

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 184 Week ending September 30, 1961
Every Thursday, price 6d.

**OVER
60
REVIEWS**
of the latest
records

**DUANE EDDY
BOBBY DARIN
EVERLY BROS.
MATT MONRO
FLOYD CRAMER**

PLUS
Pin-up of
the month
**Cliff
Richard**

Billy Fury gets TV date with Presley

**CHOSEN AS BRITAIN'S
TOP ROCK STAR**

BILLY FURY, who is at present high in the British charts with his latest disc, "Jealousy," is to appear on a top American TV show—with **Elvis Presley**. The show is called "The Dave Brinkley Journal" and is presented by NBC TV.

The edition in which Billy will star will be in colour, and will reach the screens of an estimated 40,000,000 American viewers.

The theme of this particular show will be the world's four top rock singers. Dave Brinkley will introduce Elvis Presley, representing America, Billy representing Britain, Johnny Halliday representing France, and a Japanese rock artist as yet unnamed.

Billy Fury is at present holidaying on the Riviera with his manager, Larry Parnes. He is due to return on October 9.

His contribution to "The Dave Brinkley Journal" will be filmed in London, and discussions are in progress between NBC and the Parnes office with a view to shooting his spot on October 15.



NBC have picked **BILLY FURY** to represent Britain on U.S. TV. (DISC Pic)

'Fantastic' orders for Leyton's 'Wild Wind'

ADVANCE orders for John Leyton's latest disc, "Wild Wind," have been phenomenal, according to his record company, EMI. "They have been coming in in the volume usually reserved for the really established stars like Cliff Richard, Adam Faith and Presley," said a spokesman early this week.

"Wild Wind" is Leyton's follow-up to his smash hit success "Johnny Remember Me," which still holds the No. 1 spot in the DISC Top Twenty. It has occupied this position for seven successive weeks, warding off competition from such formidable artists as Elvis Presley, The Shadows, Shirley Bassey and Billy Fury.

Dick Tatham has interviewed this young star. You can read his revealing feature on page 7.



Everly Bros. tour is now 'next year'

THE on-off, on-off tour of Britain by The Everly Brothers has now been postponed until "some time next year," says Warner Bros. Records.

Reason given by Warner is the likely extension of the duo's current Pacific tour to include dates in Tokyo, Singapore and Honolulu.

The Everly Brothers, who have just finished their performances in the Philippines, are now due to fly to Australia and New Zealand to join Bobby Vee and Mark Wynter in a string of concerts.

Ron waxes for Fontana

ACTOR-COMEDIAN Ron Moody has been signed by Fontana, and on Monday and Tuesday of this week was recording titles for his first album with Johnny Gregory and his orchestra. The songs are mostly comic in character.

Ron Moody won a lot of attention with his portrayal of Fagin in Lionel Bart's show "Oliver!" and recently completed a series for BBC TV.

Dutch TV for Cleo Laine

CLEO LAINE has another TV date in Holland on October 27. Granada TV are believed to be planning a major project as a starring vehicle for her in the New Year, but at present no details were available for publication.

'CASH BOX' PICKS MATT

MATT MONRO's latest coupling for American Warwick has been tipped in the "Pick Of The Week" section of the American trade magazine, "Cash Box." The numbers are "Why Not Now?" and "Love Is The Same Anywhere."

Also tipped is Brenda Lee's "Love No. 1" and "Anybody But Me" via American Decca.

Nina, Frederik—top U.S. date

DENMARK'S aristocratic singing duo, Nina and Frederik, have gained one of the world's top cabaret bookings. They will open at the huge Waldorf-Astoria Hotel in New York on December 7, for two weeks.

Nina and Frederik are currently starring at the Savoy Hotel in London.

Britain's most exciting singer

JOHN LEYTON

Sings this year's most exciting song

WILD WIND

(TOP RANK JAR 585)

MERIDIAN MUSIC,
8, DENMARK ST., W.C.2.

AGENTS:
THE GRADE ORGANISATION.

PERSONAL MANAGERS:
ROBERT STIGWOOD ASSOCIATES.



POST

BAG

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

This month's bonus winner is William Bradley, 13 Seashill Road, Glenacraig, Co. Down, N. Ireland.

WRITE TO: POST BAG, DISC,

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

Titles can be very misleading



Lonnie Donegan . . . comedy proves he can do more than sing. See "And Lonnie" col. 5. (DISC Pic).

WE are not only having old songs revived in the world of pop music, but also old titles with completely new tunes and words. I am referring to Cliff Richard's record, "A Girl Like You." Mike Preston also had a record with this title. Another recording is by Slim Harpo of "Rainin' In My Heart." Fans of the late Buddy Holly will remember his record with this title.

It's about time songwriters put on their thinking caps, as the recurrence of these titles could be misleading to the record-buying public. —DORIS AITKEN, 109, Cartvale Road, Langside, Glasgow, S.2, Scotland.

PRIZE LETTER

greater market value in the States to see one of our best ballad singers trying for the American twenty on an American label. We have Lonnie there at present, but wouldn't it be great to see a couple of British artists in the U.S. hit parade at the same time? —L. C. PROUT, 181, St. Pancras Avenue, Manadon Vale, Plymouth.

wealth of third-rate singers, who, without an atom of talent, swamp the Matt Monros of the record world.

I suggest that record companies take more care in auditioning, and stop flooding the market with third-rate talent. —TREVOR FLETCHER, 56, Birmingham Street, Willenhall, Staffs.

ENOUGH?

I DON'T think enough praise is given to British female singers. As Pet Clark, Shirley Bassey and Helen Shapiro have scored six top tenners between them this year, they

have proved that the British girls can get high when they make a really interesting record. —T. CLIFF, 35, Ashbank, Dunstable, Beds.

TOO LONG

I HAVE long regretted that the record companies no longer manufacture 10-inch LPs, which are such a convenient "in-between" size. Sometimes a 12-inch LP featuring only one artist can be just a bit too long, whereas a 10-inch size can give a good showing of an artist's talent without becoming boring. —(Mrs.) I. A. PRYOR, 22, Gedney Road, Tottenham, N.17.

IT'S NICE

ISN'T it nice to see such a charming and talented performer as Jo Stafford on our TV screens this autumn and winter.

In her first show she sounded great. She is relaxed and calm and doesn't have to strain to reach her high and low notes, as do most of the girl singers on TV today. —G. NEWTON, Grafton Square, Clapham, London, S.W.4.

THEY KNOW

WHAT sells a record, the singer or the song? The record companies have their ideas if the label designs are anything to go by.

EMI must think the song because they put the title in the larger letters. The Decca and Philips labels prefer to put them both the same size, while Pye puts the title so small that it is hardly distinguishable from the songwriters. —PETER FRY, 1, Gower Terrace, Pencafawdd, Swansea, Glamorgan.

WITH IT

I COULDN'T agree more with Janet Neighbour's comments about Jack Good (DISC 16-9-61).

Jack is, I feel, one of us, and understands what a large section of the

Tribute is in bad taste

says Holly fan

SURELY admirers of the late Buddy Holly agree with me that "Tribute To Buddy Holly" by Mike Berry is in bad taste. It faces true Buddy Holly fans with an awkward dilemma—whether to buy the record as a sincere tribute or to condemn it as a cheap, distasteful stunt to sell records.

It is my opinion that the song would have more appeal to fans if it were sung by an established artist who could not be accused of using such irreverent means to obtain publicity and money. —R. WEEKS, 16, Alnutt Avenue, Womersley, Berks.

younger record buyers so far.

How about a record programme for him on Radio Luxembourg? —A. T. GRIFFITHS, 74, Greyshole Avenue, Austin Farm, Plymouth-Devon.

A NOTHING

AT present, Helen Shapiro is being proclaimed as the best girl singer ever to appear in the pop world. All of a sudden Brenda Lee is nothing, a nobody.

Maybe Helen Shapiro can sing ballads better than Brenda, but when it comes to rockin' that swingin' Jack affectionately known as Mike Dynamite is way out on her own. —TONY JACKSON, 31, Felton Avenue, South Shields.

AND LONNIE

ANN STEVENS (DISC 16-9-61) states that Anthony Newley is our only star who could be called an all round entertainer.

I consider Lonnie Donegan is another artist deserving of this title. He has proved that he can tackle not only skiffle, but also comedy numbers and standards. —DIANA REYNOLDS, Mead Farm, Chertsey Road, Shepperton, Middx.

TOO PRETTY

RECORD shops today seem more eager to look pretty than supply records. When I am choosing LPs or EPs, I like to see a fully-equipped selection—not just a couple of standard stereophonic records and a list of the top LPs.

Foreign record dealers show us very badly. Their chief concern is to provide really complete selections which they display, so you know just where to look and just what you're looking for. How about it, British dealers? —A. ELAND, 63, Buckingham Road, Shoreham-by-Sea, Sussex.

WRONG

EVERY time a popular artist makes a record based on a classical or traditional tune, then a great outburst of indignation is heard from certain quarters.

But the fact that a piece of music is a century or two old does not make it untouchable.

Every tune is written to be played in a certain style, but if the tune can be adapted to fit another idiom then nothing should be done to prevent it.

As soon as the barriers between the styles of music have been broken, we become more broadminded about music, then real progress will be made. —KENNETH WILKINS, 25, Lawrence Avenue, Bollover, Chesterfield, Derby.

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

Earl Guest has been 'having a go' at us

"If it weren't for you I'd probably be backing Cliff's records." The speaker was Earl Guest and he was "having a go" at us. The Shadows. I think he is right because Earl is the man whose stomping piano backs some of the biggest names in the record world.

He accompanies people like Adam Faith, Eden Kane, Craig Douglas and Billy Fury. He doesn't get a mention on the record labels, but there are many weeks when he can pick out up to half-a-dozen discs in the Top Ten on which he has worked.

But Earl's time has come. He has cut his first solo record. His background sound has come to the front in "Winkle Picker Stomp" (Columbia).

"I changed my name from Reg to Earl because Reg doesn't fit in with the kind of music I feel and play," he said. His association with beat music started on BBC TV's "Six Five Special"—he was booked as resident pianist for visiting artists. His first was Don Lang.

In demand

His sound fitted so well with the music "6.5" were putting over that he was in demand for recording sessions to back the day's top singers. He was booked into all the best shows and his piano was heard on "Wham," "Boy Meets Girls" and "Drumbeat." He became the Bert Weedon of the piano. A top class session man.

Perhaps his secret lies in his comment, "I think the British are inclined to be too polite with their

musical backings—the Americans are far more serious about 'rock'.

They really live it." He has a lot of faith in what the back-room boffins produce. "I am pleased with 'Winkle Picker Stomp,' at least, I am now I have heard the wonderful sound the studio boys have produced for me."



Earl has two big ambitions. One is to produce a record session. The other is to visit the home of r'n'r —Nashville, Tennessee.

UNTIL you get to know Tony Meehan he appears to be quiet, reserved and without much to say. But you discover as you get to know him better that he can converse knowledgeably on almost any subject. He is a student of the classics, an avid reader of Freud and Jung, and an enthusiastic art collector.

He spends many an hour immersed in the paintings in London's art galleries. In fact, he tells us that it is this pastime that he masses most while in Blackpool.

So what did he do? He travelled down to Gallery One in London's West End for a "browse." He ended up by adding another painting to his collection.

Tony bought a painting by Christoforou, the Greek impressionist painter, called "A Woman With Cards." He paid £200 for the privilege of having it over the mantelpiece at his Hampstead flat.

NEAL ARDEN the disc jockey is going out on a limb. The BBC have chosen him to run, what he calls, an "Anti-Beat Music Show." First in the series comes over on October 2.

We've got a suggestion for Neal . . . how about playing "Rocco's Theme" by Michael Angelo (Columbia)? Or the flipside "Spinneret."

The first side is from the great Italian film running in the West

JOHN BARRY . . . otherwise known as Michael Angelo. (DISC Pic)



THE BRUCE WELCH COLUMN

End. And the flip—a waltz original by Signor Angelo—gets its title inspiration from a very quaint little cafe in Cumberland called the Spinnery. It is Italianised because the Signor is the Roman pseudonym of our chum John Barry.

We found out John's secret at the Pop Prom in the Royal Albert Hall. Why this name? "Well," explained John, "there is a large market in Italy for records I've made with Adam and with the Seven, so it seemed a good idea to use an Italian name."

Recently, John was offered a quarter of a million pounds by an Italian businessman for all rights to his services for four years, he turned it down.

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 23).

Last This
Week Week

- | | | | |
|----|----|--|------------------|
| 2 | 1 | Take Good Care Of My Baby | Bobby Vee |
| 1 | 2 | Michael | The Highwaymen |
| 3 | 3 | My True Story | The Jive Five |
| 11 | 4 | His Latest Flame | Elvis Presley |
| 7 | 5 | Cryin' | Roy Orbison |
| 6 | 6 | Does Your Chewing Gum Lose Its Flavour | Lonnie Donegan |
| 14 | 7 | Without You | Johnny Tillotson |
| 6 | 8 | Wooden Heart | Joe Dowell |
| 9 | 9 | One Track Mind | Bobby Lewis |
| 13 | 10 | When We Get Married | Dream Lovers |
| 5 | 11 | You Don't Know What You've Got | Ral Donner |

Last This
Week Week

- | | | | |
|----|----|--------------------------|---------------------|
| 19 | 12 | A Little Bit Of Soap | Jarmels |
| 9 | 13 | Little Sister | Elvis Presley |
| — | 14 | It's Gonna Work Out Fine | Ike and Tina Turner |
| 12 | 15 | The Mountain's High | Dick and DeeDee |
| 15 | 16 | Tossin' And Turnin' | Bobby Lewis |
| 8 | 17 | Who Put The Bomp | Barry Mann |
| 4 | 18 | Hurt | Tammy Yuro |
| — | 19 | Big Pole Wind | Pat Boone |
| 20 | 20 | Frankie And Johnny | Brook Benton |

ONES TO WATCH

- | | | |
|--------------------|---|-------------|
| Mexico | — | Bob Moore |
| Hit The Road, Jack | — | Ray Charles |

A hit
on Juke Box Jury I

**BEN
E. KING**

AMOR

45-141K 9418



45 rpm record

**THE
EVERLY
BROTHERS**

MUSKRAT; DON'T BLAME ME

45-WB 50



45 rpm record

HIT! HIT! HIT!

**THE
ALLISONS**

new release

**WHAT
A MESS**

on **fontana** **H336**

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending September 23, 1961

*Highwaymen up.
Donegan down...
new Shapiro in*

Last This
Week Week

- | | Title | Artist | Label |
|----|--------------------------------|----------------|----------|
| 1 | 1 Johnny Remember Me | John Leyton | Top Rank |
| 2 | 2 Kon-Tiki | The Shadows | Columbia |
| 6 | 3 Michael | The Highwaymen | HMV |
| 4 | 4 You Don't Know | Helen Shapiro | Columbia |
| 8 | 5 Jealousy | Billy Fury | Decca |
| 3 | 6 Wild In The Country | Elvis Presley | RCA |
| 7 | 7 Get Lost | Eden Kane | Decca |
| 5 | 8 Reach For The Stars | Shirley Bassey | Columbia |
| 13 | 9 Hats Off To Larry | Del Shannon | London |
| 9 | 10 Michael Row The Boat | Lonnie Donegan | Pye |
| 11 | 11 Together | Connie Francis | MGM |
| 19 | 12 You'll Answer To Me | Cleo Laine | Fontana |
| 10 | 13 Cupid | Sam Cooke | RCA |
| — | 14 Walking Back To Happiness | Helen Shapiro | Columbia |
| 15 | 15 Ain't Gonna Wash For A Week | Brook Brothers | Pye |
| 14 | 16 That's My Home | Acker Bilk | Columbia |
| — | 17 Granada | Frank Sinatra | Reprise |
| 18 | 18 How Many Tears | Bobby Vee | London |
| — | 19 Sea Of Heartbreak | Don Gibson | RCA |
| — | 20 Sucu Sucu | Laurie Johnson | Pye |

ONES TO WATCH

- | | | |
|---------------------|---|------------------|
| Cryin' | — | Roy Orbison |
| Hard Hearted Hannah | — | Temperance Seven |

the first
ring-a-ding-ding
releases

FRANK SINATRA

GRANADA

R20010

FROM
reprise



TO PLAY AND PLAY AGAIN

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S ★ T ★ A ★ R ★ T ★ A ★ L ★ K

by
June
Harris

That name Presley wasn't good enough!

WHAT'S in a name! Elvis nearly had to change his when he did his first film test for Twentieth Century Fox producer Hal Wallis. When director Frank Tashlin told Wallis he had a great new singer for him, Wallis asked his name. "Elvis Presley," said Tashlin.

"Hope you're going to change that," said Wallis.

Mathis has won many awards—and deservedly so. One unusual one which came his way was the voting, by President Kennedy, of Johnny Mathis as one of the 10 best dressed men in America. Johnny has also been named as the number one singer and the Outstanding Citizen of the Year by his home town, where December 18 will be Johnny Mathis Day.

Cliff Richard, who receives 2,000

fan letters a week, was delivered a 2 lb. bundle of letters, filling seven complete writing pads.

Sent by a teenage fan living in the north, the letter took the girl six weeks to write! A really true fan!

We understand that Bobby Shore and his group, The Wallers, may be the first British group to sign with a small American label, Super-Fi, when it starts operating in this country.

Label chief John Martin was so impressed on recently visiting Britain and seeing Bobby work (Gene Vincent style), that he has promised to sign him up immediately he opens his label here.

Now only 18 and signed to Pye's Piccadilly label, Donna Douglas had already made four records for other labels. Donna, born in

Northern Ireland, has also appeared on the cream of TV shows including "Cool For Cats," the "Billy Cotton Band Show," and the Jack Jackson show. All this for a girl who had to miss school, and in doing so, landed her first professional job, at the Empire, Belfast, just because she won a talent contest.

Dorothy Squires is truly an international star. But very little is ever written about her activities as a composer. We learn that Dot is responsible for writing the theme song to "Tammy Tell Me True," the American movie starring Sandra Dee. There are already two or three recordings of it and the number is beginning to show up in the U.S. hit parade.

Did you know that The Jarmels, who have a recording over here with "A Little Bit Of Soap," currently in the U.S. top ten, took their name from a New York street?

As a driver myself, I hate other

people referring to us as "another woman driver." And I'm gratified to learn from the States that Brenda Lee has just passed her driving test with flying colours. Brenda was thrilled, but so nervous once she had passed, that she had to get a friend to drive her home in her new car.

Newest fan club to make an appearance in the British disc scene is the Temperance Seven Friends Society. The Temperance Seven, sticklers for protocol, explained that they are "friends" because they felt the word fan was derogatory to those enthusiasts who really appreciate their style. Furthermore, the Seven have always felt that their followers are friends rather than fans, anyway.

My thanks to Mr. Robinson of North Cheam who, in answer to my query last week, tells me that he believes that the most recorded piece of music in the history of discs is "Stardust," which has over 250 different recordings. One of the most famous recordings of this, was, of course, by Hoagy Carmichael, way back in the late 30s.

Johnny Burnette, top of the teen poll right now in the States, did a lot of things before finally

settling down to become a singer. He was an electrician, a boat deckhand, a cross country driver, a bobo and many other things before cutting his first record.

"But," says Johnny, "I am what I am." He figures on staying in the pop world, though.

American star Fabian must have had many pretty exciting events in his life, like his first film, and the house he has just bought which stands in three acres of ground.

"The biggest thrill I had recently," says Fabie, "was seeing Sir Laurence Olivier and Anthony Quinn in 'Becket' on Broadway. This is my idea of real acting, and in years to come I'd love to go on the stage and do straight drama too."

It takes a "wow" of a session for Nashville to talk about it—but talk about it they did, when the Everlys cut their latest disc, "Muskrat," backed with "Don't Blame Me."

No wonder! Phil and Don were backed by some of Nashville's top sidemen, including Chet Atkins, Hank Garland and Buddy Harmon, with Chet Atkins, R.C.A.'s brilliant A & R director.

Della Reese admits to being "quite an amateur chef," but is so busy nowadays with engagements, she hardly finds time to make herself even a cup of coffee.

Recently, however, after a sensational opening on the West Coast, Della threw an all night party, "just to relax her nerves." It was great. A dozen or so people turned up, and Della did all the cooking herself. And the guests were delighted.

How about this for the name of a recording company—Agoom Agoom Yes, it's true, and it's the new company formed by Pat Boone.

Pat already has one singer under contract, Australian Johnny Rebb.

THE EVERLY BROTHERS are backed by Nashville's top session men. (DISC Pics)



This is why that Nashville sound can't be beaten

C & W star JACK SCOTT talks
to John Burrowes in Melbourne

THE Nashville Sound. Everyone has heard of it, everyone knows that Presley and virtually every other top name in the U.S. pop world has recorded there and that they all rave about this Mecca of the American record scene. But what gives it its unique position? What makes the discs that come from the Nashville studios so commercial?

One of the many singers who has played the clubs and shows in that city and who has also recorded there several times is Canadian country and western star Jack Scott.

Jack has just completed a whirlwind tour of Australia, and while he was in Melbourne I talked to him about this fantastic place.

"Making a recording in Nashville is quite an experience," said Scott. "The studios aren't much different from those in New York or what we have in Canada. The really outstanding thing about the recording set-up is the sound engineers."

"They are quite fantastic and have built up a reputation which is unmatched in America. You think of them as part of your band rather than as sound engineers."

"Before you make your recording they study you and experiment with the sound until they come up with the sound that is really you. They're superb technicians and are un-

doubtedly the reason behind the excellent recordings that come from Nashville.

"I guess the atmosphere of the place is the first thing that strikes you. It just lives music, especially country and western. Of course, this is nothing new. It's been that way for years and although rock 'n' roll is big in that part of the States, country and western still tops it."

"The main inspiration for the music comes from the famous 'Grand Ole Opry.' It's a radio show—with a difference. 'Grand Ole Opry' is broadcast every Saturday night from the biggest radio auditorium I've ever seen in my life."

"And despite opposition from television, movies and other forms of night life, it continues to play to packed houses each week—and to top the ratings of the 42 radio stations which relay it across the country."

"Do you know there are folks who travel up to 500 miles every Saturday night just to be there?"

"My first visit to Nashville was quite an experience. There's no fear of anyone appearing on the show and feeling nervous about it. The atmosphere is too relaxed for that. For one thing, all the artists sit together on the stage while waiting their turn to perform."

"This certainly breaks down any pre-show nerves you might have. Then after the show, most of the artists go out to other shows which are held in various parts of Nashville. Some of them may go to the record shops owned by Hank Snow or Ernest Tubbs, two of the biggest country singers in the States. Most of the audience follow them and in the record shops they will put on other shows—which are also broadcast on radio."

"Believe me, if you're a country and

western performer or a fan, it's quite a fabulous experience going to this place Nashville."

"I have the widow of the late Hank Williams to thank for my first visit there. Hank was my idol and when my disc first became popular in the States his widow wrote to me and suggested I visit Nashville and come to see her. She said it would help me a lot in my career—and it did."

Scott thinks that country and western music is undergoing one of its revival cycles at the moment. "Throughout its history, which goes back quite a few years now, country music has had many revivals. At the moment it's having one of its big comebacks and I think this is highlighted by the way many of the top recording stars, including Connie Francis and Elvis Presley, are leaning towards it for their new numbers."

"Also many of the top instrumental groups are playing it more and more—and using drums, which is something new for country music. However, they play them softly... very softly."

THIS
WEEK'S

EMI

HITS

GARY (U.S.) BONDS

School is out

TOP RANK JAR581

JOHNNY KIDD

and the Pirates

Please don't bring
me down

H.M.V. 45-POP919

THE

KING BROTHERS

Sabre dance

PARLOPHONE 45-R4825

MATT MONRO

Gonna build a mountain

PARLOPHONE 45-R4819

THE MUDLARKS

The mountain's high

COLUMBIA 45-DB4708

LLOYD PRICE

Boo hoo

H.M.V. 45-POP926

TEDDY RANDAZZO

Let the sunshine in

H.M.V. 45-POP925

THE

TEMPERANCE SEVEN

Chili bom bom

(vocal refrain by Mr. Paul Macdonnell)

PARLOPHONE 45-R4823

*

THIS
WEEK'S
STAR
SINGLE

HELEN SHAPIRO

Walkin' back to happiness

COLUMBIA 45-DB4715

JACK GOOD

says

'Tough, growling, swashbuckling,
caveman idiom — a la Kane'Perfect, just
perfect — but NOT
for The Kestrels

THE KESTRELS are one of the most hardworking and professional vocal groups in the country. They also happen to be the group with the most commercial sound. They are managed and recorded by Audio Enterprises Ltd., under the direction of Michael Barclay and Philip Waddilove.

Audio Enterprises are one of the most progressive managements... look what they have done for Eden Kane.

The appearance of a new record by The Kestrels is, therefore, quite an interesting event. Their last effort, a number they wrote themselves, "Can't Say That I Do," could well have been a hit... if it had been the A side. So I received the new one "All These Things," with eager anticipation.

But I was disappointed. It is a very professional job, gleaming like a fresh coat of glossy paint. The song has been specially written for the group by Johnny Worth just as the Eden Kane songs are. The rhythm is Hully Gully, just as the Kane rhythms are. The arrangements are by Johnny Keating, who does the Kane arrangements. The songs are performed in a tough, growling, swashbuckling, caveman idiom—a la Kane.

Audio Enterprises having put Eden Kane to the top, have surprisingly made the mistake of thinking that there is an infallible formula for success—give every disc the mark of Kane.

"All These Things" would have suited the Savile Row-dressed Eden perfectly. But for The Kestrels it is like one of those Savile Row rejects sold in Charing Cross Road—elegant, immaculately tailored—but it just doesn't fit. Now this is bad for both The Kestrels and for Eden. The Kestrels don't sound like themselves. The song is a soloist's song and we hear precious little of the full group. From Eden's angle the record is even sadder. His trade mark has been pinched. It is as if after "Poor Me" the Adam Faith formula had been used by Johnny Worth and John Barry for another artist.

Of course, the successful recording artist must expect to be copied. But so soon? And by the very same team who made the original?

NO GUARANTEE

WE read that Helen Shapiro, following her phenomenal disc success, will definitely be starring in a major picture in 1962. I'm very happy for her but a little bit baffled.

Is success in one field of entertainment such an automatic guarantee of success in quite a different field?

Do we read in the papers that Colin Cowdrey, having scored a century in his last Test, will definitely be playing centre-forward for England in next year's football season?

Of course, that would be ridiculous. It would certainly draw the crowds in—but might not the result be a fiasco?

PATHETIC?

"IN Time," the new Steve Lawrence record, slaughters me. The tune is a note-for-note adaptation of a theme from Tchaikowsky's 6th Symphony. The business of re-organising the melody can't have taken one man longer than five minutes. Yet the composer's credits on the label mention T. Randazzo, N. Becker, B. Barberis, B. Weinstein! Of the name Tchaikowsky there is not a sign. The 6th Symphony, by the way, is known as the "Pathétique." "In Time" might just as well borrow that name as well.

One of the "composers," T. Randazzo, has just had a disc of his own released. It doesn't sound a bit like Tchaikowsky—but it does sound exactly like every Ray Charles record

you have ever heard. Minus the magic.

I'd love to know what Ray Charles thinks about it. Come to that, it would be even more amusing to know how Ray would respond to hearing Mr. Paul Macdonnell's vocal rendering of "Hard Hearted Hannah"—which Ray sang on a single released only a few months ago by EMI.

How about an EP of "Ray Charles Sings And The Temperance Seven Sings" ("Ever So Gently")? Any More ideas for band-vocalist exchanges?

'HYMN' HIT

WHEN you see the Boat Race one of the curious things you notice is that it is quite often the boat with the slower rate of stroke that wins. And this is currently being demonstrated in the charts where the slower "Michael" has rowed the boat ashore first.

Lonnie Donegan has criticised the Highwaymen's version of "Michael" as being like an English hymn.

Looks as though people like English hymns.

Who knows—this may be the new trend DISC is looking for. Big chart revivals from "Ancient And Modern."

No. 1: "All Things Bright and Beautiful" (The Verger).

No. 2: "For Those In Peril On The Sea" (U.S. Polaris).

THE KESTRELS... they don't sound like themselves.



EMI Records Ltd. EMI House
20 Manchester Square London W1

'Trad Tavern' gets off to a flying start

"TRAD Tavern" wasn't trad and the studio in no way resembled a tavern. That aside, I've no complaints about the BBC's latest Saturday night offering for jazz and pop fans, writes Owen Bryce. One wonders why they chose the word trad. Chris Barber, resident for the series, doesn't even like the word and I wouldn't consider that he plays it.

The Alex Welsh Band, possibly the least trad of British Traditional Bands, and the guests for the evening, gave an excellent performance, but though I consider them the most exciting of club bands, I felt that Chris overshadowed them.

Other non-Trad items included "Pick Of The Pops," whose listening figures are too good for the BBC to give up, even if it was "Trad Tavern."

Thanks to the miracle of the tape recorder I was able to have a hall in the studio, to see and hear the bands live, to "get with it" as compere Diz Disley put it, and to sit at home Sunday evening and hear the whole production from a listener's angle.

The atmosphere came over well, but I noticed that one or two knobs had been adjusted for home consumption.

The BBC are making a big thing of "Trad Tavern." From a jazz viewpoint, its first airing was first-class.



Break during rehearsals finds Chris Barber, Joe Harriott, Alan Freeman, Diz Disley and Long John Baldry discussed last minute arrangements. (DISC Pic).



Judging by his expression Barber's note is raspberry flavoured. (DISC Pic).



Blues from Long John Baldry. (DISC Pic).

1927 test piece could be a hit in 1961

"THE music goes round and round," said an old song, and the truth of the phrase is being proved all the time in pop music. Ted Heath can confirm that events seem to travel in circles.

Way back in 1927 he was a young trombonist in search of a job. Things hadn't been too good up until then, and at one time he was busking to theatre queues in the West End to keep the wolf from the door.

Then came a chance with the famous Bert Ambrose and his orchestra at the May Fair Hotel. Bert handed a copy of a newly-published song called "Charmaine" to the young hopeful with a trombone, and asked him to play it as a solo. Ted did, and won a regular place in the Ambrose orchestra on the strength of his performance.

Now, in 1961, he's been playing "Charmaine" again—on a tuba with his own orchestra in ABC TV's "Thank Your Lucky Stars" last Saturday! This latter-day version is known as "Charmaine Cha Cha," and Ted and his group have recorded it as a single for Decca, with the brass section doing what Mantovani's strings did way back in 1951.

"The chiming brass effect is something the boys have been using on dates for some time," said Ted on Monday. "They usually play it after one of Johnny Hawkesworth's bass solos. Incidentally, I didn't play tuba on the record."

"Charmaine Cha Cha" has become



Ted Heath

a favourite already with teenagers dancing to the Heath band on its dates round the country, because they can jive or cha cha to it as the music takes them.

But Ted's old test piece isn't the only item recorded by his orchestra which is attracting widespread attention just lately. His album "Big Band Percussion," recently released in the States, shot into the LP best sellers within three weeks of its issue, making it the first Heath album to win an American chart rating.

"I've heard that it's sold more in those three weeks than each of my other albums sold in a year," grins Ted. "I'm very happy about it and a little surprised. We'd been listening to many of the American percussion albums, and decided we could do better if we tried. I never expected so much success so quickly though."

Twelve sessions

Recording the album was a formidable task for Ted and the band. Each section recorded separately. For instance, the saxes cut their contributions while the brass and rhythm were out having a cup of tea.

"We've got complete separation as a result of this four-track recording," said Ted. "It took a good 12 sessions to achieve it, and if I had an awkward difficult band, the LP would never have been done at all."

"Each section had to record wearing ear-phones so they could hear what had been recorded already by the others. This meant they couldn't hear what they themselves were playing, and also made phrasing intonation particularly difficult."

"But we finished it despite the unusual circumstances, and the results are making all the trouble worth while."

JOHN SUMMERS



"We shall really have to complain about that fellow's confounded double-bass!"

WHY JOHN BARRY GAVE UP THE SEVEN

HARD on the heels of the news of his trip to the States, reported in last week's DISC, came the announcement that John Barry was to relinquish active leadership of the John Barry Seven.

This development surprised quite a few people in pop music circles. The

Seven is perhaps the most successful link in the John Barry chain of success so far. So what are the reasons behind the decision to stop playing with the Seven?

"During this past year my recording commitments with EMI, my writing projects and my agency work have

obliged me to stay in London all the time practically. As a result we've had to turn down quite a few dates for the Seven out of town, and this isn't fair to the rest of the boys. After all, they're touring musicians and it wasn't right that they should lose work because of my other commitments."

John will become instead the group's manager. He will continue to write and arrange for the Seven, and will travel with them to dates whenever his own activities permit. But he won't be playing on these occasions.

"Once you make your mind up, you either do a thing or you don't do it. Besides, it wouldn't be fair to Bobby Carr if I took his place occasionally. If some radio or TV work comes along, maybe I'll play with the Seven again then, but otherwise no."

In touch

He is determined to travel with the Seven in a non-playing capacity as much as possible in the future, though.

"You must keep in touch with the general public and find out what they want to hear if you're going to stay in business."

One possible project for the future after John's return from the States is a big band tour.

"It's something I would like to try, but of course it's a question of economics and I s.d. where a big group is concerned. Yes, I think I would include strings in it if it was possible. Anyway, that's something very much for the future." N.H.

A New Recording of an Old Hit!

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JOHN LEYTON as he appeared on last Saturday's "Thank Your Lucky Stars" TV show singing "Wild Wind."

It's great whenever the fans start to scream

JOHN LEYTON? He is 23; medium build; long, fair hair; a face that could belong to a poet. He dresses neatly and soberly. He talks quietly and intelligently. When I met him recently he still seemed in a slight state of shock over his burst to disc fame—almost as Sir Laurence Olivier might feel if he suddenly found himself playing washboard in a skiffle group.

Much has been made of John's sidetrack from acting to singing. What I wanted to know was: is he acting while he is singing?

I said: "I saw you on TV soon after your disc had started to climb. Your performance was so exactly the kind a teen idol is supposed to give, I thought maybe you were putting on an act. Tell me truly: are you really a beat singer at heart?"

He looked me in the eye. He

became a must with me. So I started making discs."

"Just like that?" I said.

"Not quite. Had to pass a test. On my side was the TV exposure I was getting in 'Biggles.' One reason I needed a hit disc was I didn't want to stay in 'Biggles' so long that I got typed."

"So I made 'Tell Laura'—but got elbowed out by the Valance version. Then 'The Girl On The Floor Above'

"Horse racing—that's for me. All I have on a race is about ten bob, but it's the atmosphere that really gets me. In fact, I never get away from the course. Adam Faith? Yes, I often see him at meetings."

"Do you read much?"

"Used to. Everything from Shakespeare and Shaw to James Bond. But not now. I see so many scripts that, in my spare time, I just have to get away from the sight of words."

"Are you a thinker rather than an athlete?"

"Hard to say. At Highgate School I studied drama, history and English literature with reasonable results. But I was probably better at sport. Inside-right at football, first wicket down at cricket, free style swimming."

"These days all I have time for is squash: half-an-hour of that nearly kills you."

I said: "According to your publicity, your parents were against you going into show business. Forgive me, but this seems so corny and old-fashioned. It also seems strange, since apparently they were both connected with the business."

Security

"I assure you this is not just a publicity story," said John. "The family had a job all lined up in a string and twine firm owned by my uncle. It promised security and scope. They said I was an idiot to opt for acting instead. I really did make my own way on six quid a week in rep. Have I made it up with my parents? Yes, some time ago."

"What do you want from the future?"

"A lasting career, naturally. There I'm happy to be advised by my manager, Bob Stigwood."

"I want to get married and have a family. I want to travel—particularly to the Far East. I'd like to take up horse riding. These are the things I think would give me satisfaction."

"Yet, when I was broke, I used to stop outside swank West End restaurants and tell myself how great it would be if I could ever afford to eat in them. Now I can afford it, do you know where I have most of my meals? In working men's canteens."

NEXT WEEK

The Temperance Seven



"So you're first in the Hit Parade again, eh, Johnson?"

Let's Dig A Little Deeper

JOHN LEYTON

with Dick Tatham

answered: "If you'd asked me that 18 months ago, I'd have said no. All I'd seen of beat music then had been on TV. Didn't seem anything to it. Used to say to myself, 'Bet I could do that if I tried.'"

"Then, last year, I went to a couple of stage shows just out of curiosity. Saw the Jess Conrad—Ricky Valance package in London and Emile Ford in Manchester. That was when the tremendous excitement of the beat world first hit me—through being in a live audience."

"Now I'd always wanted to be a singer but up to then all I'd done was a couple of weeks in West End cabaret. Put over a few ballads—plus impressions of Billy Daniels, Johnnie Ray and Frankie Laine."

"I realised teen beat singing had

—which meant practically nothing then 'Johnny Remember Me'."

"Now, of course," I said, "you are performing before teen audiences, instead of just sitting in them."

"Right! And I tingle in every ounce of my flesh! When the fans scream, that's just wonderful. It shows they are enjoying themselves—and I get great personal satisfaction out of knowing I'm the cause. I hope that answers your first question."

I said it certainly did.

Then I asked: "What kind of a person are you—leaving aside your career?"

"For a start, I'm definitely a gambling man. I love poker. Don't play for crazy stakes. At my worst session I lost a fiver; at my best I won £7. That's not going mad, is it?"

Cable from AMERICA

Revival craze makes stars wary

SUCH a large number of artists are being asked to re-record their hit songs within a year or so that many of them are having clauses added to their contracts stating that they are free to re-record any of their titles at any time, should they ever leave the label.

Normally a contract says that an artist may not re-record any title for at least 10 years, if they change labels. With the increasing amount of revivals these days more and more artists are watching this point.

Two major recording companies are trying to buy the master of "Ain't Gonna Wash For A Week" by your Brook Brothers. Everybody here who has heard the disc thinks this could be a smash hit. Although this is an American title it didn't mean much here. It was made the flipside of the Eddie Hodges hit "I'm Gonna Knock On Your Door."

For the past ten years the name Mathis has hardly ever been missing from the hit parade, either in the hit singles or the top selling LPs.

This is sure to continue for a



JOHNNY MATHIS—On top for 10 years, now his brother may follow him.

long time judging by the fantastic business Johnny is doing. And even if he retires in four years as he recently stated, his younger brother, Mike, is soon to make his debut and by all accounts will keep the name going.

At 29 Tab Hunter has already started thinking of his old age. Last year he started a boutique shop in Hollywood which has become so popular he is opening

two more, one in New York and another in San Francisco.

Recently he formed his own TV production company, the first project being the very popular series "Bachelor At Large," which, of course, stars Tab himself.

Roulette recording artist, Enzo Stuarti, who has the looks and voice that made Mario Lanza a world wide star, is being tested for two movies that were written for the late Lanza.

Julie London, a bowling fan, opened her own 100 lane bowling alley in her home town of San Bernardino, California. Some lucky customers even get Julie to give them a little coaching.

Since working with Tuesday Weld in his last picture Elvis is now, like Tuesday, a convert to barefoot dancing—ballroom, that is. But only at private parties.

★ ★ ★

Margaret Whiting has been getting plenty of stage experience touring the large towns with a stage version of "One Touch Of Venus." She loves this work and is hoping to appear this autumn in a new Broadway musical based on the life of her famous songwriter father, Richard Whiting.

MGM are considering re-making "Meet Me In St. Louis," one of Judy Garland's biggest film successes, with Connie Francis. If so, apart from the already wonderful score, at least two new numbers will be added to suit Connie's talents.

★ ★ ★

Young songwriters Peter Udell and Gary Geld, wrote a song with Brenda Lee in mind called "Let Me Belong To You." They got their friend Brian Hyland to make a demonstration record for them. However, Brenda was already committed for her next titles, so Brian, who was very happy with his demo disc, decided to record it himself and was pleased he did. It is already in the top 20 and looks destined for No. 1.

Almost unknown this time last year, young Bobby Vee is now one of the biggest draws in the States today. He does a stage act and I hear he is all set to make a big impact in his first film.

Sam Cooke still refuses to sing rock 'n' roll although his recording company has submitted several songs that have become No. 1. Sam figures he will remain on top longer singing the blues type pops that have made him famous.

Sam has kept an impressive score of never having made a disc that didn't make the top 40 or sell less than a quarter of a million.

Maurice Clark

Wynter flies out to Aussie tour

DECCA star Mark Wynter left Britain on Monday to fly to Australia, where he will join a package tour also featuring American top-liners Bobby Vee and The Everly Brothers.

It will be the first occasion a British artist has shared billing on an Australian tour with leading American pop stars. The show will visit Brisbane, Adelaide, Melbourne and Sydney.

On his way back to England Mark will stop in Hollywood for a film test, and then go on to New York for an appearance in the Dick Clark NBC TV show on November 17. The following day he will guest in a Philadelphia TV show called "Saturday Prom."

Decca are releasing his "Warm and Willing" single on their London label in the States to coincide with his American appearances.

Package LPs on Columbia

AMERICAN Columbia (Philips/Fountana here) have 30 LPs scheduled for October release. They include two albums featuring many of the label's biggest stars.

One is "An All Star Christmas" with Frankie Laine, Doris Day, Les Paul and Mary Ford and Johnny Cash among others; the second is "A Golden Treasury Of The Greatest Hits," a two-disc album featuring Johnnie Ray, Tony Bennett, Johnny Horton, Johnny Mathis, Frankie Laine and Doris Day.

The remainder of the releases comprise pop, jazz, classical and Latin American albums.

Lanza honoured in U.S.

THE mayor of Philadelphia, birthplace of the late Mario Lanza, is to proclaim October 7 as "Mario Lanza Memorial Day." Local radio stations and newspapers will feature Lanza records and articles to mark the event, and there will be a screening of one of his films, "The Great Caruso."

Songwriter-humorist Paddy Roberts guests in the Light Programme's "London Lights" on October 29.

New pattern for BBC's 'Playtime'

"PLAYTIME," the Monday-to-Friday record programme in the Light Programme, is to have a new pattern from Monday, October 2.

BBC staff announcers are to compare the first part of the programme from 4.34-5 p.m. with records mainly aimed at younger listeners. Then from 5-5.30 p.m., well-known DJs will take over with records for teenagers.

The DJs are Jimmy Young (Mondays), Keith Fordyce (Tuesdays), David Gell (Wednesdays), Don Moss (Thursdays) and Paul Hollingdale (Fridays).

On Tuesday, October 3, Pete Murray returns in a new series of "Pete's Party" on the Light. This will be a 60-minute show with much the same content as the previous series.

Greco on TV

FRENCH singer and film star Juliette Greco makes her first appearance on BBC TV this Sunday, October 1, in "The Magic Of Chanteuse Juliette Greco."

Greco recently appeared at the Edinburgh Festival and was given rave notices by the critics for her "stories about life set to music."

For the BBC programme the setting is Paris—Juliette Greco attained fame originally by singing in Parisian Left Bank Existentialist night haunts.

Stompers tour Germany

THE London City Stompers, a trad band who turn professional this week, are to tour Germany for a month from October 1.

The line-up consists of John Hepworth (b), Colin Cooper (b), Johnny Tate (ds), Johnny Jones (tp), Pancho Hayes (tb) and Chris Walker (cl). Vocals are handled by Patsy Rogers.

Faith, Richard, St for 'Stars'

EMI CHIEF OFF FOR U.S. TRIP

MR. L. G. WOOD, Managing Director of EMI Records, left last week for a business trip to America. Soon after he arrived, he addressed the initial meeting of the International Record Men's Club in New York.

He talked about the European record scene and referred, among other points, to marketing problems and the differences in recording techniques and public tastes between America and Britain.

Mr. Wood is due back in two weeks' time.



ADAM FAITH, Matt Monro, Billy Fury, Cliff Richard, The Shadows and Helen Shapiro head the strong array of talent lined up by ABC TV for forthcoming editions of their widely networked "Thank Your Lucky Stars" show.

Faith, Monro and Fury star this Saturday, with guest disc jockey Sam Costa. Adam will introduce Tony Osborne in connection with Tony's latest HMV instrumental single "Mexico." Matt Monro will introduce Carol Deane, and Billy Fury will tip Jackie Atom, alias Trevor Peacock, for future stardom.

The October 7 edition will feature Cliff Richard, The Shadows, Helen Shapiro, The Mudlarks, The Karl Denver Trio and guest disc jockey Ray Orchard. There will be a special birthday surprise for Cliff during the course of the programme—his 21st birthday falls on October 14.

On that date "Thank Your Lucky Stars" cast will consist of The Allisons, The Vernons Girls, Jess Conrad, Oliver Reed, Dennis Lotis, Bert Weedon and American pianist-composer Ivory Joe Hunter.

So far three names are set for October 28—Craig Douglas, Kenny Ball and guest disc jockey Peter West.

Crickets' disc

THE group who found fame with the late Buddy Holly, The Crickets, have met the demand for a new single with "A Sweet Love," an extract from their recent best-selling album, "In Style With The Crickets."

Composer was Sonny Curtis who wrote "Walk Right Back" and "More Than I Can Say."

'Dancing Club' returns

ONE of the longest running television programmes in the world returns to the BBC on Monday, October 2. It is "Television Dancing Club" headed by Victor Silvester and this will be its fifteenth year.

Clansmen play Glasgow

TRAD jazzmen Forrie Cairns and The Clansmen, who invade England on January 2, open a residency at the Grand Hotel luxury club at Charing Cross, Glasgow, on October 1.

Their ten-week tour of England is fully booked with the exception of 12 days only.

Sandra Gale joins Ellington

SANDRA GALE has joined Ray Ellington and his Quartet as vocalist. Sandra has previously sung with Malcolm Mitchell and the Ted Taylor Four at the Jack of Clubs, Soho.

She and the Ellington quartet are shortly recording an album of Richard Rodgers standstills.

Anne Shelton, ill, keeps Africa date

ANNE SHELTON left Britain for a tour of South Africa early last Sunday morning despite a throat ailment which had kept her in bed from Wednesday up until the time of her departure.

She is due to open at the plush Colony Club, Johannesburg, on Saturday (September 30) for two weeks, and she will also play a concert at the large Johannesburg Odeon.

She will star at the Pinewood Theatre, Cape Town, for two weeks commencing November 6, and then returns to Johannesburg for two more concerts before a week's appearance in Durban.

There is a possibility that Anne will also travel north to Southern Rhodesia and Kenya for more dates before returning home by Christmas.

Mills ends Jersey stint

GARRY MILLS, latest release "Bless You," returns from Jersey tomorrow (Friday), where he has been appearing in cabaret. He will immediately appear in Scottish Television's "Tonight" programme.

On Saturday, he begins a series of one-night stands with his own show at the St. Andrew's Hall, Penrith. Supporting him will be his new group, the Decadets, and Bob Wayne and Terry King.

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'Jazzland' discs out next week

INTERDISC release the first three albums on the American "Jazzland" label next week. They are:

"The Soulful Piano Of Junior Mance"—the long-awaited appearance of America's leading "Soul-Stream" pianist, who has been featured with the groups of Johnny Griffin, Lockjaw Davis, Cannonball Adderley and Dizzy Gillespie;

"Woody Herman—The Fourth Herd"—featuring soloists Zoot Sims, Nat Adderley and Eddie Costa. The release of this record will coincide with Zoot's appearance at Ronnie Scott's London club.

And "Roarin' Don Rendell and the New Jazz Quintet"—this is the first American recording of a British jazz-group distributed by Interdisc.

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lapiro show

ADAM WITH
COTTON

ADAM FAITH is a guest star in the first of the new series of "Wakey Wakey Tavern" starring Billy Cotton and his Band on BBC TV this Saturday.

It will be Adam's first BBC TV appearance since his highly successful interview with John Freeman in the "Face To Face" series last December.

Singing Years 5

A FIFTH programme has been added to "The Singing Years" series on BBC TV, and will be screened on October 8. Entitled "The Vintage Years," it will feature songs from the twenties which are still popular and which have been requested by viewers.

Liberty sign Heywood

EDDIE HEYWOOD, pianist composer of the hit "Canadian Sunset," has signed a Liberty recording contract. The label plans a full album and single recording schedule for Heywood, who has previously recorded for Mercury and RCA Victor.

Sharon pens Fleetwoods' disc

THE FLEETWOODS' latest offering, "The Great Imposter" (no connection with the theme from the recent film of the same title) was penned by Sharon Sheeley, fiancée of the late Eddie Cochran.

miss your chance

HERE'S your chance to do more than just dream of being a top recording star. In conjunction with The Centre of Sound in London, DISC is holding another competition to find the stars of tomorrow.

Auditions will be held every Saturday at the Centre of Sound. To enter for this great and valuable contest it is necessary to complete an Entry Form—available from Centre of Sound, Archer Street, London, W.1.

The contest is open to male and female vocalists, vocal groups, instrumental groups and jazz groups. Entrants who reach the required standard after auditions will be invited to appear in a series of heats, culminating in a grand final in the New Year.

The winner will receive a 105 guinea VERITONE tape recorder, a recording test with a major company and a paid engagement for a week at the Centre of Sound. Runner-up will receive a STUZZI tape recorder. Third prize is a collection of LPs of the winner's choice worth £10.

First and second prize in the contest are two tape recorders—the 105 guinea Veritone (left) and the Stuzzi.



CONNIE FRANCIS and MATT MONRO chat over a cup of tea backstage at the London Palladium after Connie had topped the bill there last Sunday. (DISC Pic.)

Connie Stevens in big German spec?

CONNIE STEVENS, now back in Hollywood working on the "Hawaiian Eye" TV series after her recent visit to Britain, is considering an offer to star in a forthcoming 90-minute TV Spectacular to be telecast from Hamburg, Germany.

Connie, whose new disc "The Greenwood Tree" was recently released over here, would be the only girl in the show. The spectacular is called "The Werner Muller Hit Parade."

It was with Werner Muller's orchestra that Connie cut an LP during her recent stay in Berlin. The album is likely to be released here next spring.

Drifters' 'Sweets' up

ROCKING its way up the American charts is The Drifters' rock-a-chacha specialty "Sweets For My Sweet, Sugar For My Honey." Featuring a C and W piano by Floyd Cramer, this was penned by hit songwriters Doc Pomus and Mort Shuman.

The Latin American group Los Paragayos star in their own half-hour programme on the Home Service at 7.30 on October 9.

MJQ PULL IN THE CROWDS

THE Modern Jazz Quartet returned to Britain last Saturday and opened their tour with two packed-to-capacity concerts at the Royal Festival Hall.

This tour is notable for the many new "pieces" in their library. Most of these are by pianist John Lewis himself.

They include a tango-tinged "Trieste," "Reveille" (sub-titled "Cock a Doodle Doo"), "Piazza Navarona" and some excerpts from a ballet, "Original Sin," including a very pretty piece called "If I Were Eve."

Two other new MJQ items were controversial saxophonist Ornette Coleman's provocative composition "Lonely Woman" and "Why Are You Blue?" by one Garry McPharland.

Lewis, Milt Jackson (vibraphone), Percy Heath (bass) and Connie Kay (drums) also featured such standard MJQ successes as "The Golden Striker," "Django," "How High The Moon" and "Ralph's New Blues."

TONY HALL

'Easy Beat' and 'Club' sign more pop talent

THE Light Programme is organising bills studded with pop talent for future editions of its popular "Easy Beat" and "Saturday Club" shows.

"Easy Beat," on October 8, will feature Colin Day, Valerie Masters, The Four Kestrels on the guest list in addition to regulars Bert Weedon and The Easy Beats and Kenny Hall's Jazzmen with Clinton Ford.

On October 15 the show will present Barbara Kay, Russ Sainty and The Brook Brothers, and on October 22, Maureen Evans, David Macbeth and The Mudlarks will star.

"Saturday Club," on October 7, presents The Brook Brothers, Frank Ifield, Barbara Kay and Shane Lennon, with Acker Bilk's Paramount Jazz Band occupying the "Jazz Cellar."

On October 14, Cliff Richard, The Shadows, Colin Day, Rose Brennan, and The Galliards will be featured, and the jazz attraction will be The Merseysippi Jazz Men.

Irish girl makes a hit on 'Parade'

AFTER her surprise appearance on "Parade Of The Pops," a few weeks ago, young Irish singer Clodagh Rodgers returns to the show on October 14.

Clodagh dropped into the BBC studio while holidaying in London a few weeks ago to say hello to Bob Miller, whom she met on his Irish tour.

She sang "You Don't Know" with the band for producer Johnny Kingdom and as a result took part in the programme which went out live two hours later.

Now it is planned that she will have her first television show on BBC early next month. There is also the possibility of a recording contract.

Henderson series starts

THE popular ABC TV series "Sing Along With Joe," starring pianist Joe Henderson, starts another run this coming Sunday at 4.30, although it will not be networked in London and the south.

Appearing with Joe will be Jim Dale, Kathy Kirby, Mark Wynter and The Kentones.

NEXT WEEK

The questions that must be answered

Tony Newley

Is being different just a gimmick?

Shirley Bassey

IS SHE LOST TO AMERICA?

Russ Conway

What happened to that vocal disc?

U.S. Bonds

A mystery singer?

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NEW TO YOU

Back to front success for Saturday Club's Shane

SHANE FENTON

'I'm A Moody Guy'

FOR most singers, radio bookings, stage and TV appearances FOLLOW in the wake of disc success—but not in the case of Parlophone's newest Shane Fenton.

With his group, The Fentones, Shane has already appeared several times on "Saturday Club," "Easy Beat," and "Music With A Beat." Now comes his first disc, a Jerry Lordan number "I'm A Moody Guy." Their first "Saturday Club" broadcast came at the end of February. Producer Jimmy Grant, so taken with it, has re-booked them four



SHANE FENTON gets a Jerry Lordan number for his debut disc.

times. And it was on Grant's advice that they moved to London, where Tommy Sanderson heard them and offered to manage them. Sanderson arranged for Shane Fenton and the Fentones to audition for Parlophone, and that's when Jerry Lordan came on the scene. Having heard one of their demonstration discs, Jerry immediately wrote "I'm A Moody Guy." He also plays an amplified electric for them on this disc. Shane, born in Muswell Hill, London, in 1942, was evacuated to Mansfield during the war, where he sang in the school choir. Shortly after leaving school he formed his own group, The Fentones, and began working the dance halls in the Midlands.

Determined

They soon turned professional, "but for the first three months we didn't make much progress," recalls Shane. "In fact, after paying out for equipment and other expenses we were only left with about £2 a week to spend." "Still, it was what we wanted to do, so we were determined not to give up. We rehearsed solidly every day and made tapes of everything we did, so that any mistakes could be corrected. In order not to be labelled as just another rock group we started playing country and western, folk songs and beat versions of pop numbers."

At the beginning of this year, Shane's keenness paid off, and work increased.

"Within a few months," says Shane, "we were able to pay ourselves £15 a week each. Any money left over went into a kitty to pay off for new outfits and everything else that was required. Now our equipment and clothing are worth about £1,500 and everything has been paid for in cash."

OLIVER REED

'Lonely For A Girl'

OLIVER REED, a 22-year-old actor who has his first disc release this week—"Lonely For A Girl" on Decca—is a nephew of the famous film producer Sir Carol Reed, who made "The Third Man." Oliver himself has appeared in two recent films, "The Angry Silence" and "The Curse Of The Werewolf," and he has two more coming up—"The Damned," in which he co-stars with Shirley Ann Field, and "The Pirates Of Blood River," which he has just completed.

Oliver was born in Wimbledon in February, 1939. He is a keen athlete and a member of the Belgrave Harriers. During his national service he represented the army in boxing, and won every one of his 15 bouts.

Reed got his recording break when he was given a lift by artists manager Stuart Reid. During the journey, Oliver started to sing, and Reid, impressed with what he heard, determined to give the boy a chance.

He persuaded Decca A & R man Ray Horricks to audition Oliver, whose repertoire at that time consisted of one song, "Chantilly Lace." However, this was sufficient and Oliver Reed was signed to a recording contract.

JOHNNY FRAY

'What A Sky'

"WHAT A SKY" on Durium. Introduces young Italian singer Johnny Fray, formerly known as Kiko Dallas and later as Ricky Dallas, is 20 years old and was born in Rome.

He studied for some time at Rome University, and on graduating from there took up acting at the Actors' Studio in Rome. At the same time he began studying the piano. Soon, Johnny discovered that he was a better singer than actor. Then he started writing songs, and before long he was recording for Durium in Italy.

"What A Sky" is from the Italian film, "I Hefel," and is already a hit in Italy. He has followed this with another film theme, "La Pupa D'Ozzie Di," from the original sound-track of "Elegie Romane 1961." Durium have not yet decided whether to issue it here.

June Harris



Tipped for the charts:

EVERLY BROS

IVORY JOE HUNTER

TED HEATH

Everlys can make the ten with either track

EVERLY BROTHERS
Muskra!; Don't Blame Me
(Warner Bros. WB 50)

D N T EITHER side up, another winner for the consistent brothers, "Muskra!" is a race-along rhythmic entry with some good drumming by Buddy Harman in the polished backing. The boys chant easily for this half which will get you shaking a limb in no time at all.

And what a contrast for the turn-over... "Don't Blame Me" is the standard which always comes out fresh. And what an excellent accompaniment for this one! Chet Atkins leads six big guitar men in providing the captivating sound.

IVORY JOE HUNTER
I'm Hooked; Because I Love You
(Capitol CL 15220)

D N T I HAVEN'T been out here for a long while. A great rhythm 'n' blues pianist-composer and performer, he sings one of his own compulsive offerings here. It's "I'm Hooked" and I'd like to bet that you stand a very good chance of being hooked, too. Hunter whips it over with girl group chanting in the rhythmic accompaniment.

"Because I Love You" is slower with a thudding beat running through it. Not so infectious as the one upstairs but very good of its kind.

TED HEATH
Charmaine (Cha Cha); Soco Soco
(Decca F 11392)

D N T HEATH'S band comes up with an excellent sound in the brass as they sweep in similar fashion to Mantovani's strings for this arrangement of "Charmaine." The old song has run a fabulous course over the past 34 years and I'm tipping it to enter the parade again. Latin still for the other side as

THE KING BROS.
might find that success will come in the States, not here.
(DISC Pick).

Ted conducts the "Top Secret" theme music "Soco Soco." Attractive, though somewhat pale by comparison.

CLIFF ADAMS SINGERS
Lullaby Of Birdland; Tumbling Tumbleweeds
(Columbia DB 4709)***

THE late night television programmes may have sparked customer interest in the Cliff Adams Singers, and there's a soothing, relaxed sound to this production of the old Lullaby Of Birdland. Chorus doesn't do a great deal, however, the main interest is centred on the key-

SIX PAGES OF REVIEWS

Singles pages 10, 11 and 12

EPs pages 12, 13

LPs page 13

Mod Jazz page 14

Trad Jazz page 15

board. And, let's face it, when it comes to the keyboard Mr. Shearing has said about all there is to say on this particular composition.

Tumbling Tumbleweeds is the real singing showcase. Yet even here, the piano takes up most of the spotlight.

CONWAY TWITTY
It's Drivin' Me Wild; Sweet Sorrow
(MGM 1137)***

COUNTRY chanter, It's Drivin' Me Wild is sung hoarsely by Twitty to twangy guitars and chorus echo work. A slow deliberate thudder.

On the reverse, Sweet Sorrow brings up the strings for Twitty to go into his dark ballad voice. A yay-yay filter.

DELLA REESE
It's A Far Far Better Thing; I Possess
(RCA 1251)****

WELL, I don't know what Dickens would have said! His hero's phrase, It's A Far Far Better Thing, is wrenched into modern romantic context as Della sacrifices her lover to another, Powerful rock-a-ballad which she sings with her usual ear-catching style.

I Possess is an intriguing philosophical ballad... intriguing, I mean.



in production. Della sings it quietly and effectively for the opening, gradually building in power while Stan Applebaum accompanies cleverly with strings.

PAT BOONE
Big Cold Wind; That's My Desire
(London HLD 9420)****

ANOTHER good one from Boone—the meaty Big Cold Wind, which he puts over firmly to a pretty solid beat. Accompaniment is filled out with chorus, but the piano steals the limelight when it comes to setting the mood.

Rock-a-ballad, That's My Desire, brings Pat back to the warm romantic trail, and he sings the song with good aim at young hearts.

DUANE EDDY
Caravan (I and II)
(Parlophone R 4826)****

DUKE ELLINGTON'S long-living composition Caravan has had a wealth of interpretations over the years. Duane Eddy here gives it the guitar turnaround, and manages to make it compelling enough to hold your ears for both halves of the disc.

Good rhythm work supports the star (on Parlophone, note) as he switches the melody through rock country.

KARL HAMMILL, JR.
Summer Souvenirs
(London HL 9422)****

MR. HAMMILL chants with a rather country kind of voice and a good appreciation of the rhythm as he offers Summer Souvenirs. Fairly catchy, with girl group echoing.

Girls present again to sweeten up the ballad The Magic Of Summer which Karl lily easily for the turn-over.

KING BROTHERS
Sabre Dance; The Next Train Out Of Town
(Parlophone R 4825)****

A POP version of Khachaturian's famous Sabre Dance well sung by The King Brothers here to a typically exciting Geoff Love orchestral accompaniment.

The Rita Williams Singers join in to add to the swirling effect of the whole. A side which ought to grow on you, but which may do better in the States than here.

The Next Train Out Of Town is a happy tune though the lyrics not so merry. Kings swing it comfortably.

THE KESTRELS
All These Things; That's It
(Decca F 11391)****

MUSICAL director Johnny Keating is certainly with the hully-gully kick, and he proves it once more with his accompaniment to The Kestrels on Johnny Worth's composition, All These Things. The four boys

RATINGS

*****—EXCELLENT
****—VERY GOOD
***—GOOD
**—ORDINARY
*—POOR

D N T

That's the sign that indicates a Don Nicholl Tip for the Top Twenty.

Along the Alley

by Nigel Hunter

They are issuing more oldies than new songs

THREE weeks' absence from the Alley are now ended, but nothing much seems to have changed. Things seem to be picking up a little now that summer is almost over, but there still appears to be at least two oldies revived for every new song that comes along.

For instance, Lionel Conway, of Leeds Music, played me the latest Parlophone single from The King Brothers. Top side is "The Sabre Dance," the exciting Cossack-type tune by the Russian composer Khachaturian with Alley-type English lyrics added.

The Andrews Sisters scored heavily with this some years ago, and everyone's hoping The Kings will do likewise. The arrangement is very neat and their performance matches it, although the disc seems a trifle long for a modern pop single.

In mid-October Leeds have a record by Ray Charles coming out on the HMV label entitled "Hit The Road, Jack." Tomorrow (Friday) the same label releases Malcolm Lockyer's theme, written for the ITV series "The Pursuers," played by Malcolm and his orchestra, which is another Leeds copyright.

Discussions are at present in progress which will probably result in some Cliff Richard and Shadows disc coverage of numbers from their film "The Young Ones."

These items will be published by Leeds in conjunction with their American associates Harms-Witmark Music, so transatlantic plugging will be well taken care of.

Finally, Leeds have a disc which has fallen foul of the BBC banning system. It's an HMV etching by Steve Lawrence of "In Time," and

the trouble arises because the tune is an adaptation of a theme from Tchaikovsky's "Pathétique Symphony." I listened to it, and thought the lyrics reasonable and inoffensive, but there you are.

GRIFF LEWIS was reigning in solitary splendour at Tin Pan Alley Music while boss man Fred Jackson completed his holiday. He rattled off the group's current and forthcoming plugs with his usual machine-gun precision.

The Halos, on London, are having

NEWS from the street of MUSIC

a "Nag" for Tin Pan Alley Music. At least I think they are, but I haven't heard the disc, and it might be about a horse. Anyway, "Nag" is the title. Tony Osborne has composed and

recorded another of his distinctive instrumentals with a Latin tinge named after the Brazilian city of "Sao Paulo." HMV seem to have taken the phonetic version of the first word because it appears as "Sau." Matt Munro sings "I'll Dream Of You" on Parlophone, which can't be had for TPA, and neither can Mark Wynter's "The Best Time For Love" on Decca.

Tomorrow (Friday) Ray Martin reappears on a single for RCA playing "The Mince's Theme," which the TPA outfit publishes. Apparently the tune is the signature of a popular American TV show featuring miming.

Ray Martin hit high with several instrumentals for Columbia years ago when he was working in London, and maybe this new one will start the process again.

THE last three weeks have produced some arrivals and departures. In the arrival department there is a 41lb. character called Jason, who came early but is nonetheless welcome in the home of Bron exploitation manager Peter Callander and his wife.

Roy Pitts left the Chappell group on Friday last to take over from



TONY OSBORNE
Listening for "Sao Paulo"
(DISC: Pop)

Don Black at Edmusic. Don is now managing the affairs of his old pal Matt Munro. Moving to the Chappell giant is Eddie "Schmo" Rogers after a spell at John Fields Music.

LALRIE JOHNSON

Sucu Sucu: Echo Four-Two
(Pop N 15383)

TWO current television series themes played by Laurie Johnson's orchestra. Sucu Sucu is the haunting Latin melody which introduces "Top Secret." Nina and Frederick sang this one some while back, now Laurie plays it as viewers expect to hear it.

Laurie's own composition for Echo Four-Two marches darkly and dramatically into action, inevitably reminding us of "No Hiding Place" (maybe that was the idea).

NELSON KEENE

Poor Little Rich Boy: Miracle Are Happening To Me
(HMV POP 916)***

NELSON KEENE, lifting warmly as his song, Poor Little Rich Boy, goes its sentimental way. Harry Robinson directs the orchestra with a sunny touch. Tuneful and attractive.

A flowing romance on the turnover is also sung pleasantly by Keene to a good backing by Robinson.

TEDDY RANDAZZO

Let The Sunshine In: Broken Bell
(HMV POP 925)***

A FEW years back kiddie choruses were hitting it high with "Open Up Your Heart And Let The Sun"

Contd. on page 12

THIS IS NOT ONE OF DARIN'S BEST

BOBBY DARIN

You Must Have Been A Beautiful Baby: Sorrow Tomorrow
(London HLK 9429)***

NOT, so far as I'm concerned, one of Darin's best. His revival of "You Must Have Been A Beautiful Baby" falls short of its object somewhere although the rhythm 'n' bluesy noise of the band isn't too bad.

Bobby muzzles along rather imitatively. Could sell on the name, of course.

"Sorrow Tomorrow" hits to twangy guitars and thumping drums. Again the sort of thing we can hear from plenty of other performers.

tal-type tune which gets a performance to match.

The film theme Come September goes its Latin course on the other side with guitar playing well above the rhythm grouping.

JOHNNY FRAY

What A Sky: Trust Me
(Durium DC 16659)***

I THINK this is the first recording Italian Johnny Fray has had released in Britain. And he sings in heavy accent, but in English. The song What A Sky has done well on the continent, but I've doubts about it repeating the success here via this issue. Johnny tries hard with the slow ballad, but his sobbing style rather irritated me. Trust Me even carries narration in English by Johnny, and the narration's almost faster than the song!

THE HALOS

Nag: Copycat
(London HLD 9424)***

NAG is doing well in the States, and it could sell here too, though I've heard many a better beat novelty. The nagging complained about is done by girl who chanced from sugar to vinegar after getting married.

The title Copycat on the flip seems

a risky choice to me, because the Halos on this disc do some pretty smart copying themselves . . . of The Coasters.

THE TEMPERANCE SEVEN

Hard Hearted Hannah: Chili Bom Bom
(Parlophone K 4832)***

TWO more oldies to please their followers. The Temperance Seven play Hard Hearted Hannah moodily, and Paul McDowell steps in to take the vocal in typical fashion. Others interject for novelty.

Chili Bom Bom may be the one to pull sales this time, though. It's quicker and brighter. McDowell takes the vocal for this half too.

LAWRENCE WELK

Riders In The Sky: My Love For You
(London HLD 9425)***

IT'S an odd game the disc game. Just as Billy Vaughn disappoints by being old-fashioned, so the old daddy square himself, Lawrence Welk, comes up with a slick bass guitar noise and clipping rhythm for the revival of Riders In The Sky. Chorus ahh-ah-ing in the background behind this good — and surprising — instrumental.

My Love For You is fine for sound too. A lush half this with a slow sentimental melody getting a modern production to match the mood.

CHARLIE DRAKE

My Boomerang Won't Come Back: My Girl
(Parlophone K 4824)***

A N Aboriginal novelty. My Boomerang Won't Come Back is sung for chuckles by Charlie Drake. Bouncy burlesque with some gammy noises to help Charlie's humour. Catchy, and a probable seller for the comedian.

My Girl is sung with old comedian style for the start . . . breaks into some music half off-hoax then has a trad moment or two before Charlie tries to finish.

GUY MITCHELL

Divorce: I'll Just Pretend
(Philips PB 1183)***

GUY MITCHELL, trying for a big sales come-back with yet another switch in style. Compare this with his early career boy rades and you'll be shaken. Divorce is a gloomy, dramatic number which he sings darkly. Lyric contains some lines that would be laughable if it weren't for the fervent manner in which they're expressed. Well — you never can tell.

I'll Just Pretend also shows us a deeper Mitchell, again with a lyric using the girl's gone-away theme. Prefer the quicker melody and rhythm though.

HANK LOCKLIN

You're The Reason: Happy Birthday To Me
(RCA 1252)***

COUNTRY and Western star Hank Locklin with a typical country song — You're The Reason. Good of its kind with a simple tune that's easy to hold. Male group help considerably.

Happy Birthday To Me has the wry self-pity you might expect from a western of this nature. Locklin weeps to piano and drums.

LOYD PRICE

Boo Hoo: I Made You Cry
(HMV POP 926)***

WAKE up at the back there! Here is Mr. Price weeping all over the place and doing it with typical exuberance. He goes strutting to a hard orchestral and chorus accompaniment as he chants Boo Hoo. As contagious as most of his work is.

Good chorus noise for the flip as Price sings the choppy beat number I Made You Cry. Interesting enough to turn the record over.

DANNY JORDAN

Jeannie Boom Ditty Boom
(Mercury AMT 1159)***

JEANNIE is not the girl with the light brown hair though. Mr. Jordan may try to fool you on occasion. It's a brisk little beater this with a happy pace to it and Jordan puts it over crisply to a Stan Applebaum orchestra and chorus accompaniment.

Boom Ditty Boom hits in Latin. A romancer which Jordan takes amusingly and with some charm.

THE OUTLAWS . . .
"Valley Of The Sioux" could lead to the charts.

chant it forcefully and compellingly enough to send themselves high on the sales list.

That's it was written by the vocal group themselves — an edgy little beater which they handle well.

JANE MORGAN

It Takes Love: Homesick For Old England
(London HLR 9241)****

IT TAKES LOVE has been a winner in television shows for Jane . . . now she discs it with a swinging verve which ought to sell over here.

Old number, Homesick For Old England, is performed with sweetness and light on the reverse.

THE OUTLAWS

Valley Of The Sioux: Crazy Drums
(HMV POP 927)****

THE OUTLAWS' instrumental team come up with a smoke signalling original Valley Of The Sioux which may well see them into the charts. Good tune taken by the guitars with tom-toms working underneath it all. Studio noise could hardly be bettered.

Crazy Drums has a gimmicky percussion effect as you might gather from the title. Good second side but it needs more than the drums to be a seller in its own right.

THE FLEETWOODS

(He's) The Great Imposter: Poor Little Girl
(London HLG 9426)***

THE vocal group lifting easily but with some atrocious lyrics as they tell the story of The Great Imposter. Boy leads well with girls echoing.

On the other side The Fleetwoods put up another rather maudlin lyric in Poor Little Girl. Performance again is neat enough to score — and is certainly better than the material.

BILLY VAUGHN

Berlin Melody: Come September
(London HLD 9423)***

BILLY VAUGHN'S orchestra with some chorus work added. Berlin Melody is a rather old hat confinement.



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DISC DATE

Continued from page 11

shine in." This new number is no relative. Randazzo's *Let The Sunshine In* is an interesting rhythmic offering which he chants colourfully to a good backing from Sid Feller's orchestra and chorus.

On the other half—*Broken Bell*. This is a comfortable Latin ballad which he sings tunelessly.

JORGEN INGMANN

Milord: Oceans Of Love

(Fontana IF 333)***

FUNNY how that continental melody Milord keeps coming up and providing us with more differing discs. This one is a catchy instrumental that ought to set your feet dancing happily.

But it is *Oceans Of Love* which will be treated as the top deck. A good dark guitar half with plenty of rippling ripples to hold attention.

MALCOLM VAUGHAN

The Wedding: Guardian Angel

(HMV POP 923)***

MALCOLM VAUGHAN'S version of *The Wedding* song is liable to bring him back some sales. The tenor takes it slowly and as steadily as it demands. Big, reverent accompaniment is conducted by Ken Thorne.

Guardian Angel is a warm-hearted ballad that suits Malcolm. He sings it easily and with appeal for the older customers.

THE JIVE FIVE

My True Story: When I Was Single

(Parlophone R 4822)***

WARPING, wailing, dragging vocal group work by *The Jive Five* as they offer *My True Story*. Joe Rene's orchestra plods out the backing.

When I Was Single wakes things up for a choppy beat production.

JOE FERRER

Rockin' Crickets: Blue Guitar

(Orion CB 1629)***

JOE FERRER and his Devils Boys had fun from Italy where Joe is a saxophonist in demand. He and his quintet have an ear-tugging slow rocker in the top deck. *Rockin' Crickets*. There's a cricket noise for gimmick running through it all the way.

Blue Guitar is a twangy bass offering with sat running above the lead instrument. Steady melody and beat.

MICHAEL ANGELO

Rocco's Theme: Splinterer

(Columbia DB 4705)***

ORCHESTRAL performance of the theme tune from the Italian film, "Rocco and his Brothers."



Another version of "Milord" from JORGEN INGMANN

has the right kind of dramatic quality and Italian atmosphere. Sweetly tuneless.

Splinterer continues the vein and dances lushly in large instrumentation.

CAROL DEENE

Sad Movies: Don't Forget

(HMV POP 922)***

ANOTHER feminine version of a Loudermilk's *Sad Movies* song. Carol Deene sings it very well indeed, with the right kind of feeling and good sense for the sort of number it is. Backed by Harry Robinson should help the girl sell. Uses country piano and strings.

Don't Forget is a filler which Carol sings sweetly and clearly all the way.

THE DIAMONDS

It's A Doggone Shame: One Summer Night

(Mercury AMT 1156)***

ROCKING with some novelty aspects, *The Diamonds* tell us *It's A Doggone Shame*. Men handle the number competently—if they do borrow from *The Coasters*.

One Summer Night is a clanging with lead voice riding slowly and high above the others.

RON GOODWIN

Murder She Says: Double Scotch

(Parlophone R 4821)***

MURDER *She Says* is a brisk orchestral item composed as a film theme by Ron Goodwin himself. Attractively played here with strings dancing, and harpsichord coming in strongly for extra colour.

Double Scotch takes a highland fling into the string section. A Scottish dancer of a side that almost feels you into thinking it's going into a well-known air.

BOBBY EDWARDS

You're The Reason: I'm A Fool For Loving You

(Top Rank JAR 584)***

EDWARDS rivaling Hank Locklin with this version of the CW ballad *You're The Reason*. Sings it easily in similar fashion to Locklin, with male group.

Tell you what this reminds me of... the old Gene Austin recordings of the early thirties.

Country style for the turnover too, with Edwards singing a little more sturdily.

GARY (U.S.) BONDS

School Is Out: One Million Tears

(Top Rank JAR 581)***

SCHOOL *Is Out* chanted raucously by Bonds to a group and hand-clapping accompaniment. Easy beat to the half—and, as usual, a distinctive sound. None seems to be everything on these productions. Should sell.

One Million Tears is more conventional of all respects. Latin rhythm while singer weeps.

OLIVER REED

Lonely For A Girl: The Wild One

(Decca F 11390)***

DISC debut for actor Oliver Reed. Reveals a not outstanding, but pleasant voice. There's charm and relaxation in it which suits the Jim Dale composition, *Lonely For A Girl*. Song tells comfortably to a Johnny Gregory accompaniment.

The Wild One fits into a more dramatic frame, but I kept wanting more pace from it all the time I was listening.

SHANE FENTON

I'm A Moody Guy: Five Foot Two, Eyes Of Blue

(Parlophone R 4827)***

FIRST disc by Shane Fenton and enough to prove that he can hold his own with any of the litters. He rolls on an easy hiccupping beat for *I'm A Moody Guy*. Song was written by Jerry Lordan and will undoubtedly help Shane to register.

Instrumental group backing with guitars working hard.

Echoes of the thirties in the treatment of *Five Foot Two, Eyes Of Blue* which Fenton sings very catchily to make a good impression on the second half, too.

KURT EDELIAGEN

Berlin Melody: My Prayer

(Polydor NH 66 968)***

ANOTHER treatment of Berlin *Melody* this time by Edelien's continental orchestra. Right up their street, of course. Pleasant, but still too reminiscent for me to go right overboard for the side.

My Prayer comes out of hiding again, and manages to sound fresh and dewy. Steady orchestral arrangement with chorus ba-da-ba-da-ing beneath the strings.

PINKY AND PERKY

What's New At The Zoo?: Dream Your Tears Away

(Columbia DB 4710)***

THE Pinky and Perky puppet voices come closer to a place in *The Chipmunks* camp with Tony Tanner joining them to supply an "adult" voice. *What's New At The Zoo?* is a bouncy novelty which comes from the show "Do-Re-Mi."

Brian Faye directs the orchestral accompaniments for the disc and provides a suitably mellow sound for the gliding ballad *Dream Your Tears Away* on the reverse.



MATT MONRO, with daughter Michele and wife Mickie. Softer than Sinatra.

EP of the month

So he sings a bit like Sinatra—so who cares?

MATT MONRO

My Kind Of Girl: Love Walked In: Portrait Of My Love: This Time

(Parlophone GEP 8839)***

A STELLAR collection of Matt's single successes enabling us to appreciate his talent beyond the usual 2½–3 minutes.

There are echoes of Sinatra here and there, but what does it matter? In my ears, Matt has a warmer, more mellow tone compared with the Clan leader's rather hard, harsh delivery. Matt tends to phrase the same way, but this can't be bad, surely?

Johnnie Spence's accompaniment swings Matt along on a Nelson Riddle raft in "My Kind Of Girl," but again, what does it matter? Americans have Messrs Sinatra and Riddle almost constantly in their midst, yet they put Matt's version of this ditty into a high placing in their charts.

Side 1 contains the swingers, and Side 2 brings on the romantic, string-studded ballad mood with that melodic gem of a song, "Portrait," sounding as good as ever. As in the case of Floyd Cramer, it's nice to see some real, honest-to-goodness talent reaping its just reward at last.

FRANCIS BAY

Copacabana: Maria La O: Mambo

(Philips BBE 12450)

stereo SBBE 9049)***

A SAMBA, cha cha cha, mambo and cha cha cha selected for the EP market from Francis Bay's recent album "That Latin Bay Beat."

It's very good Latin fare for listening or dancing, but, as I said in the LP review, not quite up to the usual scintillating Bay standard because of an undermanned and not very inspired rhythmic section.

In spite of that, though, the Bay boys are streets ahead of anything we ever do here in the big band Latin idiom.

THE SOUND OF MUSIC

No. 2

Marla (Patricia Neway and Chorus); *My Favourite Things* (Mary Martin, Patricia Neway); *Proclamation* (Chorus); *Sixteen, Going On Seventeen* (Mary Martin, Laurie Peters).

(Philips BBE 12464)

stereo SBBE 9059)***

No. 3

Do Re Mi (Mary Martin and Children); *No Way To Stop It* (Theodore Bikel, Kurt Kazmar, Marion Marlowe); *An Ordinary Couple* (Mary Martin, Theodore Bikel).

(Philips BBE 12465)

stereo SBBE 9060)***

No. 4

Sixteen, Going On Seventeen (Laurie Peters, Brian Davies); *So Long, Farewell* (Children); *Climb Ev'ry Mountain* (Patricia Neway).

(Philips BBE 12466)

stereo SBBE 9061)***

No. 5

The Lonely Goatherd (Mary Martin and Children); *How Can Love Survive* (Marion Marlowe, Kurt Kazmar); *The Sound Of Music* (Mary Martin, Theodore Bikel and Children); *Laendler* (Orch.).

(Philips BBE 12467)

stereo SBBE 9062)***

WHERE "No. 1" in this EP break-down of the American

cast album has got to, I don't know. Maybe it will show up later.

In the case of show albums, I approve of splitting the original LP into EPs. Apart from enabling people, unable to fork out the full LP price, to collect the set gradually, it also allows one to skip some of the less-liked songs.

I still think this show is well up to Rodgers and Hammerstein standards of words and melodies. The American cast do full justice to them, with Mary Martin and Patricia Neway shining especially brightly, but I remain unimpressed by the vocal style of Theodore Bikel.

RAY CONNIF

Dreaming Of Broadway

Check To Check: Say It Isn't So: They Say It's Wonderful: Say It With Music

(Philips BBE 12443)

stereo SBBE 9045)***

RAY CONNIF's orchestra and wordless chorus continue their very worthwhile roaming along Broadway show company with top American show composers.

This time it's Irving Berlin, and four undying standards from his prolific pen. The usual Conniff treatment is meted out with the usual skill and polish. Personally I never get bored listening to this simple but highly effective sound formula.

FRANK SINATRA

Five Minutes More

My Blue Heaven: The Continental: Five Minutes More: When You're Smiling

(Fontana TFE 17280)***

HERE we go again! Four vintage tracks from the American Columbia vaults, and four more performance gems, which are as fresh and gleaming as the Sinatra vocalising, are in the hands of George Siravo's orchestra except for the title song for which Axel Stordahl did the accompaniment honours.

The first track is especially interest-



SHIRLEY ABICAIR

More Shirley

The Little Tonkinese: The Bull Frog Patrol: Leprechaun Lullaby: Go Galloway

(Fontana TFE 17159)***

Looking For A Boy: Ain't Gonna Grieve: Willie The Weeper: Terent Boalan

(Fontana TFE 17206)***

Smiling Day

Serenade Of The Courtin' Cat: Isa Let: Smilin' Day: Lullaby

(Fontana TFE 17207)***

A RICH treat (and possibly an expensive one) this month for fans of Australian-born Shirley Abicair. No less than three EPs simultaneously dangled in front of their eyes.

Shirley maintains a good standard throughout the lot, offering varied songs with a folksy flavour. Helpful and distinctive accompaniments come from Messrs. Ken Jones, Norman Stevens and Gordon Franks, including some smooth Hawaiian guitar where appropriate. Come to think of it, I don't recall hearing Shirley's voice once throughout the trio of discs.

Pleasant entertainment for those who like Shirley and the folk blend in song.

HENRY MANCINI

March Step In Hi-Fi

Entry Of The Gladiators: Under The Double Eagle: American Patrol: National Emblem

(Warner Bros WEP 6033)***

I HAVE listed the titles as given by Warner Bros, but don't pay much attention to them. The Warner staff have come badly unstuck over this set.

Entry Of The Gladiators is not on the disc at all. Instead we get

Justice is done for Cramer

HIS FIRST BRITISH ALBUM PICKED AS OUR LP OF THE MONTH

FLOYD CRAMER

On The Rebound

On The Rebound: Wonderland By Night; I Can Just Imagine; Faded Love; Let It Be Me; Two Of A Kind; Danny Boy; Corrine Corrina; Tummy; First Impression; San Antonio Rose; Alma Mater.

(RCA RD-27221)*****

JUSTICE is done and seen to be done in the pop music world sometimes, thank goodness. Here's a guy who has been sitting on a piano stool in Nashville, Tennessee, recording studios for some considerable time contributing his own distinctive brand of keyboard technique to the accompaniments of a host of stars like Presley who have sold millions with his help and that of the other musicians.

Now, at last, Floyd Cramer has hit the highspots in his own right. "Last Date" and two in this set, "On The Rebound" and "San Antonio Rose," have won him honours in the single hit parade. This LP, produced by another power behind the scenes, Chet Atkins, deserves to do the same for Floyd in the album charts.

There's an appetising blues tinge to his piano playing which is very effective and catchy. And, of course, being a resident of Nashville, the fresh, hayseed atmosphere of country and western music flavours numbers like "Faded Love."

Floyd uses strings and voices imaginatively and unpretentiously to back his piano. The beat is solid and potent all the time. Even in the slow, sentimental numbers it takes effect instead of sounding like a tired trip-hammer as so often happens outside Nashville when artists try to work to a slow beat.

A representative set of modern instrumental work from one of the most talented characters working in one of the most influential cities of pop recording.

KAY STARR

Fabulous!

Them There Eyes; I've Got My Love To Keep Me Warm; Honeysuckle Rose; Ain't Misbehavin'; Should I; You've Got To See Mama Every Night; If I Could Be With You; Mama Goes Where Papa Goes; Honey; I Ain't Gonna Cry; Don't Meddle In My Mood.

(Ember EMB 3332)*****

AS soon as you've heard the first vocal bar, you know it's Kay Starr you're listening to. This is no mean achievement on any singer's part, and it's a mark of greatness, in my opinion, providing, of course, that they can really sing.

Kay can and does. It's a strident, brash type of voice, but it's spot on all the time. I would imagine this set is quite an old one, because the recording quality gives the accompaniments a watery effect.

But this doesn't detract from the artist involved. As always, there is a strong and attractive slant towards jazz in Kay's singing. The set will delight her fans and anyone else who appreciates some high-class pop vocalising by an artist with an individual style.

GEORGE MELACHRINO

More Music For Relaxation

Alone; The Champagne Waltz; Poor Butterfly; Drifting And Dreaming; Fascination; Among My Souvenirs;

Chopin Nocturne In E Flat; The Four Seasons; Paradise; Serenade In Blue; Schubert's Serenade; Moonlight; Misty; I'm Getting Sentimental Over You; Softly, Softly.

(RCA RD-27219)*****

MOOD music outfits are two a penny in the huge recording scene these days. But George Melachrino always registers as an individual stylist way ahead of most of his contemporaries on disc.

Mostly it's the superb quality he gets from his string writing and the musicians who play it for him. But it's also due to his astute choice of material and the general air of professional competence about the whole project.

This present set is another case in point. Gorgeous strings, well-balanced material including old standards, new items which are likely to last as long, and light classics. In particular, the Melachrino orchestra does a beautiful job with Erroll Garner's *Misty*.

Addicts of the Melachrino magic with music won't need my recommendation to get this. Anybody not familiar with this orchestra who likes high standard instrumental backgrounds is certain to like it, too.

BOBBY VEE

With Strings And Things

Baby Face; Pleasing My Love's Love's; Made A Fool Of You; Light Infatuation;



Swing; Tears On My Pillow; How Many Times; That's All, Dynamite; Lullaby; Love; Night; Busted; Bop.

(London HA-G 2734)*****

THERE are more things than strings here, but it's a good set slanted to the younger market which should give it its just rewards.

Hit parader Bobby Vee works through up-tempo and slow teen-type ballads, assisted by commercial but anonymous accompaniments. He's relaxed and beatful in the up-tempo items, but the slower ones focus his deficiencies in pitching the right note and holding it like many of his contemporaries.

But, as I said, it's a good set and tailor-made for current teen taste.

LOS ADMIRADORES

Bongos, Flutes, Guitars
How High The Moon; Casanova; C'est Si Bon; Friendly Persuasion; My Funny Valentine; Making Whoopee; Birth Of The Blues; Golden Earrings; East Of The Sun; By The River Santa Maria; Laura; I Can Dream, Can't I?

(London HAZ 2738)*****

YOU guessed it. The percussion mixture as before with (you guessed it again) Willie Rodriguez as the boy on the bongos.

It's not bad but it's certainly not very good. The material is a lumber for anyone wanting to produce an exciting, stimulating album with an exotic rhythmic tinge.

And again there are too many gaps filled with bongo tapping which is largely irrelevant and obviously aimed exclusively at the fraternity who tiddle with their stereo gadgets instead of sitting down and enjoying some good, straightforward musical entertainment.

WARREN COVINGTON

Dance To The Songs Everybody Knows

Cecilia; Button Up Your Overcoat; Josephine; Tennessee Waltz; Green Eyes; Pennsylvania Polka; Maybe; For Me And My Gal; Beautiful Ohio; Whispering; Wrap Your Troubles In Dreams; Indian Lovecall.

(Brunswick LAT 8380)*****

TROMBONIST Warren Covington leads the orchestral crew of the late Tommy Dorsey in a set of mostly familiar standards.

Arrangements and performances are neat, crisp and full of beat in the appropriate numbers. A polished big band workout ideal for those who like to dance.

FRANKIE LAINE

Old Fashioned Love; All Of Me; Coquette; That's My Desire; Georgia On My Mind; Rosetta; Hold Me; Singin' The Blues; I Wish You Were Jealous Of Me; You Can Depend On Me; Don't Blame Me; Someday; Sweetheart.

(Ember EMB 3334)*****

HOW about this, then? A Frankie Laine LP, and not one hoof beat, war whoop or gun shot to be heard! The answer is, of course, that these recordings took place before Frank ascended the throne of uncrowned singing king of film and TV western theme songs.

It's a timely reminder of how competent and jazz-inclined a vocalist he was before he got herded into the big music with all those cowboys and Indians.

KAY STARR . . . Spot on all the time.

He repeats one of the greatest of his early hits with his performance of *That's My Desire*.

Once again the age of these tracks is revealed by the rather fuzzy sound quality, but it's a set worth your attention even if you aren't a Laine liker.

SARAH VAUGHAN

Sarah Vaughan Sings

Love Me Or Leave Me; Don't Worry 'Bout Me; September Song; I'm Through With Love; The One I Love Belongs To Somebody Else; Lower Man; I Feel So Smothered; Trouble Is A Man; Goodnight Friend; A Hundred Years From Now.

(Ember EMB 3331)*****

JAZZ vocal stylist Sarah Vaughan singing her way agreeably through a set studded with standards and one or two less familiar but worthwhile items.

Again it seems that this album consists of old recordings, judging by its sound quality which isn't the highest it by 1961 standards. But fans of Sassy won't mind, and anyway a canned sound adds additional atmosphere to vintage collectors' pieces, doesn't it?

No jazz fireworks in this collection. It's mostly relaxing background vocalising, and as such it's quite acceptable.

FERNANDO SIRVENT

Guitarra Flamenca

Sevillana; Zapateado; Fandangos; Capricho; Andaluz; La Zambra; Bulerias; Serranito; Soleares; Plateros; Fandangos De Huelva.

(Audio Fidelity AFLP 1896)*****

I THINK one would have to go to flamenco music at first-hand for years before one could regard oneself as adequately qualified to pass judgment on flamenco performances.

I don't have that qualification, but I do like this particular set of flamenco very much. Fernando Sir-



FLOYD CRAMER . . . He helped to sell other people's records. Now it's his turn.

vent is a fabulous guitarist by any standards, and he's ably assisted here by dancers Pepita and Goyo Reyes and flamenco singer Manolo Leyva.

The tracks are all traditional flamenco forms except *Plateros*, which is a composition by the famous Spanish composer, Granados. The informative sleeve note enhances one's enjoyment of this colourful, passionate music with its uniquely dramatic atmosphere.

CURRO AMAYA DANCERS

Flamenco Candido

Sevillana; Fandangos De Huelva; Mediagranadina; Mirabres; Soleares; Bulerias; Zapateado; Solea; Farruca; Tango Flamenco.

(Golden Guinea GGI 0082)*****

MORE vivid flamenco from a troupe of dancers featuring guitarist Juan Jimenez and singer Domingo Albarado. It's not as good or exciting as the Audio Fidelity album by Fernando Sirvent.

But on the other hand it's cheaper, and will certainly please people looking for a low-priced record souvenir of their Spanish holiday. That is, if they went far enough south to find some good flamenco.



SHIRLEY ABICAIR . . . Three EPs and not a zither to be heard.

National Emblem twice—the first track and the fourth track. The second track may be called that and it may be written by Wagner, my knowledge of marches isn't good enough to express any opinion except that I'm doubtful. And anyway, if it were written by Wagner, how can Warner Bros claim in their sub-title that these are "great familiar American marches"?

Henry "Peter Gunn" Mancini conducts the "world famous Warner Bros Band" and the performance of these muddled numbers is good. But these for the credits on label and sleeve as Clangersville!

MALACHI DORIS

Irish Military Two-step

Irish Military Two-step: Song Of The Blackwoods; If You're Irish, Come Into The Parlour; MacNamara's Band; Irish Slow Waltz; The Mountains Of Mourne; Lord Of Armagh; Boys From The County Mayo; Three Sea Captains; Three Sea Captains; St. Patrick's Day; Irish Marches; Kelly; The Boy From Killarney; The Dawning Of The Day; Ropidy; McCortley; Mountains Of Mourne; Three Flowers; On The One Road; Irish Jig; Shandon Bells; Saddle The Pony; Girls Of Banbridge. (Fontana TFE 17342)*****

ANOTHER EP set from Ireland's answer to Jimmy Shand, Malachi Doris, whose name suggests to me a saloon belle of the old American west but who is a man, is nothing up to a formidable total of Irish dance recordings for the Fontana label, and to my uninitiated ear, they all sound like the real Irish McCoy.

This set has an additional advantage in as much as several of its tunes are Emerald Isle standards known practically all over the English-speaking world.

HARRY SECORBE

AND ADELE LEIGH

Operatic Favourites

None Shall Sleep, from Puccini's "Turandot" (Harry Secorbe); The Drinking Song from Verdi's "La Traviata" (Harry Secorbe, Adele Leigh); O My Beloved Father, from Puccini's "Gianni Schicchi" (Adele Leigh); Miserere, from Verdi's "Il Trovatore" (Harry Secorbe, Adele Leigh).

(Phillips BBE 12462)*****

A REALLY splendid set of fine singing by these two artists in a quartet of evergreen operatic arias.

Harry Secorbe has a rich tenor voice when Neddie Seagoon takes a rest and he brings it into play. This, coupled with his Welsh origins, never fails to please anyone who likes some great music well sung occasionally.

Adele Leigh's soprano is equally satisfying and accompanied by an orchestra and chorus directed by Emanuel Young, she and Harry S. have scored a marvellous vocal bull's eye with this disc.

DAVID LISBON

Like Lisbon

Deer Stalker; Almost Grown Up; Swiss Miss; Joy Ride. (Phillips BBE 12469)*****

VERY pleasant piano sounds from Phillips' new piano ace David Lisbon in this EP round-up of his first two singles.

The lads has the looks and the skill to go places quickly, given some TV exposure. The tunes, all his own composition, are simple but catchy, put over well, and at least don't all sound the same—like the work of some other ivory ticklers in the pop world.



BEST BASIE IN AGES

Good send-off for new Pye label

AL GREY

The Thinking Man's Trombone

Sally Papa; Don't Cry, Baby; Stranded; Rompin'; King Bee; When I Fall in Love; Alamo; Tenderly.

(12in. Pye Jazz NJL 31)***
PERSONNEL: Al Grey, Benny Powell (trumpets); Joe Newman (trumpet); Billy Mitchell (tenor); Charlie Fowlkes (baritone); Ed Higgins (piano); Freddie Green (guitar); Eddie Jones (bass); Sonny Payne (drums).

HERE is a spirited send-off for Pye's new jazz label. And by far the best record involving the Basie boys in ages. All the men sound as though they mean it. The resulting music strikes me as falling into a groove half-way between Basie and small-band Ellington.

Leader Al Grey's uninhibited, plunging trombone heightens the effect. There is a happy, healthy, swinging feeling throughout.

Plenty of contrast, too, in the tunes. From the earthy Papa and robust Bee to the pretty Love. Add two of Frank Foster's best in some time (Stranded and Rompin') and a typical Thad Jones line (the hoppish Alamo) and there is never a dull moment.

Grey is an impressive soloist in a timeless style that should be heard more often these days. And he gets sympathetic, surging support from Mitchell, Newman and Powell. Ed Higgins, a comparatively unknown while Chicagoan deputises for Nat Pierce (who arranged Love) as Basie's deputy on piano.

Excellent value. And darned good jazz.

CHICO HAMILTON QUINTET

Irma La Douce—Bye Bye Birdie; Irma La Douce; Our Language Of Love; From A Prison Cell; She's Got The Lot; There Is Only One Paris For This; Got A Lot Of Livin' To Do; Baby, Talk To Me; Put On A Happy Face; How Lovely To Be A Woman; Kids.

(12in. Fontana TFL 5127)***

PERSONNEL: Chico Hamilton (drums);

Charlie Lloyd (alto, flute); Harry Pope (guitar); Nat Gersham (cello); Bobby Haynes (bass).

CHICO's first American Columbia album unveils a completely new personnel. Though Gersham is a "straight" man, Pope, Haynes and especially Lloyd are all good jazz players. And in many ways, this is Chico's earliest group so far. Nevertheless, as always, there is much that is pretentious about the treatments of the tunes.

The Birdie side works out quite well. Especially the better tracks. Lloyd plays very Jackie McLean-like alto on the jump version of Kids;



BOBBY WELLINS records with a small band—at last.



more prettily on the out-of-tempo Baby. Haynes is heard on Face. Woman has an exciting 6/4 passage. Though the drums are too over-recorded here, as indeed they are throughout the album.

The Irma La Douce score is not so familiar to me and, I felt, less impressive. But here again, Lloyd's alto rises above the rather ordinary level of the material. Though he indulges in some fast, angry runs, he is in no way as rebellious as his predecessor with the band, Eric Dolphy.

AHMAD JAMAL

Listen To The Ahmad Jamal Quintet Ahmad; Waltz; Valentina; Yesterday; Tempo For Two; Hallelujah; It's A Wonderful World; Bala; You Came A Long Way From St. Louis; Lover Man; Who Cares?

(12in. Pye Jazz NJL 32)***
PERSONNEL: Ahmad Jamal (piano); Joe Kennedy (violin); Ray Crawford (guitar); Israel Crosby (bass); Vernell Fournier (drums).

I THINK I should point out that this record is aimed at a wider audience than the specialist jazz market. Jamal, the Chicago-pianist, has been a regular on the "Cash Box" and "Billboard" pop LP charts for ages. And this LP could be considered cocktail-type jazz.

For that's really what Jamal is. A cocktail-type jazz pianist. Though a very superior one, despite the reverence with which he has come to be regarded as a result of printed praise from Miles Davis.

If you haven't yet heard Ahmad, I suggest you should. Red Garland took his space-conscious style and gave it guts. And listening to Jamal here, I hear the prototype of several important modern jazz pianists today.

Wynton Kelly has obviously learned a lot from him. Horace Parlan took certain aspects of the style and added his own strength.

Joe Kennedy actually makes me think there is a place for the violin in modern jazz. And former Jamal Trio regular, Crawford is a most underrated guitarist.

NAMES in the NEWS

AT long last highly controversial British tenor-saxist Bobby Wellins has been recorded in a small band context: he did the final Tony Crombie session to complete his Ember album, along with Harold McNair, Gordon Beck and Malcolm Cecil. . . . Back on the scene, looking healthier than he ever has and playing at the peak of his considerable form, Manchester-born trombonist, Ken Wray. . . . Also pleasing many people (me included) on trombone, Jamaica-born Herman Wilson: his conception is mellow and modern. Heard with Herman, between Continental tours, fellow West Indian, tenorman Sammy Walker, a considerably more mature musician than when we last heard him some six years ago. . . . Talking of tenors, Ted Heath's Bob Efford is blowing a storm on his occasional club gigs, which have included two immensely enjoyable sets with Terry Shannon, Jeff Clyne and Bill Eyden, who are working as a trio while Tubby's in the States.

John Coltrane

If all goes according to present plans, we'll hear the John Coltrane Quartet this autumn, sharing concert bills with the Dizzy Gillespie Quintet. Dave Brubeck is busy recording for American Columbia with his usual Quartet; also with singer Carmen McRae and another set with the Louis Armstrong All-Stars.

There is considerable controversy about the sound of Brian Dee's piano on the Jazz Five's Tempo LP, "The Five Of Us"; the critics compare it to "a NAAFI piano," but Terry Shannon says "it's the

nearest I've heard to an American piano sound." . . . Emigrant trumpeter, Dizzy Reece has written a novel in New York and is waiting to hear from the publishers.

The second American attraction at the Ronnie Scott Club is almost certain to be alto-tenorist Sonny Stitt; in exchange for Sonny, Scott himself will appear at New York's Jazz Gallery or Half Note clubs. . . . White Miles-like trumpeter, Don Sleet, formerly with Lenny McBrowne's Four Souls and the Lighthouse All-Stars, has made a wonderfully groovy, highly recommended LP for Jazzland called "All Members"; sidemen include tremendous tenorist Jimmy Heath, Wynton Kelly, brilliant new bassist Ron Carter and drummer Jimmy Cobb.

Joe Harriott

According to reports, the first John Coltrane LP on the Am-Par subsidiary, Impulse ("African Brass"), is a simply sensational. . . . Joe Harriott threw his "Abstract Jazz" book out of the window for a recent Flamingo session and played the best set I've yet heard from the band: Joe himself played with directness, warmth and feeling, supported by some superb Seaman drums.

Doug Dobell flies to America soon and may record veteran pianists Jess Stacy and Joe Sullivan, as well as several blues singers, for his most successful "77" label. . . . I am informed that no agreement has yet been finalised between Sam Kruge and the Harold Davison office to present the Dave Brubeck Quartet at the Flamingo Club in London.

Who Where When

Week of Oct. 1

ABERDEEN
Music Hall: Sonny Terry and Brownie McGhee package (Fri.). New Orleans Jazzmen, Bob Wells and his Storyville Jazzmen (Tues.).

BARRROW
Esso: The Avons (Sat.).
BIRMINGHAM
Town Hall: Modern Jazz Quartet (Tues.).

BLACKPOOL
Winter Gardens: Leslie Dugan, Dishes Boys, Mike and Giff (Season). Opera House: CBE Richard, The Shadows (Season). Palace: Frankie Vaughan (Season).

BRIGHTON
Esso: Helen Shapiro (Sat.). Hippodrome: Emile Ford and The Checkmates, John Leyton (W.).

CHESTER
Royalty Theatre: Ruby Murray (W.).

COLCHESTER
Odeon: Adam Faith, John Barry 7 (Sun.).

COVENTRY
Coventry Theatre: Dickie Valentine, Eric Delaney (Tues. and Wed.).

DARTFORD
Granada: Adam Faith, John Barry 7 (Mon.).

EDINBURGH
Usher Hall: Sonny Terry and Brownie McGhee package (Wed.). See Aberdeen.

GLASGOW
St. Andrew's Hall: Sonny Terry and Brownie McGhee package (Mon.). See Aberdeen. Alamo: Five Past Eight. Odeon: Modern Jazz Quartet (Fri.).

HARROW
Granada: Adam Faith, John Barry 7 (Tues.).

HUDDERSFIELD
ABC: Adam Faith, John Barry 7 (Wed.). Esso: The Avons (Fri.).

LONDON
Room at the Top: Marino Marini Quartet.

KINGSTON
Granada: Adam Faith, John Barry 7 (Fri.).

LEICESTER
De Montfort Hall: Chris Barber, Band, Ottilie Patterson (Sun.).

LIVERPOOL
Philharmonic Hall: Modern Jazz Quartet (Mon.). Empire: Nina and Frederik, Mike and Bernie Winters, Malcolm Mitchell Trio (Wk.).

LONDON
Talk of the Town: Dorothy Squires (Season). Astoria, Finsbury Park: Adam Faith, John Barry 7 (Thurs.). Granada, Walthamstow: Adam Faith, John Barry 7 (Sat.). Prince of Wales: Sonny Davis, Jay (Season). Queens: Tony Newley, The World (Tues.). Palladium: Harry Secombe, Ray Castle, Marion Ryan, King Brothers, Eddie Calver, Let Yourself Go. The Her Majesty's: Chita Rivera, Mary White (Fri., Bye, Bye Birdie). Palace: Ronnie Dwan, Sonny Boylen ("Sound of Music"). Adelphi: Van Johnson, Patricia Lambert ("Music Man").

LOUGHBOROUGH
Esso: The Avons (Mon.).

MANCHESTER
Free Trade Hall: Modern Jazz Quartet (Sat.). Palace: Mike Rignone ("Do Re Mi").

NEWCASTLE
Empire: Gracie Dugan, Karl Denver Trio, Robb Storm and The Whippers (Wk.). City Hall: Modern Jazz Quartet (Thurs.).

NOTTINGHAM
Theatre Royal: Black and White Minstrel Show (Wk.).

READING
Reading Jazz Club: Sonny Terry and Brownie McGhee package (Fri.). See Aberdeen.

ROTTERHAM
Esso: The Avons (Tues.).

SOUTHAMPTON
Esso: The Avons (Tues.).

WAKEFIELD
Esso: The Avons (Thurs.).

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RADIO LUXEMBOURG

Pick of the Programmes

Week beginning October 1

SUNDAY—7.0 Juke Box 7.30 Swann Club; 7.45 Brook Benton; 8.0 Sheila Southern; 8.15 Dedication to Glamour; 9.30 Sunday's Requests; 9.45 Pete Murray; 9.50 Trans-Atlantic Pop; 9.50 The Anne Shelton Show; 10.0 Sam Cost; 10.30 Magic of Sinatra; 11.0 For Twenty; 12.0 Top Of The Shop; 12.30 Night Service.

MONDAY—7.0 The Record Show; 8.0 Monday Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45 Monday Spin; 10.0 Top Pops;

10.30 Hit Parade; 11.0 Spin With The Stars; 11.15 Monday Special; 12.30 Night Service.

TUESDAY—7.0 The Record Show; 8.0 Tuesday Special; 8.15 Honey Tuesday; 8.30 Tuesday's Requests; 9.0 Spin Beat; 9.15 Sam Cost; 9.30 Record Date; 10.0 Jimmy Young; 10.30 Jimmy Savile; 10.45 Record Show; 11.0 Marquee Trid Club; 12.0 Night on Luxembourg; 12.30 Night Service.

WEDNESDAY—7.0 The

Record Show; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Wednesday's Requests; 9.0 Internationalities; 9.30 David Jacobs; 10.0 Teen and Twenties; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guinea; 11.15 Hit For Six; 12.0 Midnight On Luxembourg; 12.30 Night Service.

THURSDAY—7.0 The Record Show; 8.0 This Week's Top Disc; 8.30 Honey Hit Parade; 8.45 Sam Cost; 9.0 David Jacobs' Startime; 9.30 This Is Their Life, Billy Fury; 9.45 Cliff Richard; 10.0 Peter West Show; 10.30 Sam Cost; 11.0 Reprise Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.

FRIDAY—7.0 The Amami

Record Show; 7.17 Honey Hit Parade; 7.30 The Record Show; 8.0 Most Beauty Box; 8.15 Disc Date; 8.30 Teen and Twenties; 9.0 Elvis Presley; 9.15 Chocolate Time Show; 9.30 America's Hot Tent; 9.45 Friday Spin; 10.0 Rock Orchard Show; 10.30 Record Choice; 11.0 Kent Walton Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.

SATURDAY—7.0 The Record Show; 8.0 Marquee Trid Club; 9.0 Hits and Misses; 9.30 The Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Pops; 11.0 Pop Show; 11.30 Sound Of; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

Kenny Ball masters the secret of jazz

KENNY BALL AND HIS JAZZMEN

Savoy Blues; Ostrich Walk; Blue Turning Grey; Big Noise From Winnetka; High Society; Dark Eyes; You Must Have Been A Beautiful Baby; Tin Roof Blues; Fingerbuster; Puttin' On The Ritz; Potato Head Blues; Samantha.

(Pye Jazz NH. 28)★★★★

If every track was up to the standards of Ostrich Walk, I'd never have a complaint. This reminded me of the night when Kenny, brand new, played an interval spot during a performance by my band. Eight numbers, all taken from the Bobby Hackett LP, knocked our outfit for six. The whole of my band forwent their interval drinks to listen to the most wonderful thing we'd heard in the British jazz scene: The Kenny Ball band in action.

Then Kenny went all out for popularity and, in my humble opinion, the High Society/Big Noise/Savoy Blues/Dark Eyes type of repertoire didn't suit his personality. The whole point is that Kenny is a fabulous trumpet player in the Dixieland idiom, the unashamed idiom which he adopts for Ostrich Walk.

The professionalism of the band is

superb. Slick is almost the word to describe it, but not quite. Slick implies that the essential slap-happiness of jazz is lacking. That wouldn't be true.

There's a lot of jazz here... and a lot of good jazz.

There are some good arranging points, too... and some bad ones. Good is the piano on the aforementioned Ostrich... but why not carry on with the solo without drums, banjo or bass? If it was that good for four bars... why not sixteen?

Kenny's coda on Blue Turning Grey is an incredible feat... but how come that the middle eight chords of this delightful Waller tune are wrong?

Weatherburn's Fingerbuster is played in a stunting manner, if a little mechanically. Not to worry... it is, after all, a show-off for his technique.

And the record concludes with one you must all know: Samantha, complete with that terrific ending, cribbed from Louis, but terrific all the same, and played with the freshness of a first time discovery.

That is a secret of jazz... play safe with things you know... but

make them sound spontaneous. It is a secret that Kenny has apparently mastered.

ALVIN ROY AND THE SARATOGA JAZZ BAND

(Interdisc 45001)★★★★

THE Alvin Roy Band achieved some publicity when they won the competition organised a year ago by the National Jazz Federation to find the best amateur band. Since then they have televised, recorded for Ember ("Mildred" and "Dinjan"), done a season at the Royal, Tottenham, and one at the Lyceum, Strand, and signed a long recording contract with Interdisc. In August they appeared at the Richmond Jazz Festival with some success.

Alvin Roy plays the clarinet, and plays it very well. It is truly in the mould of "Petite Fleur," "Somerset" and any others of Bechet, France, and all that jazz. One feels that the band's playing should get star billing, for it is, of course, he, Colin Kellard, that is heard to the greatest advantage, thanks to that clever fellow technician... the banjo sound recording level-knob-twiddler.

Yogi I found exceedingly attractive. A nice tune with good clarinet. Roy achieves lightness and at times sprightliness. Mike Cook is a weakness on trumpet, trombonist Dave Kellard is adequate but uninspired. I couldn't hear the drummer at all for the bass player... but why worry? The band's all you hear at the back of the average jazz club anyway.

The Alvin Roy Band shows great promise for a new group on the strength of this record. But in the flesh I found them unenthusiastic.

AL CASEY

Buck Jumpin'

Buck Jumpin'; Casey's Blues; Don't Blame Me; Rosetta; Ain't Misbehavin'; Honeyuckle Rose; Rudy And Sam.

(Swingville 2007)★★★★

It is a pity that this album is so dreary, because Al Casey is a fine guitarist, one we have forgotten.



though he was one of the mainstays of the late Walter Rhythm and he deserves an album of his own.

Al Casey takes the back of the work which makes it hard going. What guitarist can sustain interest throughout a 12-inch long player? And that is the worst that I can say about the disc. For Al Casey is an excellent guitarist, though he tends at times to rely on clichés.

He is a chordal player, rather than a single note plucker. His hands leave the guitar at precisely the right moment, giving a peculiarly attractive "ring" to the instrument. He is not a driver, preferring to relax.

I think this music would be wonderful during the very late hours of an exciting party... the moment when everyone and everything flops down then coffee, light chat and Al Casey's guitar.

In 1941 Casey just played with the Walter group. He stayed until Fats' death in 1943, and played with him on many sides, including Buck Jumpin', the best and title number.

Rosetta comes out at the slow tempo preferred by many mainstream musicians. Don't Blame Me, Ain't Misbehavin' and Rudy And Sam show Casey's allegiance to melody, a quality to be admired, though one constantly in danger of being lost to the demands of "improvisation."

It should be mentioned that this record marks the return to un-amplified guitar. For years he has been playing amplified in a rock 'n' roll band led by King Curtis. "It was a pleasure to go back." Al Casey, Rudy Powell, another ex-Wallerite, plays alto and clarinet.

Round-up

BOBBY "ROBERT E. LEE" MICKLEBURGH and The Confederates have been booked for a week at the Big Chief Jazz Club in Oslo, Norway, from November 15. Which is quite some achievement for a band that has been on the road only a couple of weeks.

No less an achievement is that the band have already played a week in variety in Brighton on the Dickie Valentine show and have a full date book well past Christmas. Since their launching they have hardly had a day to themselves. Moreover, they have already been offered tours through to the summer of 1963!

Bobby's dates during the next few days are: Havant (28), Stockport (29), Shrewsbury (30), Doncaster (1), East Ham (2), Douglas House (3), Stratham (4), Gatwick Airport (6), Nelson (7) and Manchester (8).

The date at East Ham is a joint concert with the Temperance Seven, Douglas House, in London, is a dance for the American Air Force, and Gatwick is also a dance. The rest are jazz clubs.

Bobby Mickleburgh himself is a trombonist of considerable experience. He led his own group for many years... The Bedcats... and recorded for Oriole and EMI. In addition, he designed mouthpieces for trumpet and trombone and also manufactured a wide range of mutes. And it is a fact that a large number of our leading brass band musicians play on Mickleburgh mouthpieces.

A NEW LP due out this Saturday, is titled simply "The Temperance Seven 1961." John R. T. Davies, who, in addition to playing trombone and also saxophone with the band, is a recording expert in his own right the records most of the Seventy-Seven material and was responsible for all the early Acker Bilk and Bob Wallis records. "After a lot of discussion we were able to persuade the Parlophone engineers to let us record with a single microphone as they did in the 1920s and we are very pleased with the authentic sound that this has enabled us to obtain."

Perhaps I'd better put on record at this stage that the "B.G. in Hi-Fi" album was also recorded with a single microphone and it is a method which I personally favour. Jazz is the better for musicians being grouped close together around one mike rather than spread all over a large studio. And it's a method which has been tried in America recently with some success.

JOHN MCGUFF has replaced Ian Menzies as trombonist with the Clyde Valley Stompers. He joined the band last week and played his first broadcast on "Jazz Club" on September 21.

I thought Malcolm Higgins, who has taken over the leadership, and the new trombonist were the best things in the band.

Frankly, I was extremely disappointed with the new group. In one year they have deteriorated from one of the most promising to something which I can only describe as "mediocre." The rhythm section was very poor and the banjoist

for the Chelsea College of Science and Technology.

Ian Menzies, who is living in Jersey, plans to look into the hotel business after a holiday.

TONY COEN's reasons for leaving the Humphrey Lyttleton Band are given by him, in an extremely free voice, as "just a rest... fed up with travelling... no plans musically... quartet with Colin Parbrook... maybe..."

Tony's new record for Pye (NJE 1083) called "Tony and Coe" has just been released but has nothing to do with his decision. No replacement has yet been fixed by Humphrey.

If Sponsored Demonstrations have their way you will see the top stars

FOR NOTHING

CLIFF RICHARD, Adam Faith, Helen Shapiro, The Shadows, Lonnie Donegan, The Temperance Seven, Billy Fury, John Leyton, Eden Kane—you could well see them in live shows in your local theatre or at the London Palladium next year—FREE!

This is the plan of a large organisation known as Sponsored Demonstrations Limited, who have, for the last two years, put on free shows throughout the country and next month they present such names as Dickie Valentine, the Eric Delaney Band, David Jacobs, Bill McGuffie and Bruce Trent in free-to-the-public shows at theatres in key cities, and at the London Palladium.

The shows are presented on similar lines to the programmes on Independent Television—there is a natural break in the programme for the commercial. The commercials take the form of demonstrations—cooking demonstrations, fashion parades, hair-dressing demonstrations,

etc., and usually last ten to fifteen minutes in a 90-minute programme.

So that their goods can be displayed and demonstrated to the audience the sponsor pays for the whole show, including the cost of the theatre, the artists' fees, a give-away programme and YOUR seat.

Exploitation and marketing expert Jim Grover, the man behind the shows, told DISC this week that the scheme was growing rapidly and that next year he had plans to present teenage shows.

"We plan to put on shows throughout the country which will be aimed at a teenage audience," he said. "This will mean that we will be employing the top talent in the pop field. We intend to employ only the best and present them to the public free of charge."

The commercial demonstrations during these shows will obviously be designed to appeal to the teenagers. Teenage fashion shows are an example. "We have yet to book any



EDEN KANE is one of the top artists you may be able to see completely free.

"names" but I can assure you that when we do we will only go for the best artists.

The shows themselves are only a small part of big marketing and exploitation campaigns in major areas. They are an important part of it but only a small part."

Said Derek Boulton, the entertainment manager for Sponsored Demonstrations: "The sponsors are able to demonstrate their

goods to audiences of never less than 2,000 people and in a way that they couldn't do on TV.

"We intend to book some big names for shows in 1961. Names that will draw the audiences and give them a good show for which they pay nothing."

What would be the reaction of managements to presenting their artists in package shows that included commercial tie-ups? Said Bob Silsgood who manages John Leyton: "I don't think that managements would have any objections. In fact, they would welcome it if it were to force some of the promoters of pop packages to give a top pop star a decent show behind him instead of employing completely untalented musicians in order to save money."

No objection

Said Peter Pritchard, of the Grade Organisation, who handle Dickie Valentine, booked to appear in several shows for Sponsored Demonstrations Limited:

"We have no objections to it at all. It is, after all, not unlike commercial television and there has been advertising in cinema and theatres for years. This is just another commercial proposition."

But Osie Newman, who handles Helen Shapiro, was not so keen. "We wouldn't like Helen to do something like this just yet," he said. "These shows could be successful providing they always have a really strong top-liner, but they could run into the same trouble as ordinary package shows in so much as the top liners are always heavily committed in other directions."

P.H.

DISC 1961 CALENDAR

Cliff Richard

CLIFF RICHARD, born Lucknow, India, October 14, 1940. Came to this country at the age of eight. At school he played in the Hertfordshire Junior Football League and held the school championship for the javelin. An appearance in a school play produced by the dramatic society gave him one of his first opportunities to sing. On the strength of this, friends persuaded him to take it up full time. He joined a vocal group at Cheshunt, Herts., and proved so popular that he formed his own group, The Drifters—they have since changed their name to The Shadows.

He appeared at Soho's famous 21's coffee bar but it was while playing at the Gaumont, Shepherd's Bush that Cliff was introduced to Columbia recording manager Norrie Paramor. Within a few days of the meeting Columbia recorded "Schoolboy Crush" and "Move It." This led to an audition with Jack Good for "Oh Boy!" and Cliff was immediately booked for the series.

"Move It" gave him his first chart success, and the film "Serious Charge," in which Cliff was featured, gave him one of his biggest hits ever, "Living Doll." This number eventually sold over one million copies and earned him a Golden Disc. Every disc since then has sold over 250,000 copies and this paper has awarded him eight Silver Discs.

In 1960 Cliff and The Shadows flew to America for TV and one night stands throughout the country. At the end of the year he played a season at The London Palladium. "Expresso Bongo" gave Cliff his first opportunity to act in a film. He has just completed a further film, "The Young Ones," still awaiting release.

October

DATES TO WATCH

Sammy Davis stars in the Palladium TV show, October 1.
John Barry leaves for America on October 2.
Matt Monro opens in New York cabaret, October 2.
Decca release first of their new cheap LP series, Ace of Hearts, on October 2.
Cliff Richard leaves for Australia on October 14, his 21st birthday.
Larry Parnes' spectacular rock show, "Star Spangled Nights," opens at Cannock, Staffs., October 17.
Fabian due to visit Britain about October 21.
Rock star Gene Vincent booked for tour at end of the month.

BIRTHDAYS

Al Martino (October 7), David Hughes (11), Cliff Richard (14), Max Bygraves (16).



Sun	Mon	Tues	Wed	Thur	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	♦	♦	♦	♦