; Allison's Theme; Lucy's Theme; Someday I'll Meet You Again (from Passage To Marseille); Paige's Theme; Ellen's Theme; Paige's Theme; Theme From "Gone With The Wind"; Theme From "A Summer Place."
(Warner Bros. WM 4044)***

A RATHER messy set consisting mostly of themes from the film "Parrish," plus one or two from other pictures which Max Steiner also composed.

Side 1 features the Warner Bros. Orchestra conducted by Steiner working through the sound-track score, with *Someday I'll Meet You Again* inserted in the middle of the side for some unknown reason.

Side 2 presents the "Parrish" themes again from the same orchestra, with the solo spotlight on pianist George Greeley, and two other Steiner film scores.

Both sides of the sleeve carry colorful photos of Troy Donahue and his various girl friends in the film, but don't give the running order of the tracks. I got a crick in the neck trying to read the revolving label to

find out what was played next. A reasonable set within the limitations of music written purely for the screen. *Paige's Theme* is the most effective of the "Parrish" tunes, and the *Summer Place* theme still sounds as attractive as ever.

BRYAN BLACKBURN and PETER REEVES At The Blue Angel

Old Macmillan Had A Farm; Rock Bottom; What's New In London, introducing Traffic; Warden's Lament; Goodbye To The Foreign Legion; and Li-Chen Fair; Strike Song; Those Behan Boys; Two's Company.
(Philips BDL 7489, stereo SBBL 636)

A NOTHER Phillips visit to the West End's Blue Angel Club at cabaret time for an on-the-spot recording. This time it features the new comic duo of Bryan Blackburn and Peter Reeves, accompanied by Blue Angel residents, the Barry Morgan Trio.

It's an amusing set without being particularly subtle. As so often happens, I think Bryan and Peter have lost some of their impact on record because you can't see the costumes and facial antics which set off their gags and anecdotes to their best advantage.

But they are an entertaining pair in view of the short time they've been working together, and I'm sure we're going to hear a lot more of them in the future.

FATS DOMINO

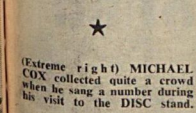
I Miss You So; I Miss You So; I Miss You So; It Keeps Raining; Ain't That Just Like A Woman; Once In A While; I Hear You Knocking; Isle Of Capri; What A Price; When I Was Young; Fall In Love Or Monday; My Bleeding Heart; Easter Parade; I'll Always Be In Love With You.
(London HA-P 2364)***

THE familiar tones of Antoine Fats Domino in another typical set of beaty rhythm and blues-type numbers put across with all his customary vigour and New Orleans accent.

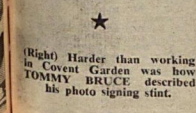
He registers best on the songs written by himself and his collaborator, Dave Bartholomew. When he handles great standards like *Once In A While*, *Capri* and *Easter Parade*, he does disservice to both the songs and himself.



(Above) DANNY WILLIAMS, who turned up unexpectedly at the Exhibition last week, was welcomed with open arms—and autograph books.



(Extreme Right) MICHAEL COX collected quite a crowd when he sang a number during his visit to the DISC stand.



(Right) Harder than working in Covent Garden was how TOMMY BRUCE described his photo signing stint.



**MORE EXHIBITION
PICTURES ON PAGE 15**

Don't miss this one by Side

SLIDE HAMPTON OCTET

Sister Salvation; Just Squeeze Me; Hi-Fly; Assevation; Conversation Pieces; A Little Night Music.
(12in. London LITZ-K 15225)

PERSONNEL: Slide Hampton (arronbone); Freddie Hubbard, Bob Zentgraf, Richard Williams, or Eric Royal (trumpets); Bernard McKinney (euphonium); Bill Barber (tuba); George Coleman (tenor); Ray Camerun (baritone); Nobby Totah (bass); Pete La Roca (drums).

I HOPE you won't overlook this one. Much time, trouble, taste and talent—not to mention musicianship—has obviously gone into its making. Hampton is a most accomplished (if not a particularly emotionally communicative) young trombonist and an immensely gifted arranger. He was in the Lionel (no relation) Hampton band which toured Britain in 1956.

So were trumpeter Williams (who was sent home) and the earthen trombonist Julian Priester (remember? Later he was with Diz and Maynard Ferguson).

His Octet (augmented here by tuba and a third trumpet) gets a huge sound. Slide's clever writing makes the most of the varied ranges of the instruments involved. Most of the solos have scored backdrops, which detracts from possible pianissimo monotony.

Yet on the other hand, when spread to its whole 12in. LP, this tends to defeat its own objective. In other words, it's all a bit overpowering at times.

The three originals are rather deliberately "fashionable." Randy Weston's Hi-Fly is being overdone, I feel. Peggy, or Cig, by Croyce, was a "Minority" Best track. Slide is Ellington's Squeeze Me, with some delicate Jay Cameron baritone.

La Roca and Totah are excellent throughout.

SONNY STITT QUARTET

Saxophone Supremacy
I Cover The Waterfront; Lazy Bones; Sunday; Jay Williams; All Of Me; Two

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. after your word limit. For a full list of rates, see page 12. All rates are in pence. For a full list of rates, see page 12. All rates are in pence. For a full list of rates, see page 12.

BOOKS & PUBLICATIONS

100,000 American records listed in this month's Scheraga Catalogue. Jazz, Classics, Pop, Folk, Film Sound Tracks, Theatre Productions, etc. Single copies 4s. Postage inclusive. Yearly subscription 37s. 6d. American records also supplied. Solo distributors—London: RECORD BAZAAR, 50, Gerard Street, W.1. REGENT 3000.

MUSICAL SERVICES

NEW authors' songs revised.—Hoyle, 40, Isherwood Street, Preston.

PERSONAL

ATTENTION all Club Secretaries! Add to funds by selling your members Presspoint Pens made in the colours of your club with the club's name engraved on them. Please write for full details of this grand offer to DISC, 101-106, Fleet Street, E.C.4.

BRITAIN'S biggest Pen-Club for over 17's. Membership invited. Send stamped addressed envelope: Laura Leigh, 49, Chissey, London, N.14.

FIND FRIENDS everywhere. Age 17 upwards. Details free. Write to: Mary Blair, 147/21, Holborn, London, E.C.1.

FRENCH Pen Friends, all ages. S.a.s. for details.—Anglo-French Correspondence Club, Falcon House, Burnley.

MYRTLE FRIENDSHIP CLUB. Pen-friends home and abroad. S.a.s. for details. "Manor Hill," Sutton-in-St. Andrew, Leighton, Leicestershire.

PEN FRIENDS at home and abroad. S.a.s. for details. Write to: British Friendship Society, Olympic Bk.,

PEN FRIENDS everywhere. Only 3s. a year. Details and sample in road, W.C.1. S.C.C., 333/37, Gray's Inn Road, W.C.1.

reviews

MODERN JAZZ

by Tony Hall

Jackie McLean Quartet

Bad Days Blues; It's You Or No One; Blue Smiles.
(12in. HMV CLP 1443)★★★★
PERSONNEL: Sonny SHH (alto); Lou Levy (piano); Leroy Vinkgar (bass); Mel Lewis (drums).

EVERY year I am asked to represent DISC in a national Critics Poll. And every year, it is a consistency of quality in his playing that virtually no other saxophonist in jazz can surpass.

Sonny is truly a dedicated improvising musician and obviously continues in a quartet setting, rather than with larger line-ups because he is happiest that way.

I don't think this is his best album. But on almost every track there are bits that lift the level of creativity high above almost every other Parker-influenced solo.

The tracks I remember most vividly are the very bluesy *Lazy Bones* and *It's You Or No One* which is taken slower than usual and shows that Sonny, himself no mean lyric-writer, has remembered that this was written originally as a ballad, with words to match.

Jackie McLean Quartet

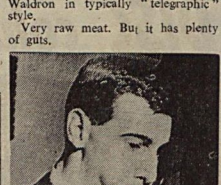
I Hear A Rhapsody; Our Love Is Here To Stay; I Never Know
(7in. Esquire EP 244)★★★★
PERSONNEL: Jackie McLean (alto); Mal Waldron (piano); Arthur Chipp (bass); Art Taylor (drums).

FOR my money, Jackie McLean is the most potent and important altoist in modern jazz. These tracks date back to his first Quartet session in February, 1957.

They show the rough and raw basis of the highly emotional and individual style which he has since evolved. It's so much more mellow nowadays. Though the feeling still juts out and his you.

On this EP Jackie storms headily through three melodic standards, supported by a hard-driving rhythm section with occasional solo spots by Waldron in typically "telegraphic" style.

Very raw meet. But it has plenty of guts.



STAN ROBINSON... impressed Victor Feldman.

Working with the Montgomerys was a real treat. He told me back-stage. "We made the record date only three days after I joined the group. But they're so relaxed and such fine musicians, they made me feel at home right away."

"Junior's doing really well now. I hear he made a lot of friends here when he came with Dizzy. He's a real bluesy player."

Bobby told me how impressed he is by Britain's Phil Seaman. "He's something else," he said.

RADIO

XAMBOURG

Pick of the Programmes
Week beginning August 27

SUNDAY—7.0 Juke Box; 7.45 V.A. Dameron; 8.15 Sheila Southern; 8.15 Favourites Old and New; 8.30 Perry Murray; 9.0 Top Times of Our Time; 9.30 Time of the Station; 10.0 Sunday's Requests; 10.15 10.30 Magic of Sinatra; 11.0 Top of the Twenty; 12.0 Top of the Show.

MONDAY—7.0 Non-Stop Pop; 8.0 The Maurice Burman School of Modern Pop Singing. Records encouraged—137, Bickenhall Mansions Baker Street, W.1. HU1NER 26667.

TUESDAY—7.0 Non-Stop Pop; 8.0 The Maurice Burman School of Modern Pop Singing. Records encouraged—137, Bickenhall Mansions Baker Street, W.1. HU1NER 26667.

WEDNESDAY—7.0 Non-

Merry Ode Sole in time for Christmas

IT seems that London has been buzzing while I was in Italy. On the singer side there has been Peggy Lee, Frances Faye and Mel Tormé. Peggy, of course, brought Victor Feldman with her, on piano. Plus that superbly swinging drummer, Stan Levey, guitarist Dennis Budimir and bassist Max Bennett. Victor plumed me the day I got back. "Thanks so much for the write-up you gave my Riverside record," he said. "Do you know if it's coming out here?"

A quick call to Interdisc's Ed. Michel gave me the answer. It will head Riverside's British Christmas release. The title is "Merry Ode Soule!" And you will just have to wait until December to see the most sensational album cover of the year. Vic's plans for the immediate future?

"I'm going to stay with Peggy for awhile. We're off to Monte Carlo, then back to New York for T. But she's mostly based on the West Coast. And that suits me fine, as I can't do a gig of season."

I asked him if he had found it hard to get "in" again in Los Angeles studio circles after nine months on the road with Cannonball. Adlerley, who's been in L.A. for a while, is just to begin with. But I did a few record dates before we came to London. The most interesting one was an album made with strings, using all Quincy Jones arrangements. Wait until you hear it. It's something else."

We said he had thought thoroughly enjoyed his London trip, especially the all-night sessions at the Scott Club. "I really had a ball working with Ronnie's group."

Victor's verdict on other musicians is always interesting. He told me how impressed he had been by a young tenor-player here, whose name he didn't know. From the description, I would say he meant the Jazzmaker's Stan Robinson. Couldn't agree more.

Groovy Drummer

Also in town (with the highly controversial, much discussed "Ballets," U.S.A., at the Saville Theatre) are several young New York jazz musicians. They include drummer Bobby Thomas, bassist Chuck Israels, and baritone-saxist, George Barrow.

Bobby, a very loosely swinging, groovy drummer, has been featured on a couple of Riverside dates. The first was with ex-Dizzy Gillespie pianist, Junior Mance's Trio, and the most recent—"Groovyyard"—with the talented Montgomery Brothers, Wes, Buddy and Monk.

Working with the Montgomerys was a real treat. He told me back-stage. "We made the record date only three days after I joined the group. But they're so relaxed and such fine musicians, they made me feel at home right away."

"Junior's doing really well now. I hear he made a lot of friends here when he came with Dizzy. He's a real bluesy player."

Bobby told me how impressed he is by Britain's Phil Seaman. "He's something else," he said.

Where to listen

Week beginning August 27

AYLESBURY
Groovener Ballroom: Acker Bilk (Fri.).

BLACKPOOL
North Pier: Michael Holday, The Allisons (Season). South Pier: The Mullarks, Robert Earl (Season). Winter Gardens: Leslie Dagnano, The Dallas Boys, Miki and Griff (Season). Opus: Les: Cliff Richard, The Shadows (Season). Palace: Frankie Vaughan (Season). Hippodrome: David Wildfield ("Rose Marie"), "The Sun", Queens: Yana (Season). North Pier: M. Moore, Lynn Cornell, Red Weedon (Sun). Palace: Mark by Peter, Bob Miller and the Milfers (Sun.).

BOURNEMOUTH
Pavilion: Alma Cogan, Ken Dodd (Season). Winter Gardens: Beverly Slaters (Season). Pier Theatre: Joe Henderson (Season). Pavillon Ballroom: Joe Loss and his Orchestra (Thurs.).

BRIDLINGTON
Grand Pavilion: The Avons (Season). Balm Street: Joe Loss and his Orchestra (Thurs.).

BRIGHTON
Hippodrome: Russ Conway, Brook Brothers (Season). Cattedruff
Tigers Head: Acker Bilk (Wed.).

GLASGOW
Empire: Andy Stewart, Wood, Alabama: Eve Boswell, "Five Past Eight" (Fri.).

GREAT YARMOUTH
Aquarium: Eric Ford and the Checkmates, Jimmy Lloyd (Season). Winter Gardens: Les, Cliff Richard, Wellington Pier: Bruce Forsyth, Gary Miller, Eddie Miller, Billy Fury, Joe Brown, Nelson Keene, Tommy Bruce, George Fane, Dickie Loader (Sun.). Wellington Pier: Joe Henderson, Ken Dodd (Sun.).

JERSEY
Swanson's Hotel: Frank Field (Season). Watersplash: Malcolm Vaughan (Season).

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

LONDON
Talk of the Town: Francis Faye (Season). Prince of Wales: Sammy Davis Jr. (Season). Queens Theatre: Tony Newley, "Stop the World—I'm Getting Off" (Sun.).

Manchester
Palace: Charlie Drake, Springfield, Windy Southern Sporting and Palace Theatre Clubs: Roy Blackwell, Dale Sisters (Wk.). Cabaret Club circuit: Peter Elliott (Wk.).

SCARBOROUGH
Floral Hall: Dale Sisters (Sun.). Floral Hall: Joe Loss and his Orchestra (Wed.).

SOUTHSEA
South Parade Pier: Billy Cotton and Son. Bank, Wynter (Season).

TORQUAY
Pavilion: Les, Cliff Richard, Princess Theatre: Joan Regan, Edmund Hooley (Sun.).

WYMOUTH
Pavilion: Perry Carr and Teddy Johnson, Les, Cliff Richard, Hop: Ruby Murray, Peter Wayne (Season).

WINDSOR
Excursionist Club: Acker Bilk (Fri.).

FRIDAY—7.0 Non-Stop Pop; 7.45 Connie Francis Parade; 8.00 Beaty Boy; 8.15 Disc Date; 8.30 Friday's Requests; 9.00 Special Parade; 9.00 Juke Box Parade; 9.15 Special Parade; 9.30 America's Hot Ten; 9.45 Friday Pop; 10.0 Weekend Choice; 10.15 Rock Hop; 11.0 Net Walton Show.

THURSDAY—Non-Stop Pop; 7.45 This Week's Top Disc; 8.15 Honey Hit Parade; 8.30 Requests; 8.45 Fanfare; 9.0 The David Jackson Show; 9.15 This and That; 9.30 Helen Sanchez; 9.45 Cliff Parade; 10.15 Rock Hop; 10.45 Thursday Special; 11.0 Rising Stars; 12.0 Midnight on Luxembourg.

SATURDAY—7.0 Non-Stop Pop; 8.0 Saturday Jazz Time; 8.30 Saturday's Request; 9.0 Hit and Miss; 9.15 Requests; 10.30 Honey Hit Parade; 10.45 Rock Hop; 11.0 Sound Off; 11.30 Record Parade; 11.45 The Late Late Show.

THESE FESTIVALS COULD KILL JAZZ

A FEW years ago jazz festivals were few and far between, restricted to a small number of meetings that catered for the true fan. Now, with the boom in jazz, and especially in trad jazz, all that has changed. Festivals are two a penny, in fact the situation has got to such a state that Terry Lightfoot said: "We've already reached the limit this year. And next year there are going to be even more."

Most of them seem to have developed into mammoth beanos, and like the mammoth jazz concerts of the early '50s, they'll almost certainly accelerate the end of jazz.

What is going to happen to the jazz clubs, the mainstay of the business,

when they charge four shillings for one band and people can go to a festival every week-end and hear ten bands for seven-and-six?

Beaulieu was, of course, the first of the British jazz festivals. That started six years ago. About the same time that Jazzshows began the Floating Festivals. The Bath Festival has run for three years and Metcham Park, Ringwood, for two. All the others

—and I couldn't hope to list them all—sprouted this year.

In two days time, on Saturday, there is the Richmond Festival, claimed by its organisers as the "first near London and the first to be truly a jazz festival."

It will have every type of band, including those not normally "presentable." It will have an experimental student orchestra. It will feature a special Festival composition.

This sounds ideal, for a jazz festival should be representative of all forms of jazz. It should import American or foreign artists. It should present artists of an experimental or uncommercial nature, and not normally "presentable."

No trouble

Beaulieu has helped a lot in bringing talent into the country. This year Anita O'Day and Jimmy Cotton. Last year Little Brother Montgomery. In that respect it fulfilled one of our conditions.

Unfortunately, as George Webb put it, "there was every opportunity there to have a raving week-end."

George Webb has had plenty of experience in dealing with the "weirdies." He runs the All-Night affair at the Lyceum and the annual Floating Festival of Jazz. And never any trouble.

"But we go for a specialised audience. We send brochures out and we make sure we appeal to the jazz fans. We don't advertise to the public now."

Round-up

THE Clyde Valley Stompers return to town after their two months stay in the Isle of Arran in time for "Trad Fad" this Saturday. The Merseyside Jazz Band will also make the trip to London to share the programme.

The final "Trad Fad" goes out on September 23 and again the Clydes will be featured. On this occasion Acker Bilk and Dick Charlesworth share the billing.

On September 7 the Clyde Valley Stompers move into Jazzshows Club for a Thursday night residency. Up to now this night has been devoted to the more mainstream bands the Al Fairweather/Sandy Brown All Stars doing the bulk of the work. Last Thursday the Bruce Turner Band was on the stand.

Yet another innovation comes about in September. The Clydes will include in their Jazzshows programme a celebrity from the world of show business, and I can see the diehards marching down Oxford Street with banners proclaiming that once again jazz has been wold down the river.

Other important dates for the Clydes are an appearance at the Radio Show, Earle Court, on August 30 and two advance bookings for the BBC's new "Trad Tavern" on October 14 and November 18. Their Pye single "Taboo," is scheduled for release early in September.

NOW that the Clyde Valley Stompers are permanently resident in the London area their place in Scotland has been taken by a group known as The Clansmen, led by ex-CVS clarinetist, Forrie Cairns.

With him are other ex-members, five in fact, including singer Froua Duncan. The joke is that they all left the Clydes in order to stay in Scotland, but have now decided to seek their fortunes in London and they move down on January 2, 1962.

The Clansmen plan to play two months in England, one in Scotland, two in England and so forth in order to retain their popularity across the Border.

The remainder of the personnel is Alex Dalgleish (tp), Jackie Murray (bb), John Cairns (p), Tucker Finlanston (b).

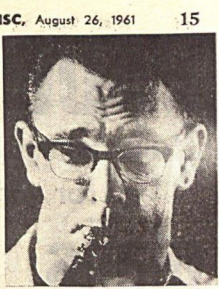
Bobby Shannon (ds) and Norrie Brown (bj).

JAZZ clubs have been complaining for a long time that they are unable to book their favourite bands until the last possible moment. It is not unnatural that the top bands want to fill up their date sheets with the most important engagements and it goes without saying that the concerts and the big ballrooms are the more lucrative.

It is also a fact that the BBC don't book more than a few weeks in advance. So the jazz clubs suffer.

But I am sure not many bands can be as far booked up as Terry Lightfoot's. He has just secured a week's booking at the Empress Ballroom, Blackpool, for the week beginning July 30, 1962. Up to now the policy of the Blackpool Tower Co. Ltd. has been purely a ballroom dancing one. Even Johnny Dankworth added waltzes to his programme during his residency there.

On this occasion Terry will definitely not... repeat "NOT"... be playing anything but traditional jazz.



TERRY LIGHTFOOT... "We've reached the limit."

Five years ago Festivals were smaller, with no troubles of any sort. Today there's the problem that someone must put up the money and someone wants a return on it. To get that return he must book the top line attractions and make it a sell out.

There are only half a dozen such attractions and in the words of one of them: "They all sound alike. Too much alike to ever make such a thing representative of all jazz."

Festivals COULD be a great thing for jazz—if they are handled correctly. I've got my own ideas, so had every jazz personality I spoke to, and so, I expect, have you. This is what I would insist on:

"Those who know what's good in jazz should refuse to play at Festivals that they know are getting across on entertainment value ALONE. Programme organisers should lead the public's mind on to better jazz, and the bands should insist on correct presentation."

"A limit should be put on the use of the word Festival, which doesn't have to be outdoors. They should be representative and there must be visiting artists. The venue must be such that control can be kept and a uniformed staff can chuck out the weirdies."

BOYS AND GIRLS EXHIBITION

DISC columnists join in



DISC columnists JACK GOOD (extreme left) and TONY HALL (below, centre), turned up at our stand last week to entice the crowds by playing the latest discs and, in the case of Jack, exhorting the fans into demanding more and more rock.



(Left): Yet another star to join the many who visited us was PAUL HANFORD.



(Below): NORRIE PARAMOR, bandleader, songwriter and EMI A and R manager who records The Shadows, keeps his fingers crossed that the group's next single will be a hit.



PAUL ANKA

(...here to tape a Spectacular for Granada...)

plans a drive on Britain

by PETER HAMMOND

"WE are not through with England, yet," said Paul Anka. He was sitting up in bed in his suite at the Savoy Hotel, having arrived in London to tape a Granada Spectacular—and immediately making contact with a "sinus bug."

"Here I am in London and can't get out," he said miserably. "The doctor has ordered me to bed and if I want to be fit to tape the Spec on Thursday (today) I have to stay here."

London, it would seem, is not for Paul Anka. Here is an artist who is successful at twenty. There is a large and common market for his records all over the world—except in Britain.

He is a bit in cabaret wherever he goes—but he has never played in Britain.

What is wrong? "I used to worry a lot about my records in Britain. I used to think that it was me. I even aimed my last four records at Britain.

Difficult

"It didn't work, but I have given up thinking it is my fault.

"With those four numbers, I hoped to make the Top Twenty in Britain. I recorded what I thought you would like to hear. But it wasn't enough."

If Anka isn't wrong, what is? "Several things. There are more British artists hitting the charts now, so it is more difficult to get in.

And it is difficult for a record company to push all its artists. In America there is a lot of room to play in and if you handle your career right and have the ability to sustain then you can be a hit there.

What does Anka intend to do about his lack of British popularity?

"I am over here to help my British

market. This Spec for Granada—it will be shown in October—will help. It will also be sold all over the world, including America.

"I am having meetings with EMI while I'm here. I have no suggestions to make to them. I shall leave myself in their hands and do what they suggest.

"I'm not really worried, you know. I've come a long way in the past two years and I have a lot of interests other than Paul Anka.

"There are a lot of things. I do that people don't know about. My plans are working out. I am confident—and by that I don't mean brash—that soon I shall be bigger than ever and that includes being bigger than ever in Britain.

"I don't want that to sound brash. Brash means not doing something you boast you will do. The way that I operate is to make happen what I say will happen.

"And I'm not finished with England yet. I promise you.

"You know there is another reason for my not being a hit here. Record-buying is a fad with the fans. It is all a fad. They will have a thing about an artist for a while and then cool off. Somebody can be in at a given moment and out the next—because it's a fad.



PAUL ANKA accompanies HELEN SHAPIRO during a "get together" at the Savoy Hotel, London. (See page 1).

"Elvis? Well, he doesn't come into it. He is a freak in the industry. When you're talking about fads then you must disregard him.

"But these fads don't worry me. I believe that it is more important to sustain than to be in the charts. I am sustaining.

"Some of my records are still being played in Britain. People have bought my records and they don't stop playing them when they have bought them. People still remember me. My records are selling very well in the rest of the world.

"It is not who gets into the charts that matters, it is a battle of the fittest, who can sustain the longest."

What are Paul's plans for the future?

"After taping the Spec I go to France to work on Zanku's "The Longest Day" with Tommy Sands and Fabian. On September 1 I fly back to the States to open at the Sands in Las Vegas.

"Do you know I'll be the youngest performer to headline in cabaret at the Sands? I hope to do more pictures in the States and soon I am to have my own TV show. I just want to keep going."

"People haven't forgotten Paul Anka. AND THEY WON'T."

Sparkling evening with Sammy Davis

FOR an entertainer of the calibre of Sammy Davis Jr., his show "An Evening With Sammy Davis Jr." which opened at the Prince of Wales Theatre, London, on Monday, has a touch of unusual austerity. There is hardly any staging, and even the back wall of the theatre is exposed as scenery. This gives a depressing setting to a sparkling evening.

Our "Evening With Sammy Davis Jr." begins with a whimper rather than a bang. The audience have to sit and wait for their host for nearly ten minutes after the show has started while the pit orchestra, conducted by Sammy's MD Mort Stevens, trundles through some dreary arrangements.

Even when the brilliant one-eyed Jewish negro arrives it is a slow burn. Sammy sings, and acts through the first half and, as always, takes his time to warm up.

It is not until the close of the first half that our "evening" really begins.

Sammy acts and dances the part of an entertainer giving an audition in a bare theatre.

It is quite brilliant and is a highlight of the show.

In the second half we get the real Sammy Davis. The orchestra comes on to the stage behind him. We get the standards and we get the improvisations and ad libs.

It is when Sammy Davis Jr. comes into his own, providing us with the evening that we expect from him. R. H.

I'M JUST A LEARNER SAYS CONNIE

CONNIE STEVENS wore a girl-next-door dress, very simple, very plain. It matched her girl-next-door personality. Her pony-tail hair style, too, fitted her personality. Was this the girl who has been described as "Hollywood's busiest blonde"? It was, and Connie was in London for 48 hours to do a telecast for Bernard Delfont from The Prince of Wales Theatre.

It was her first visit. She saw Waterloo Bridge from her Savoy hotel suite. She saw the Strand, Trafalgar Square and Buckingham Palace as she drove to the theatre. She had a brief glimpse of Piccadilly as she drove to see Tony Newley in "Stop The World I Want To Get Off."

But Connie didn't have time to stop and see more.

"I wish there were time to see more," she said, "but you understand I am a very busy girl."

Berlin is the next stepping-off place for Connie. She will be the only American to star on the Gala Radio and TV Simulcast presented by Radio Free Berlin on August 26.

While in Berlin she will record an album for Warner Brothers with Werner Muller and his Orchestra. Why has Connie chosen to record an album in Berlin?

"I like Muller," she said. "I also like to have a lot of men behind me. I mean, I like a full orchestra backing my numbers. More than ten men behind me and I'm a happy girl. It is very exciting to record with more than ten men."

She refused to reveal the title of the album but confided that it will be made up of film numbers she likes.

After Berlin I will go for a brief holiday to Scandinavia, France and Italy," she said. "It will only be a brief rest for I have to get back to the States to continue with the "Hawaiian Eye" series."

Then she makes another film for Warners.

"I am really a film girl," said the strawberry-blonde, who began her career in a bath-tub.

"Maverick." "I am just a learner in the recording industry."

Connie recently recorded a number, "This Is Mine" in German. She doesn't speak German but learned the lyrics for the number.

"It sounds like I am really saying something," she said. "I find it inspiring to sing in German. When I sang 'This Is Mine' in English I felt it lacked something. But in German it's a wow."

Will Connie ever find the time to pay Britain an extended visit?

"I'm trying to swing it," she told me. "I have been trying to plan a visit for some time. But they won't let me. I'd love to come here and I'll keep plugging away to come back."

Meanwhile we have to content ourselves with the recorded and filmed Connie Stevens.

She can be seen regularly on ABC TV's "Hawaiian Eye" detective series; her film, "Parrish," is now in general release; her new film, "Susan Slade," arrives here in a few months; her latest record, "The Greenwood Tree," a primitive, folksy ballad, released to-morrow (Friday).

