

# DISC

THE TOP RECORD & MUSICAL WEEKLY

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## My British tour by JIMMY JONES

Features on

Chris Barber  
David Whitfield  
Dave Sampson

SIX  
PAGES  
OF  
REVIEWS

# LAST CHANCE FOR ALL-ROCK SHOWS

£30,000 Parnes package gets off to a great start, but . . .

IF the rock tour which Larry Parnes launched last Saturday turns out a flop, in spite of his "never mind the cost" policy, it will be the death knell for this type of pop show. But if it's a hit, it could break into the West End.

The show, which has a cast of over 50, including 16 singers, The Vernons Girls and a 15-piece orchestra, has cost Parnes nearly £30,000 to launch. Three top men, Jack Good, Leslie Cooper and Syd Dale produced and rehearsed the show for a week before launching. "I've spared no cost," Parnes told DISC before the opening. "If this doesn't bring the audiences back I don't think anything will."

This is the first time that a major variety tour has been produced and dressed for teenagers. Cheaply staged shows have almost killed one-nighters and this tour, said a spokesman for the Parnes organisation, "is an attempt to regain the audiences after last summer's slump. It is costing a lot of money, but this seems to be the only way to do it."

From reaction to the opening shows it looks as if the policy is paying off. The first show at Slough was a complete sell-out and a Sunday show at Woolwich saw the audience climbing on to the stage—"it is two years since straight rock and roll shows caused so much excitement," said Parnes.



LARRY PARNES

As previously mentioned in DISC, the show features Joe Brown, Billy Fury, Tommy Bruce, Nelson Keene, Duffly Power, Davy Jones, Viscounts, Peter Wynne, Dave Sampson, Dickie Pride, Johnny Gentle, George Fame, Billy Raymond, Johnny Goode, The Vernons Girls plus Red Price with Jimmie Nicol and his New Orleans Rockers. Dates so far available are given on the centre pages, and the Parnes office told DISC that the show may move into the West End during November.

The package is reviewed by John Wells on page 8.

## Tab Hunter signs for TV series

FILM star Tab Hunter, whose disc of "Young Love," sold well over a million copies, has been signed for a new American ABC TV series, to commence during the next few weeks. He will play the name part in "Bachelor At Large."

## Flint goes riding on to number 100

ROBERT HORTON started filming more episodes of the marathon "Wagon Train" TV series last Thursday. He's nearing the hundredth episode as the scout Flint McCullough now, but he's still quite happy about it all, though it depends on the material.

"If the script is good, it's like making another interesting film. If it's not so good, things can get monotonous."

"But 'Wagon Train' has done me nothing but good," he said, speaking to the DISC office from his Californian home. "Being a featured star in a Western TV series is fine for an actor these days when television is dominated by Westerns. Apart from that, I get time to do other things as well."

One of those "other things" was the lead in ATV's recent drama, "The Man," in which Bob took the part of Howard Wilton, a mentally sick young man who terrorises a middle-aged widow for a whole day before murdering her.

His acting in this exacting role, completely removed from the wide open



ROBERT HORTON—"I'd like to do some songs from musicals."

spaces of "Wagon Train," won him considerable praise.

"The day that play was screened in your country I was singing in 'Brigadoon' in New England," said Bob.

"People had often told me that my voice had possibilities, so about eighteen months ago I did something about it by studying voice production."

His first starring musical role—in "Guys and Dolls" in Ohio in July last year—was a complete success and this led to similar engagements in between his "Wagon Train" commitments.

The pleasant Horton baritone agreeably surprised many people in this country when he sang in "Sunday Night At The London Palladium" and on the Royal Command Per-

formance, and now Pye have released his vocal version of the "Wagon Train" theme and a dramatic ballad, "Sail Ho."

"My voice seems to be improving all the time," continued Bob, "and I'm very pleased about this."

Did this mean that singing would figure more prominently in his future activities?

"Depends on what happens. Acting is still the big thing in my life, but I would enjoy making records of musical show songs if the opportunity came along."

In the meantime, it's back to the Wagon Train with Ward Bond, Frank McGrath, Terry Wilson and the others. The series will be returning to British screens later this autumn.

A Great Hit Single from the Star of TV's "Wagon Train"

# ROBERT HORTON

"WAGON TRAIN" B/W "SAIL HO"

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

# Post Bag

## 'Volare' is sheer folly

I CANNOT understand the policy of Columbia in issuing Bobby Rydell's version of "Volare," less than two years after the original was a hit. It would make fine LP material, to my way of thinking, but to issue it as a single seems sheer folly. If it is bought in large numbers, then it just goes to prove the gullibility of the record fans in buying anything that's pushed at them. I hope this practice of re-recording recent hits ceases, or we shall never have anything new. DENNIS SMITH, 18, Pembroke Street, Mansfield, Notts.

record buyers, and remind older collectors of her warm, relaxed style. —MICHAEL FLYNN, 101, Flaxman Road, Camberwell, S.E.5.

### SONG SIFTING

NOWADAYS many singers are finding it increasingly difficult to find suitable material to record. But if they would sift through some of the releases of the smaller American labels, they would often find some very attractive songs which don't become hits because the companies can't afford the necessary exploitation.



If these songs are recorded in England by our artists, they often become hits here even though the original American versions never reached the charts. Michael Cox's "Angela Jones" and The King Brothers' "Mama-Oui" are just two examples. —RICHARD MILLER, 2, Little Deans Yard, London, S.W.1.

### SILVER CLEF

IN the film world we have Oscars; in the record business Gold and Silver Discs. Why not a universal

award for pop songwriters? Surely they need just as much encouragement? —KEITH MATTHEWS, 60, Redhall Drive, Hatfield, Herts.

### TWO TRACKS

I AM becoming more and more irritated with record companies for releasing tracks of their LPs as one side of a new single. They seem to spare little thought for fans who like to collect all the records of their favourites. Admittedly, many of these LP

ADAM FAITH . . . he deserves credit for some good records. (DISC Pic) \* tracks deserve to be released on singles, but why not release two tracks instead of one? —C. R. STEVENSON, 9, Thackeray Street, Radford, Nottingham.

### GOOD BACKINGS

THE record scene today is notable for one very fine thing—the wonderful backings which play a very large part in the success of a disc. Among the more prominent ones surely would rank Cliff's Shadows, Elvis and the Jordanaires, Adam Faith with the John Barry accompaniment, and the Everly Brothers, with the fabulous Crickets. There would be far more competition in the hit parade if more great groups like these were available. —C. D. COPUS, 10a, Elderberry Road, Ealing, London, W.5.

### SORRY, ADAM

I WOULD like to make a public apology to Adam Faith. When I heard his first record, "What Do You Want?" I cursed it, and denounced Adam as a "lifter." Now I am truly sorry. Since those days Adam has improved tremendously with every recording. Let us give Adam more credit for his really good records, which I know will continue to sell widely. —ROLAND PEXTON, 15, Wivern Road, Bilton Grange, Hull.

The Bonus Prize Winner for this month is: **ENA WATSON, 5, Teuchat Croft, Forfar, Angus.**

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

## PRIZE LETTER

### NEGLECTED

IT was nice to see the story concerning Dinah Shore in DISC (17-9-60). For much too long she has been neglected by the British public, and even though she is singing as well as ever, we very rarely hear her records played. Recently I bought two of her American LPs, "Moments Like These" with Manny Zimmerman, and "Dinah Sings Some Blues With Red," with the Red Norvo Quintet. Both are first-rate. I hope the proposed films for Dinah come off, as they will introduce this lovely star to a new generation of

# Rock isn't dead in America but they call it beat now

IN America, rock . . . the word . . . is dead, but not the music. In all the tangle and confusion of reports that come from America, "Rock is finished," "Rock is thriving," one fact emerges—rock is played on American radio almost as much as it was in its heyday, and the stars who made their names with rock are still as popular. But NOT on TV.

Since the great Payola scare, which we were told was going to finish rock once and for all, there has been little or no change at all.

Who says so? Sidney Gross, the only British DJ who, until a few days ago, had a regular disc programme in New York and who has been working in the city for the last eleven years. He's come back to England after a successful career in American radio and TV. For the Americans he's presented and promoted jazz festivals and worked as the chief A and R man for the Urania label, recording jazz stars like Coleman Hawkins, Jack Teagarden, Oscar Pettiford.

He's also presented "The Voice In The Night," two-hour record programmes for late night listening which went out in New York on Saturday and Sunday nights. He also produced jazz shows for the ABC network and every evening compered a programme that lasted from midnight to 6 a.m.

"At one time," said Sidney shortly after his return to this country, "I was on the air for fifty hours a week."

Was rock really thriving in America? "Definitely," said Gross. "Mind you they don't call it rock any more, but that's what it is."

"Rock is a dirty word now. Ever since the Payola business, even to mention the word brings stern reprimands from programme directors. They prefer to call it beat . . . but it's still rock and roll."

Before the Payola scandal, 15 radio stations in New York played practically nothing but rock and roll. "After the scare," said Gross, "They cut it out."

"That lasted for about two or three weeks," went on Gross. "The DJs became holy men with halos and played records by people like Peggy Lee, Dorsey, early Sinatra, Mantovani and Melachrino. The average age of

the New York DJs is about 35 to 40 and they played the music they liked. But it didn't last for long. We soon had the beat . . . or rock back."

"And it's still there, played just about as much as it was before." Sidney Gross was not involved in the Payola scandal. "I was told to play a certain amount of rock on my programme, but I never concentrated on it . . . I didn't like it."

"Many of the New York DJs are only hired to play records selected by the programme directors. I was employed as a personality DJ and therefore I had more say in the type of music I played."

"But on TV," continued Gross, "rock is out and so are the people who sing it."

"There are two shows in America, both on a peak Sunday night time, which have great competition for viewers. They are the Steve Allen Show and the Ed Sullivan Show."

"These shows will do practically anything to increase their viewer-rating. Two years ago if Steve Allen

had Presley or some other rock star on his programme, then Sullivan's rating went down.

"There was just nobody that Sullivan could present who would attract the viewers back. Not even some of the top film stars."

"But today, Presley and company are out. Dick Clark is about the only person in New York who presents these singers on a peak hour show. The rest are mainly afternoon programmes where the artists just mime to their latest hit."

Apart from his work on TV and radio Gross became one of the leading men of American jazz. He taught at the first-ever course in jazz at Columbia University and among many other promotions presented the first Connecticut Jazz Festival, a three-day affair which vied in importance, claimed Gross, with the Newport Festival.

### Unknowns

It was jazz that had originally taken him to the States. "Ever since the mid 30s American and British musicians unions had prevented an interchange of jazz bands and I wanted to alter this."

In 1945 Gross had presented "The Swing Show" at the Adelphi Theatre. "I was using unknown jazz musicians on those days like Johnny Dankworth, Jack Parnell, Kenny Baker and quite a few more of Ted Heath's boys."

He was successful in America. Now he's back. "For personal reasons and also because I have a number of ideas for radio which I think could be done better over here."

What those ideas are Gross wouldn't or couldn't divulge, but he's having talks with the BBC about a series of radio programmes. But I'd hazard a guess that they won't be about rock shows!

SIDNEY GROSS the only British DJ in America. \*

Richard Adams



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**AMERICAN TOP TENS**

These were the ten numbers that topped the sales in America last week (week ending September 24)

Last Week	This Week	Title	Artist
2	1	The Twist	Chubby Checker
3	2	My Heart Has A Mind	Connie Francis
1	3	It's Now Or Never	Elvis Presley
4	4	Mr. Custer	Larry Verne
6	5	Chain Gang	Sam Cooke
5	6	Walk, Don't Run	The Ventures
8	7	Kiddio	Brook Benton
9	8	Yogi	The Ivy Three
7	9	Volare	Bobby Rydell
10	10	A Million To One	Jimmy Charles

**ONES TO WATCH**

Save The Last Dance - The Drifters  
 For Me - The Drifters  
 Three Nights A Week - Fats Domino

**JUKE BOX**

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 24)

Last Week	This Week	Title	Artist
1	1	Apache	The Shadows
7	2	Tell Laura I Love Her	Ricky Valance
6	3	Only The Lonely	Roy Orbison
3	4	A Mess Of Blues	Elvis Presley
2	5	Because They're Young	Duane Eddy
8	6	Everybody's Somebody's Fool	Connie Francis
5	7	Please Don't Tease	Cliff Richard
8	8	As Long As He Needs Me	Shirley Bassey
4	9	When Will I Be Loved?	Everly Brothers
10	10	How About That!	Adam Faith

Published by courtesy of "The World's Fair"

**THE EVERLY BROTHERS**  
**SO SAD; LUCILLE**  
**WARNER BROS.**  
 45-WB 19 45 rpm

**DISC DEBUT—Nick Bennett**

"IT'S no good having a hit record and then not being able to back it up with a good stage act," said 20-year-old Nick Bennett, who has not had a hit record—yet—but who HAS had plenty of stage experience.

In fact, Nick Bennett has been "on stage" for a long time now, mainly as a dancer. And the record? That's due out tomorrow (Friday) on Columbia and it's his first. Titles are "Mr. Lonely" and "I Understand You," two ballads with a cha-cha beat.

"I realise," he confided, "that show business is very precarious. That's why my parents objected to my going on the stage until I was eighteen. However, at 16, I defied them, and came up to London for an audition as an actor—which I didn't pass.

"As long as I can remember I have always wanted to be on the stage," said Nick. "I started off by singing at amateur concerts, etc., and during school, I studied dramatics, sometimes missing several other lessons in order to attend drama classes.

"When I left school at fifteen, I worked in a furniture store during the day and continued with my stage studies at night. Finally, I landed an acting part in 'Love's Labours Lost' at Portsmouth."

Nick realised that he would never be happy working in a furniture store, and so he plucked all the London agents with letters, until he was invited up for an audition.

"I distinctly recall failing my first audition," he said, "but I couldn't go home to my parents without a job, so luckily I went for a second one and passed."

**With Harry**

"My first job was with Harry Secombe in a variety tour. I was booked as a dancer and I appeared with Harry in several sketches.

"We toured for five months, and then after that, I was invited to appear in 'We're Having a Ball' at the London Palladium. I was in the show for the last four weeks."

"So having studied dramatics and singing, Nick started off his career as a dancer.

And he continued dancing for some while. After his success with Secombe, he was selected for the dance team which appeared in "Gerry's Inn" on ATV. He appeared in six editions of the programme, which was televised every other week.

"After that, I was in 'My Fair Lady,' as a singer and dancer. I signed a two-year contract, but after

**Needs a hit—he has the experience**



**NICK BENNETT**  
 Jack Good told him he was too professional.

eighteen months, on doctor's orders, was advised to quit from overstrain."

Then Nick got his big singing break. With a voice which he describes as a "light baritone," he was invited to appear on "Wham!"

"I got my chance through my manager, John Penrose," he said. "For weeks before the show, I was rehearsing with Jack Good—and he told me my approach was too professional! Imagine that, my first big break, and I had to forget all that I had learned in order to be natural!"

"I sang a beat-up version of 'California Here I Come,' and in spite of the fact that my nerves were completely shot, I was voted into eighth position in the 'Wham!' popularity poll. All on one appearance."

Shortly after this, Nick Bennett the actor, was selected as second lead to Jess Conrad in the film "Conga," which is due to have a Christmas release.

"From then it was part singing, part acting," he said. "Having completed the film, I tested for Norman

Newell, and before I knew where I was, I had cut my first disc, with a backing by Tony Osborne and a 25 piece orchestra, and a vocal support of another half a dozen."

The disc was cut three months ago, but release was held up by Norman Welsh tour in three Agatha Christie plays. He returned to London only last week, when it was decided to launch the disc and Nick with it.

**Good timing**

"Now I am really going to concentrate on singing," said Nick. "For with a recording contract, the opportunity is ripe. I am aiming for the television and film angles, in which case, I'll be able to use all my training. As it is, what I have already learned will help me no end in personal appearances."

"I want to project my personality as well as sing."

JUNE HARRIS

**TOP TWENTY**

Compiled from dealers' returns from all over Britain  
 Week ending September 24, 1960

**Cliff heads Adam...  
 The Ventures come back with 'Walk Don't Run'**

Last Week	This Week	Title	Artist	Label
3	1	Tell Laura I Love Her	Ricky Valance	Columbia
5	2	Only The Lonely	Roy Orbison	London
1	3	Apache	The Shadows	Columbia
9	4	Nine Times Out Of Ten	Cliff Richard	Columbia
6	5	How About That?	Adam Faith	Parlophone
4	6	A Mess Of Blues	Elvis Presley	RCA
2	7	Because They're Young	Duane Eddy	London
7	8	As Long As He Needs Me	Shirley Bassey	Columbia
15	9	Please Help Me, I'm Falling	Hank Locklin	RCA
10	10	So Sad	Everly Brothers	Warner Bros
13	11	Walk, Don't Run	John Barry Seven	Columbia
10	12	When Will I Be Loved?	Everly Brothers	London
8	13	Please Don't Tease	Cliff Richard	Columbia
14	14	Walk, Don't Run	The Ventures	Top Rank
12	15	Everybody's Somebody's Fool	Connie Francis	MGM
11	16	Paper Roses	Kaye Sisters	Philips
20	17	Volare	Bobby Rydell	Columbia
18	18	Let's Think About Living	Bob Luman	Warner Bros
19	19	Caribbean Honeymoon	Frank Weir	Oriole
20	20	Passing Breeze	Russ Conway	Columbia

**ONE TO WATCH**  
 Chain Gang - Sam Cooke

<p><b>EMILE FORD</b>                  "THEM THERE EYES"                  b/w                  "Question"</p>	<p><b>DAVID MACBETH</b>                  "PIGTAILS IN PARIS"                  b/w                  "Blue, Blue, Blue"</p>	<p><b>DICKIE VALENTINE</b>                  "ONCE ONLY ONCE"                  b/w                  "Fool That I Am"</p>
<p><b>CHICK</b>                  "COOL WATER"                  b/w                  "Early in the Morning"</p>	<p><b>Stu Phillips and his Orchestra</b>                  "STRANGERS WHEN WE MEET"</p>	<p><b>JACKY NOGUEZ and his Orchestra</b>                  "NEVER ON SUNDAY"</p>

# THEY SAY HE'S TOO MUCH LIKE CLIFF, SO

**DAVE SAMPSON** is going to change his voice, his style, his backing. Why? "Because everybody says I'm too much like Cliff Richard."

He sings the same type of songs as Cliff, their style is the same, and Sampson's group, The Hunters, have the same sound as Cliff's Shadows. They have the same manager, Tito Burns, the same Columbia A and R man, Norrie Paramor. Both are fans of Ricky Nelson, Bobby Darin, Bobby Rydell and, of course Elvis P. Both like casual clothes and horse riding.

And to cap it all . . . they even look alike.

You would have thought Dave would have given up by now, but not a bit of it. He is getting away from the shadow of Cliff by changing.

"I don't exactly know what I'm going to change to, but I can alter my voice and sing in another style easily enough and we can change the Hunters' sound. The difficult thing is knowing what is a good thing to change to."

It was Cliff who discovered Dave and introduced him to Burns and Paramor. "Cliff thought I was good when he first heard me," said Dave. "And I'll always be grateful for the help he has given me ever since."

"And because he has helped me I never want to compete with him."

"A lot of people have told me my

# Dave Sampson is going to change his style

voice is better than Cliff's; they also say that my group is better than The Shadows, but suppose I did manage to take over from him. After all he has done for me, I could never forgive myself."

A lesser person than Cliff would never have helped Dave; artists don't usually invite direct competition. "But," said Dave, "Cliff's not like that . . . I don't think it ever entered his head that I might do him some harm."

Dave is quiet, one of the shyest singers I have met. He is currently touring in Larry Parnes' "Rock 'n' Trad Spectacular," appearing with 50 other artists. "I don't like having to rehearse in front of all the others, it makes me nervous. But producer Jack Good was marvellous. He has helped me by making me practise all my

moves in a private room. I think I'm all right now."

In the show Dave only does a couple of numbers . . . and they are not plugs for his records. "I'm not even singing songs that I have written myself."

It was Dave who wrote his first record, "Sweet Dreams," and also "See You Around," the backing to his second and current release, "If You Need Me."

It was this flair for songwriting that helped him to break into recording. He had made a demonstration disc of his own composition, "Sweet Dreams," and Cliff liked it so much that he took it to Paramor. "If you don't like the singer at least let me record the song," he told Paramor.

But fortunately for Dave, Paramor did like his singing.

Dave is still writing. At his home in Walthamstow, in East London, he is working on another four songs, but he doesn't know whether he will complete the hat-trick and have a third record issued with one of his compositions.

"Lionel Bart, came down to Bournemouth to see Marty during the summer season," Dave explained. "And he also saw me as well. He told me that as soon as I got back to London I should go and see him because he wanted to write a song for me."

"I think it is just great, Lionel is a fabulous songwriter and if he did a number for me I'm sure I would make the grade."

What sort of song is Lionel planning to write? "I don't know yet. I would like something on the lines of 'Living Doll,' but that would still be following Cliff."

"I'll talk it over with Lionel . . . perhaps he can think of something different for me."

John Wells



DAVE SAMPSON—"I owe everything to Cliff." (DISC Pic)

# ALONG THE ALLEY

## Formula for success

IN these beat-conscious days light music is a very difficult commodity to plug. As far as recordings are concerned, there is extremely little scope for publishers with light items which don't rate as standards.

One personality who has never been deterred by these problems is pianist-orchestra conductor Sidney Bright, brother of Gerald. Sidney leads a musical double life, spending part of his time as a busy member of the BBC Light Music Unit and the rest as a propagator of good quality light music with the accent on British material.

He established Good Music's light music catalogue for them, and is now engaged on the same work with the Aberbach group of companies.

### Ear-tickler

"A good tune with a lilt—an ear-tickler," is his formula for a successful light item. "If it has those qualities, it has a chance of being recorded, although it's still difficult."

There is considerable scope, however, for the airing of light music in BBC programmes.

Sidney's current activities are concentrated on "Tania," a Kenmore Music number recorded by Mantovani for Decca. Other items without disc coverage so far are "Beautiful Girls Of Vienna," Ernest Ponticelli's "Owl On The Prowl" and Cy Payne's "Spring Twist."

ANOTHER member of the Aberbach staff has provided me with a varied selection of pop discs on which he is lining up

His name is Geoff Morris and the numbers are Burton Music's "Billy Boy, Billy Boy" recorded by the Dale Sisters for HMV, the same company's interesting Bobby Darin coupling of "Beachcomber" and "Autumn Blues" on London with effect from this Friday, for which Bobby plays piano with an accompaniment directed by Shorty Rogers, and two Tollie Music

## NEWS from the street of MUSIC

items, "You're Looking Good" by Dee Clark on Top Rank and "That's When I Cried" by Jimmy Jones on MGM. \* \* \*

TIN Pan Alley Music, led by Fred Jackson, has arranged with American publisher George Pincus to handle certain of the Gil-Pincus repertoire numbers in Britain, Eire and South Africa.

Songs involved are "Four Little Heels" recorded by the bikini boy Brian Hyland, "Where's The Girl?" and "Where's The Boy?" recorded by Jane Morgan, "Was There Once" recorded by Charlie Phipps, and "Tangerock" recorded by The Chantones.

This arrangement is not exclusive, and other Pincus numbers will probably be placed with other British publishers in the future.

Mason Music, Tin Pan Alley Music's associate, is riding high with Tony Osborne's "Windows Of Paris" again. The BBC Light Programme's "Roundabout" series is again using the number as its signature tune, and disc versions here and on the Continent now number 22.

Tony has set English lyrics to the tune, and Caterina Valente has recorded a vocal version. So far no vocal disc is available over here.

N. H.

# British talent is wasted, says top U.S. songwriter

FROM London Airport last week-end flew Syd Shaw—American songwriter who wrote the lyrics of the Johnny Mathis hit, "Misty." He left behind songs for top British recording artists including Tony Newley and Cliff Richard. And took with him the opinion that much of Britain's talent is being wasted.

Shaw was on his way back to New York after a European tour which had taken him to Italy, France, Spain and finally England. His ver-

dict on British singers: "They need better songs."

And the songs they wanted were NOT the type that would put them into the Top Twenty.

"In your country, as in America, the kids are beginning to realise that when they buy an LP they get two songs instead of two."

"And LPs are now selling for longer periods at a much higher price. So a song for an LP which has a longer life is not only more important than a hit single, it's different."

"Half your trouble is that you copy us too much. Your artists and songwriters should try to find their own feet. When they do they will really be able to influence the American market."

Artists that Shaw would put his dollars on going great in America were Tony Newley, "He's already got more influence than anybody else," and The King Brothers. "I don't know why I'd back them, I just have a feeling about it."

"One thing about the majority of your artists is that they all have wonderful energy, but no one really develops them to have a sound of their own."

"In America the artist has more chance to develop a style of his own. The record companies own the studios and machines, but it is the artist who has the talent to sell records and so no one would ever dare to tell Lloyd Price, Sam Cooke

or Brook Benton, for example, how they should sing their numbers."

"Another advantage we have, of course, is that there are so many writers and artists that we get many more different sounds than you do over here."

Another American eye view of the British record scene was that the youngsters didn't dance enough.

"Back home," said Shaw, "the kids are even more record conscious because of all the record hops that we have. And at these they always dance."

"But you don't seem to dance over here so much. We don't have the sort of near riot you had at your recent Pop Prom because our kids get rid of their energy by dancing."

### Mash Potato

"And we have such a variety of dances, the Slop, the Mash Potato, the Madison, the Twist. You don't do all these."

"When somebody like Basie plays everybody wants to dance, they wouldn't sit still like your kids do." Back home, said Shaw, the big heroes of American pop songs have gone.

"Presley was the first, but now when an artist gets up to sing our kids don't take too much notice. It isn't the artist that counts, but the song he's singing and the fact that the kids can dance. They make their own enjoyment."

This big swing to dancing, thought Shaw, would come to this country. "It's a pity," said Shaw, "but you normally seem to follow us."

R. A.

TONY NEWLEY—One of Britain's brightest prospects in the States. \*



*This New Sound is simply*

# CHAOTIC

FOR the last few months I have been playing it cool. The time has come to stand back and survey the scene at a distance. Producing a pop music show week after week, you begin not to see the wood for the trees. So I retired and laid in stocks for a long, hard winter.

The hibernation was much shorter than I expected. Suddenly it was all happening again, and I was on the trail. A new style, a new sound, and above all a whole new approach to my quest to find and create excitement through pop music appeared and, at the same time, a tremendous opportunity to exploit these ideas presented itself when Larry Parnes asked me to produce his mammoth stage show.

This was to be the Custer's Last Stand of Rock 'n' Roll. Instead it turned into the first exposure of something different.

It's impossible to describe in words what this New Look, New Listen is. You have to see and hear it to recognise it.

I don't go much for labels. They restrict you too much. Larry Parnes has decided to call it Rock 'n' Trad. Certainly trad jazz has had an influence on the approach. And the rock part accounts for the beat—which is a must for me in any sort of pop music. Still it is not just a straight mixture of the two—it does not give an impression of the size—and the chaos of it all.

Yes, that's it—chaos. A glorious jumble. A riotous and exuberant disorder. An escape from regimentation.

**I BELIEVE ROCK 'N' TRAD WILL BE THE 1960 TREND.**

## Now on disc

**A**LREADY a form of Rock 'n' Trad is on disc, a disc by—of all people—Lyn Cornell. This will be a big surprise to the people who think of this cool, silver-blondie Vernons Girl as a sort of Peggy Lee-type, but not to those who know her better and recognise in Lyn Cornell the most

But it could be the music by which 1960 will be remembered

versatile girl singer this side of the Atlantic.

Here, belting out the first Rock 'n' Trad number, "Swain Kelly," Miss Cornell is still reminiscent of Miss Lee—but this time Brenda, not Peggy.

*This is a tough, Western saloon-bar performance with enough energy to launch an interplanetary missile. The backing is a roar-up from beginning to end. And if you think I exaggerate Lyn's versatility, dig the other side—a totally different Miss C, singing a*

read of her success in Australia, and told her about it. Naturally she was delighted—she had always dug the Diggers and it was nice to know the feeling was mutual.

## Showmanship

**T**HE teenage public is getting a little wary of the appearances of artists whose claim to top a bill is a couple of discs riding high in the



## Jack

## Good

hit Greek ditty, "Never On Sunday" from the film of that name, backed by massed strings, mandolins, harps, and sweet-singing choirs.

Mistake me not, all will be happening ere long for Miss Cornell. Strangely enough, recognition has so far come to her from Australia rather than her homeland. Her latest disc, "Teaser," scarcely heard of over here, has, until quite recently, figured in the charts Down Under. This she discovered by chance on a recent visit to Europe.

Visiting Luxembourg, she called on Barry Alldis and the boys who had

charts. Too often they have been disappointed.

When it happens, it is the result of sheer good luck—that he has inherited these quite separate talents in equal measure. Such artists—Cliff and Lonnie leap to mind here—are worth their weight in gold to promoters—and charge accordingly.

But fading one of these rare birds, I would have said that the promoters should now think more in the terms of artists with the appearance and showmanship to entertain.

Jerry Lee Lewis for a start would be a knock-out. So would raving Ronnie Hawkins, whose TV appearances, alas, gave no clue of the dynamite force of this boy on the stage. Of the British artists, Jess Conrad is an obvious example. On a stage, I guarantee no pop artist could follow him.

Then there's the great Wee Willie Harris. Wee Willie is the pop star's nightmare. He steals shows from hill-toppers with monotonous regularity. He has even done it to Cliff—and that takes some doing, believe me.

Of course, as far as Jess is concerned, no one really knows the drawing power of his name, since he has never appeared on stage in Britain. Films, plays and television have kept him going well enough, without trying his luck on the boards.

So it will be interesting to see what happens when he comperes and sings in three Ted Heath shows this coming month.

## Elvis copies

**I**N the old days people used to say that Marty Wilde copied Elvis Presley. Now they are wondering if the boot is not on the other foot. Marty has had a pet poodle ever since his marriage. Now Elvis is buying one. No signs of a marriage to follow, though.



WEE WILLIE HARRIS—Pop star's nightmare.



## TONY BRENT

**Just a-wearyin' for you**



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POP ENTERTAINMENT

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## ANDY STEWART

**A Scottish soldier**

(GREEN HILLS OF TYROL)



TOP RANK JAR512

## RAY CHARLES

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H.M.V. 45-POP792

## JANICE HARPER

**Only once**



CAPITOL 45-CL15159



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## DANNY AND THE JUNIORS

**Twistin' U.S.A.**



TOP RANK JAR510

# Those critics will eat their words

"EVEN if it takes me ten years, I'll make those characters eat their words!" Making this pledge was David Whitfield, and the "characters" in question were the critics who showered more brickbats than bouquets on his recent musical play debut in "Rose Marie."

"It's not so much because of myself that I object to their attitude," he went on. "It's because they were so unfair to the rest of the cast as well."

says

## DAVID WHITFIELD

**Who collected brickbats when he made his musical play debut in 'Rose Marie'**

The critical condemnation has had no adverse effect on the fortunes of "Rose Marie," however. Originally planned for six weeks at the Victoria Palace, it will have scored a four-month run when it leaves there to start a provincial tour.

"Business has been going up all the time," stated David. "In fact, if we could have got another London theatre, I'm sure we would have been set for a long season."

Public reaction quickly restored the show's morale after the critical caning. Hundreds of letters have poured in from well-satisfied customers praising their performances.

"I was particularly touched by one telegram I received," said David. "It just said 'Ignore the critics—the show was marvellous.' It was signed 'Old Age Pensioner.' He or she had probably seen the original production, and had gone to the trouble and expense of sending me a telegram to let me know what they thought of our effort. Things like this mean more to me than all the critics put together."

Had he met any of these critics?

"Oh, sure. They come round saying nice things and shaking you by the hand. Obviously trying to find the softest place to stick the knife!"

David said in the world of records as well too many people in authority were right out of touch with the public. "People who spend most of their lives sitting at a desk in an office make arbitrary decisions without knowing all the facts or bothering to find them out."

"Take the case of a single. An artist travels all over the place, and is in direct contact with the public all the time. He or she knows darn well which out of two songs is best suited to be the top side of the disc. Yet time after time someone sitting in an office turns it over just because they happen to think differently."

David's current disc schedule for Decca entails rehearsing and recording 21 songs within the next two months. Included in these are an EP of "Rose Marie" numbers, another LP to follow up his successful album "My Heart And I," and a single.

"Things are a bit hectic really. I like to rehearse my songs thoroughly before going into the recording studio. To add to the problem, the place where I'm staying hasn't got a piano, so I have to keep going to my MD's flat."

Unlike many of his contemporaries, David has never made a film. He's had several offers in the past, including one from Hollywood. Amongst the offers was the starring role in "City From The Streets," but he was unable to accept any of them owing to prior commitments.

### British first

"I'd like to try a film one day, providing the script was suitable for me and, of course, providing I had sufficient time to do it properly. I'd even have a shot at a dramatic, non-singing part, although I'm not putting myself in the Sinatra class by any means. I'd certainly do a British film first to see how things went before taking a trip to Hollywood."

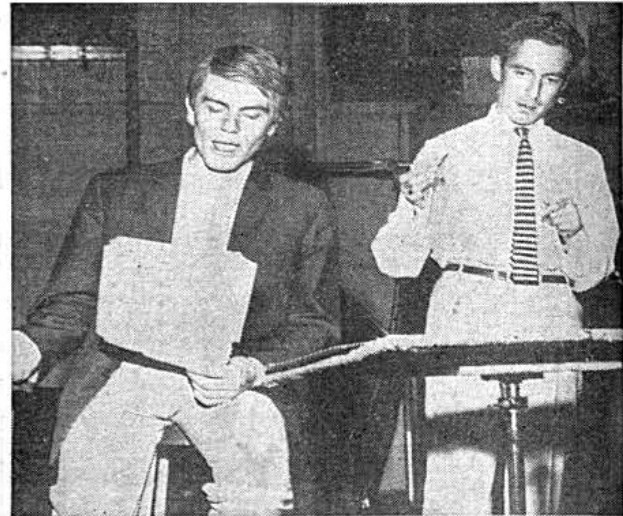
Meanwhile David is fully occupied with "Rose Marie," which will prevent him from undertaking other engagements on TV and radio for some time. At Christmas the show will be playing in Edinburgh.

He's quite content with this state of affairs as he prefers performing to a live audience.

"People are the same all over the world. It's the personal touch that counts. If you're false in anything you say or do, they can see it. If you're not, they're with you all the time, and performing for them is a real pleasure."

**Nigel Hunter**

DAVID WHITFIELD... with lovely Stephanie Voss he made his musical play debut in "Rose Marie"... the show the critics panned.



JOHN BARRY (right) goes through a number with Adam Faith in one of his first recording sessions under his new contract. (DISC Pic)

# 'Gold Rush' for Greek number

THE "Gold Disc Rush" is on... there are over 50 prospectors for the first million seller of the title theme from the Greek film "Never On Sunday." This instrumental theme has captured the continent—versions of the tune are pouring out, Greek, French, German, American, Italian... and now English.

One of our entrants (this version is reviewed in "Disc Date" on page 12) is that mysteriously named Manuel and his Music of the Mountains.

Out of the 50 or so recordings around the world, 13 are to be released in Britain. Manuel has concentrated on lush strings, and plugging the catchy phrase. He knows that he will have big competition from the American Don Costa, but he is confident that his offering may well have the golden touch.

### Money Spinner

I spoke to him about the "battle." "I think that 'Never On Sunday' arrived at a most fortunate time. The public, teenagers or the older record fans, are attuned to instrumentals. 'Apache' by The Shadows has had a long run at number one... and this new theme has caused the Alley to herald it as the greatest money spinner since the 'Harry Lime Theme,'" said Manuel.

Manuel recounted that the original story of "Never On Sunday" was written by Jules Dassin and added, "he wrote the screen play, directed the film, is the male star and conducts his orchestra on the sound-track... I wonder what it was that he was doing in his spare time that made him get Manos Hadjidakis to compose the theme?"

This number is going to get the biggest blast of publicity trumpets since Anton Karas zithered his way to a fortune.

Experts in the Alley say that if Manuel's disc is the hit version he can earn as much as £8,000 to £12,000... and Mr. Hadjidakis? I worked it out—with assistance of Pearl's fingers—that he can make around £50,000 from the disc,

radio and film performing royalties on the different versions. That is money.

PYE Records had great faith in stereo. This young company set the country a-chattering when they issued their first disc in this

## by TEDDY JOHNSON

third dimensional sound. But it looked as if they had backed the wrong horse.

The public did not rush out to buy the new machines... it seemed that stereo was only a fad for the gimmick-conscious audio-fans.

But I have news that will hearten the pioneers. America had the same reaction back in 1958.

Now the tide has turned. With only three parts of the sales year gone 1,432,179 stereo players have sold... a 100 per cent increase over last year.

And how did the standard mono players fare by comparison? Just 438,011 or less than a third of the stereo output.

MY laurel of the week goes to John Barry. EMI recently put him under an exclusive contract as musical director... this meant that his conducting sessions for Pye and Decca were no more.


It was a lucrative deal for this brilliant young Midlander... and he recently journeyed from Blackpool where he had spent the summer to undertake his first brace of commissions under the new regime.

He made two records that Sunday. One as an artist, t'other as the MD on a session arranging and backing Adam Faith.

Both of his initial discs have crashed into the Top Twenty. "Walk Don't Run" (his own instrumental offering) and "How About That" (Adam Faith's disc).

It's a sign for the future... watch Barry for hits.



 <p><b>QUALITON</b></p>	<p><b>OCTOBER (1st)</b> INTERNATIONAL POP RELEASES</p>	<p><b>FATTY GEORGE</b> and his orchestra <b>BLACK EYES CHA CHA</b> b/w <b>MAMBO JAMBO</b> 45-PSP 7104</p>	<p><b>TONY SANDLER</b> <b>PREGO, PREGO</b> b/w <b>I MISS YOU SO MUCH</b> 45-PSP 7126</p>	<p><b>HANS-GEORG ARLT</b> and his concert orchestra <b>LA BELLE ANGELE</b> b/w <b>CHACONNE</b> 45-PSP 7109</p>	<p><b>JAN and KJELD</b> <b>SWEET SUE</b> b/w <b>OH! MEIN PAPA</b> 45-PSP 7127 Release—Oct. 17</p>
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# Cable from AMERICA Edited by MAURICE CLARK

**SAMMY DAVIS'S** wedding on October (16th) to lovely **Mai Britt** looks as if it will turn out to be one of the biggest even Hollywood has yet seen. Sammy is inviting his friends from all over the States, and those who can't get there under their own steam will have a plane ticket laid on at Sammy's expense. He is hoping that all the other members of "The Clan," Dean Martin, Frank Sinatra and Peter Lawford, will be there to act as attendants.

Laurie Records have just signed New York Giants' football star, **Roosevelt Grier** to a recording contract. To hear his first disc, "Moonlight in Vermont," you would never think Roosevelt weighed 20 stone and was over 6 ft. 6 ins. tall. He has a very Sinatra-ish voice, and I've no doubt will make the gals swoon.

## SIGNING

A NEW move to cash in on the current popularity of comedy albums has been made by United Artists Records. They have signed up at great expense two top TV writers, **Ernie Sultan** and **Marvin Worth**, to write special material for a series of LPs for previously unavailable talent. The album material becomes the property of the comic, who, in turn, gives the United Artists an option for at least two more albums.

Roulette Records release on Oct. 1 a special two LP package called "The Count Basie Story" in honour of the great Basie's twenty-fifth year as a bandleader. This terrific album includes several new versions of old Basie standards, also biographical information and many new pictures. It should really prove a winner.

Colpix Records will release the sound-track album of Columbia Pictures big budget movie "Pepe," which stars **Cantinflas**, and features vocals

**SAMMY DAVIS** with his wife - to - be, **Mai Britt** . . . Their marriage looks like being the biggest Hollywood has ever seen.



## Davis wedding biggest yet?

by disc stars under contract to other labels including **Bobby Darin**, **Bing Crosby**, **Judy Garland**, **Sammy Davis** and **André Previn**. **Johnny Green** is responsible for all the backings, and all these stars play cameo roles in the film.

Good novelty album just out by **Don Costa** called "We Play — You Sing—The Million Hits" LP features similar backings to hit recordings, plus choir, leaving lead vocal to the buyer to sing the melody; this comes complete with song sheets of all titles included.

Greatest record of the week is the new **Sarah Vaughan** on **Roulette**. Sassy sings **Leroy Anderson's** well-known "Serenata" with lyrics by **Mitchell (Misty) Parrish**. Disc jockeys have gone really mad over it, and it's being played constantly.

The **Platters** have just been placed in the "Platinum" record category by Mercury Records, for becoming the first artists on the label to sell more than 25 million records since they joined the company.

## TOURING

**GEORGE SHEARING**, who at the moment is touring Australia, had a nice cable from Capitol Records in Hollywood saying that his new single, "Honeysuckle Rose," is about to make the hit charts.

**Buddy Morris**, DJ for **KDAN** radio in California, must be the first method DJ around—he spins all-British records wearing a Sherlock Holmes cap. His most requested English singer at the moment is **Tony Newley**.

**MANTOVANI** must be a very happy man—he certainly is successful. Already most of the seats for his one-night stands all over the States have been sold well in advance. His new record, "Song Without End," is getting a terrific amount of radio and TV play, so much so, he will just have to add this to his programme.

An unusual RCA Victor album here seems to be on its way to becoming a best seller, even though it is not for sale. The disc, a six-band 45 rpm for sale. The disc, a six-band 45 rpm for sale. The disc, a six-band 45 rpm for sale. The disc, a six-band 45 rpm for sale.

free by participating portable typewriter dealers to any teenager who enters the Remington-RCA contest "How To Be A Hit At School." Initial orders of over 300,000 have poured in, it looks like becoming so successful the company are thinking of introducing it to England as well.

New girl singer on Columbia with the unromantic name of **Leslie Uggams** has made what might easily be a smash hit disc of "Love Is Like A Violin." Everybody has tried to get Leslie to change her name, but she just refuses. Also this week on the London label the same title has been released by your **Ken Dodd**. So may be the best man—or name—win.

## CHARTING

IT'S nine years since any artist has had three titles all on different records in the nation's hit parade at one time. Last was by **Perry Como** in 1951. Now it's been accomplished by **Hank Ballard** on the King label. Titles are "The Twist," "Finger-Poppin' Time" and "Let's Go, Let's Go." Although it's not unusual these days to have a double-sided hit, this is still quite a feat.

In March of this year at the famed Chicago night club, **Le Bistro**, **TONY BENNETT** heard a young boy singing by the name of **JOHNNY JANIS**. He was so impressed he told his manager, **DEE ANTHONY**, to sign him at once. Johnny then cut a demonstration record which has now won him a Columbia recording contract. Judging from the sound of his first disc, "Gina," Columbia and Tony have made no mistake.

The strong reaction to singer **Ricky Scott** and his debut record, "Darling Darlin'," recently released on a new label, **X-Clusive Records**, prompted **MGM** to bid for the master. The deal has now been finalised, so the disc is now on **MGM**. The funny thing is, when **Ricky** auditioned for this company a few weeks before, they turned him down!



Smokes real smooth...

# Philip Morris



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**AMERICA'S FINEST CIGARETTE**

**4/2 FOR 20**

PHILIP MORRIS MAKE SMOKING WHAT IT OUGHT TO BE... PURE PLEASURE... JUST TRY THEM

# TRAD JAZZ NEWS

It looks as if Jazzshows' presentation of American blues singers and barrelhouse pianists will have a rough passage during the next few months. Somy Terry and Brownie McGhee were due in November, but their fee, double last year's, cannot be met, largely because other jazz clubs don't take advantage of their services.

The plan was to replace the pair with Lightning Hopkins. Although negotiations are still in progress, it looks as if this, too, will fall through. Best possibility at the moment seems to be Snooks Eaglan, a young 24-year-old guitarist who is something only just short of sensational.

One thing is DEFINITE: Roosevelt Sykes will be here in January.

THERE have been changes and additions to the published itinerary of the Kenny Ball and Sims/Wheeler concert tour. Watford and Southall are out. Kings Lynn has the show on November 5, Buxton on November 12, and Malvern on November 13.

SANDY BROWN'S Rhythm and Blues Group will not now appear at Alex Korner's R and B Club in Putney on October 30. Instead, Benny Green will take in an All Star group.

WITH the loss of Johnny Pickard and Jimmy Skidmore, Humphrey Lyttelton has, if anything, INCREASED the scope of his front line. He now has himself doubling clarinet and trumpet, Tony Coe doubling alto and clarinet and Joe Temperley trebling baritone, tenor and clarinet.

Humphrey undertakes a 7-day Scottish tour on October 3. There is an LP on its way, probably appearing in December.

Owen Bryce



## Lawrence honoured

THE U.S. Army has awarded the Army Commendation Medal for meritorious service to vocalist Steve Lawrence. The ceremony took place recently in Washington D.C.

The citation said: "By participating in the writing, direction and production of several weekly radio programmes, which were broadcast over a national network and beamed overseas, he materially increased the morale of our service personnel both here and abroad."

Sheila Buxton is one of the stars of BBC TV's "Showtime" on October 9.

## Parnes beat package is worth every penny

THE VERNONS GIRLS, 16 rock singers and a 15-piece Rock 'n' Roll band. This is the line-up of the biggest, noisiest, hottest show ever to tour this country. And last Monday at the Metropolitan, London, impresario Larry Parnes filled the theatre with nurses, factory workers, fans, show business personalities and the Press and confidently invited them to pass judgment on "The New Noise of 1960."

And the verdict? Hardly a penny of the £30,000 which Parnes has spent on the show is wasted, writes JOHN WELLS. Producer Jack Good and his associate, Leslie Cooper, make the show fairly sizzle along.

With few exceptions Good has managed to turn the record stars into stage artists. But only the best—Joe Brown, Peter Wynne and Billy Fury—can match the highly professional work of The Vernons Girls, who have improved even on their "Wham!" days.

### Dates booked

Dates so far fixed for the show are: Granada, Kettering (today, Thursday) and Granada cinemas at Grantham (30); Mansfield (Oct. 1); Rugby (2); Aylesbury (4); Dartford (5); Harrow (6); Tooting (8); Walthamstow (9); Kingston (11); Southsea Odeon (12); Edmonton Rega (13); Plymouth Odeon (14); Taunton Gaumont (15); Preston Gaumont (16).

No dates have been accepted for the week beginning October 17. Sheffield Gaumont (Oct. 24); Gaumont, Derby (26); Elephant and Castle Trocadero (27); Gaumont, Cardiff (28); Gaumont, Cheltenham (29); Bristol Colston Hall (30); Sunderland Odeon (Nov. 1); Hammersmith Gaumont (2); Gaumont, Bourne-mouth (4); Gaumont, Ipswich (5); Leeds Odeon (6).

November 7 week, The Empire, Liverpool. November 14 week, Hippodrome, Manchester.

### Saturday dates for Mark

MARK WYNTER, who is taking dancing lessons from "West Side Story" lead dancer Riggs O'Hara, broadcasts in the BBC's "Saturday Club" on October 8, appears in Anglia TV's "Come In" show the same afternoon, and in the evening he takes part in the Jimmy Jones opening show at the Granada, East Ham.

Tomorrow (Friday) Mark performs the opening ceremony for a record shop at Sutton in Ashfield, Notts.

A selection of material from Peter Sellers' two Parlophone LPs has been released by Angel, in America, in an album entitled "The Best Of Sellers."

# More disc h



It was a big week at EMI's recording studios last week for many of the top pop stars were there to cut new discs. Among them were (left) CLIFF RICHARD and The SHADOWS, The AVONS (above), and The BEVERLEY SISTERS, seen here with Norman Newell and Geoff Love (DISC Pic). No titles are available yet for Cliff's number, but The Avons recorded "Four Little Heels" and "This Was Meant To Be" for release on October 7, while the Bevs' song, recorded after midnight by the way, was "All The Year Round," a waltz. Also at the studios last week were Bert Weedon ("Sorry Robbie" and "Easy Beat" for release on October 14), Toni Edon ("Will I Ever" and "The Waiting Game," also for release on October 14) and Adam Faith and John Barry.

# JONI WILL GIVE CHARITY SHOW

SINGER Joni James is to head a seven-day charity campaign next week in America called, "Operation Reindeer." This is in aid of the Purple Heart Benefit, which is a scheme to enable American war veterans in hospitals all over the world to spend Christmas with their families.

Joni will star in concerts entitled "100 Strings And Joni" at the Carnegie Hall next Friday and the following Sunday. More than two thousand American radio stations are co-operating in the campaign by broadcasting recorded appeals by show business celebrities urging listeners to give their support to "Operation Reindeer."

Stars lending their assistance to the scheme include Steve Allen, Mitzi Gaynor, Janet Leigh, Danny Thomas, Cesar Romero, Tennessee Ernie Ford and Mel Tormé.

Joni and her husband, MD Tony Acquaviva, are planning another concert at the Madison Square Garden on December 7 in aid of the same charity.

### Danny Williams is here

SOUTH African singer Danny Williams is in Britain again to record more titles for Norman Newell at EMI. There are plans also for TV and stage appearances.

The Mudlarks are scheduled to appear at the Nelson Ballroom, on October 21.

## PAYOLA NOW A FEDERAL OFFENCE

PRESIDENT EISENHOWER has signed the Bill which makes quiz-rigging and Payola—payment to DJs for plugging records—a Federal offence in America.

Radio stations violating the regulation are liable to a \$1,000 a day fine.

"Tell Laura I Love Her" has made the top of the charts in the version by RICKY VALANCE, who discusses the controversial disc with motor ace STIRLING MOSS (right) at Moss's West End flat. (DISC Pic)

A RECORD YOU'LL ALWAYS REMEMBER!  
A MELODY YOU'LL NEVER FORGET!

# RUSS CONWAY

PLAYS HIS NEW HIT COMPOSITION

## PASSING BREEZE

AND THE KEY TO LOVE  
(Theme from film "The Apartment")

WITH TONY OSBORNE AND HIS ORCHESTRA

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NEVER ON SUNDAY  
MARTY GOLD and his orchestra  
RAY MARTIN and his orchestra  
45/RCA-1205

ROSEMARY MANY A WONDER  
45/RCA

TELL LAURA I LOVE HER  
RAY PETERSON  
45/RCA-1195

DON G FAR FA  
45/RCA



# Hits on the way?



## Shadows' debut is a success

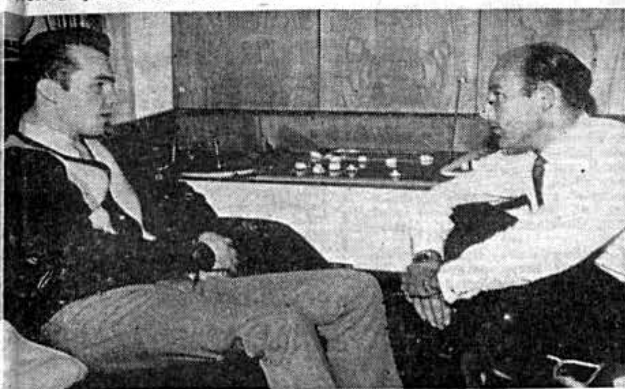
Cole is dear on this LP!

**NAT "KING" COLE'S** latest album for Capitol entitled "Wild Is Love" is reported to have cost \$100,000 to produce. It features music and lyrics specially written by Ray Rasch and Dicky Wayne, and the arrangements and accompaniment are in the hands of Nelson Riddle. Nat sings a dozen new ballad and blues numbers in the album, and links them together with a romantic storyline. There is a 24-page booklet with the LP containing twelve colour photographs, each depicting a different mood expressed by the songs in the album.

**THE SHADOWS**, whose recording of "Apache" has only this week dropped from top position in the charts, made their first variety appearance without Cliff Richard when they opened at the Colston Hall, Bristol, on Sunday.

### NEW VALENTINE SINGLE

A NEW Dickie Valentine single is being released by Pye tomorrow. Titles are "Once Only Once" and "A Fool That I Am," and the session was the first supervised by Tony Hatch since he joined the Pye A and R staff after leaving Top Rank. Dickie Valentine leaves on October 11 for a five-month tour of South Africa.



The house was packed and the group's act, which included a slapstick comedy routine, won a great reception. Said Shadows' drummer Tony Meehan: "We were very nervous before we went on. We'd worked out a complete act, and there were so many cues, beginnings, endings and other things to remember and get right. Fortunately everything went fine, except for one or two minor points which we can brush up for future appearances."

In addition to the slapstick, The Shadows also included some vocal numbers with Bruce Welch taking the lead.

"It was a lot different from what we do behind Cliff," said Tony. On Sunday next they appear at the De Montfort Hall, Leicester, on October 8 they have a solo spot of their own as well as accompanying Cliff at Bexhill, and on October 23 they are guesting in the Emile Ford show at the Embassy, Peterborough.

### Singing comperes

A NEW variety series, "The Friday Show," begins on BBC TV on October 14, and each edition will be compered by a different singing personality.

Introducing the first is Dennis Lotis, and on the bill are The King Brothers, the Mike Sammes Singers, and dancers Sheila O'Neill and Lionel Blair. Also appearing in a comedy sketch with Dennis Lotis will be David Jacobs, Peter Haig and Derek Bond.

Future comperes include Lita Roza, The Beverley Sisters, Ronnie Hilton, Anne Shelton and Eve Boswell.

### Ford venture

**EMILE FORD** has launched out into the A and R field. He supervised a recent session for Triumph featuring his protégé, Jimmy Justice, whose group were one of the many entrants for this year's DISC Vocal Group Contest. Emile hopes to go further into this side of the business and supervise some of his own sessions for Pye.

In the meantime, he is seeking a pianist for his own group, the Checkmates. "I want someone up to the age of 24 who can play anything in any key and by ear if necessary," Emile told DISC. "He must have a good memory for piano parts, too."

### Faith gets panto part

**DAM FAITH** is to appear in his first pantomime this Christmas. He will appear in "Dick Whittington" at the Wimbledon Theatre. At press time neither his part nor his supporting cast had been fixed. The show opens on December 24.

# CLIFF ON NEW 208 'PARTY'

**CLIFF RICHARD** and many other pop stars have been booked to guest on a new Saturday evening Radio Luxembourg show called, "Pat Raymond's Party," during October.

## 2 I's package to tour West

**VINCE TAYLOR**, Lance Fortune, Keith Kelly and a newcomer called Screaming Lord Sutch star in a new package show called "The 2 I's Show Piece" which opens its tour in the West Country next Wednesday.

Dates and venues are as follows: The Flamingo, Redruth (October 5), Town Hall, Tiverton (6), Town Hall, Torquay (7), Queens Hall, Barnstaple (8), Capitol, St. Austell (9), Town Hall, Exeter (10).

Screaming Lord Sutch—real name David Sutch—is from South Harrow, and was introduced to Tom Littlewood at the 2 I's by Vince Taylor. His stage costumes include leopardskin clothes, a bearskin jacket and buffalo horns worn inside a hat.

Negotiations are proceeding for dates for the package at Essoldo cinemas later in October.

## Mulligan on 'Jazz Club'

**THE BBC'S "Jazz Club"** on the Light Programme stars the Mick Mulligan Band with George Melly and the Dick Katz Quartet, on October 13, and the Dill Jones Quintet, Elaine Delmar and the Pat Smythe Trio on October 20.

## 'Ginger' debuts on HMV

**ACTOR-SINGER** John Leyton — "Ginger" in the Biggles TV series — will shortly make his debut on HMV with "The Girl On The Floor Above" and "In Love With Mary D."

He covered the controversial "Tell Laura I Love Her" for Top Rank, but the demise of that label as an independent concern complicated the release and prospects of the disc.

## TV season for Macbeth

**PYE** singer David Macbeth begins a 13-week season as the resident singing comper in Tyne Tees TV's "Request Time" show today (Thursday). Tomorrow Pye are releasing David's latest recording, "Pigtails In Paris," which was composed for him by ace songwriter Johnny Worth.

GANG

COOKE

CLOONEY

REFUL MOMENT

BSON

AWAY

(I CAN'T HELP YOU)  
I'M FALLING TOO  
SKEETER DAVIS  
45/RCA-1201

JIM REEVES  
I'M GETTIN' BETTER  
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# DELLA REESE ● ED TOWNSEND ● JOHNNY MATHIS ● TOMMY STEELE

## A fantastic week of hits

Seven could make charts

your weekly

# DISC DATE

with DON NICHOLL



The lyrics sound strange now, but EDDIE COCHRAN had a winner with "Lonely" (DISC Pic).

"The Sound Of Love" has a buzzing string noise with some chorus work in instrumental fashion, too. A steady pace and a neat melody.

**TOMMY STEELE**  
Happy-Go-Lucky-Blues; (The Girl With The) Long Black Hair (Decca FL1275)

**D N T**  
THIS one should be even bigger than "What A Mouth" for Mr. Steele. And not an oldie this time... "Happy-Go-Lucky-Blues" was written by Doc Pomus, Wally Gold and David Hill. As its title suggests this is a happy number... a delightful little bouncer which Tommy chants in his most amiable fashion. I don't see you keeping it out of your head even if you wanted to.

Tommy's got a happy-go-lucky backing of orchestra chorus and whistling directed by Harry Robinson.

I'm getting more than a little weary of all these parentheses to which we're being subjected in song-titles just now. Mostly, they're utterly needless as in "(The Girl With The) Long Black Hair"! For goodness sake let's start a habit of calling songs by one title or another instead of this in-between hedging.

This particular bracketed number is a neat quick-mover that completes the coupling melodiously.

## POLISH FROM LESLIE

**LESLIE UGGAMS**  
Inherit The Wind; Love Is Like A Violin (Philips PB1063)\*\*\*\*\*

**ERNEST GOLD** and **Al Stillman's** title composition for the Stanley Kramer film, *Inherit The Wind*, is a very romantic ballad which Leslie Uggams sings with her usual polish and aplomb.

Girl chorus and the Glenn Osser orchestra give the star a grandiose accompaniment. Not a song which will register at once, but one that could grow on you.

Miss Uggams' version of *Love Is Like A Violin* is too late to do her a

great deal of good commercially here, but please give it a spin if you get the chance. A delightfully accomplished performance from a fine singer. And, again, a breath-catching backing by Osser.

**CHAQUITO**  
Never On Sunday; Song Of Orpheus (Fontana H265)\*\*\*

**D N T**  
THE Chaquito orchestra whips into the new film melody, *Never On Sunday*, to compete with the many strong versions we will be getting. And this British-born arrangement neatly captures the tripping tune. Opens with handclapping and then

### JANE MORGAN

We regret that the picture of Jane Morgan used on last week's "Disc Date" was wrongly captioned as being Jaye P. Morgan.

flows along with chorus a-hahing behind the strings and rhythm.

*Song Of Orpheus*, from the picture "Black Orpheus" is a Latin item which suits this outfit perfectly. Well-controlled in performance and production.

**THE STATUES**  
Blue Velvet; Keep The Hall Light Burning (London HLG9192)\*\*\*

A slow love ballad, *Blue Velvet*, is sung to a drifting, clinging accompaniment by The Statues. A male vocal team this with a warm, easy noise.

Nothing terribly distinctive—but worth a spin or two. Second deck, *Keep The Hall Light Burning*, is a loud, forceful rocker with heavy rhythm backing. This half is distinctive, as girl chorus is brought in behind The Statues. Personally, I'd be inclined to concentrate on this as the more commercial half.

**JOHNNIE SPENCE**  
Adventures In Paradise; The Balcony (Parlophone R4696)\*\*\*\*\*

**JOHNNIE SPENCE** directs the big orchestra through a very colourful side—*Adventures In Paradise*. One of those halves which sound exactly as you expect they should sound from reading the titles.

A good, dramatic noise from guitar and strings, conjuring up remote vistas. You'll want to hear this one much more than once.

A Spence original for the turnover, *The Balcony*. This is a lush shuffler with the string section again getting

which is so welcome to the ears. A pleasant, relaxed, romantic ballad to complete a first-rate coupling

**JOHNNY MATHIS**  
My Love For You; Oh That Feeling (Fontana H 267)

**D N T**  
FONTANA are putting this release out in a special coloured cover which carries a portrait of Mathis. Should help the disc to sell. And that is good because this is another Mathis "must" in my book.

Johnny takes the slow, romantic ballad, "My Love For You," and removes from it any suspicion of concerto-phonicism that might so easily have over-sugared the side. A rich, appealing performance, backed by Glenn Osser (and what a successful week it is for this musical director).

"Oh That Feeling," is more of a swinger. Johnny glides this romancer to a big band and chorus accompaniment. Not so obviously commercial as "My Love For You"; but great.

**JOHNNY KIDD**  
Restless; Magic Of Love (HMV POP 790)

**D N T**  
LOOKS as if Johnny Kidd and The Pirates are destined for the Top Twenty again. This time they've come up with a very potent double-sider.

"Restless" is being treated as the top half of the coupling. A beater written by Johnny and guitar-player Teddy Wadmore, it has a compulsive rhythm with a simple lyric idea. Dark guitar sound is first-rate and Johnny should find himself scoring in the jukes.

"Magic Of Love" is a Kidd-Robinson-Dale composition and I think it will pull plenty of custom, too. Johnny's close to lolling here but the beat is heavy. Warm up with a shuffle rhythm as Johnny gives a very uninhibited performance.

**DON COSTA**  
Never On Sunday; The Sound Of Love (London HLT 9195)

**D N T**  
DON COSTA has been close to hit-making on this side of the water more than once—and he has struck gold in America. Now I think he'll duplicate an American success by reaching the British lists, too, with his orchestral version of the new film melody, "Never On Sunday."

Costa's rippling, mandolin noise is excellent and it has a clapping and chorus gimmick to help hold the attention. Enchanting noise on a pretty tune.

There's a deal of competition on this item but Costa's got the performance edge in my opinion.

here but nobody sleeps while he is singing, that's for sure!

Rene Hall's orchestra supplies the backing on this coupling and the noise for the flip is just right, too. A slower, thumping ballad, "I Love Everything About You," may find itself with as many fans as the upper half.

**DELLA REESE**  
And Now; There's Nothing Like A Boy (RCA1204)

**D N T**  
DELLA'S leather lungs give air to another very powerful beat ballad, "And Now." Della should by rights be a big seller on this side of the water. And now... she may hit the lists.

I'm tipping her to get there with this disc anyway because the song has more than a good melody and lyric... it has a dynamic arrangement with a sizzling string backing, directed by Glenn Osser.

The flip, "There's Nothing Like A Boy," is much more gentle, but again Della gives that feeling of assurance

6 pages of POP, JAZZ, EP, LP and CLASSIC REVIEWS

### RATINGS

\*\*\*\*\*—Excellent.  
\*\*\*\*—Very good.  
\*\*\*—Good.  
\*\*—Ordinary.  
\*—Poor.

D.N.T. indicates a Don Nicholl tip for the Top Twenty.

**EDDIE COCHRAN**  
Lonely; Sweetie Pie (London HLG9196)

**D N T**  
ONE or two lines in "Lonely" strike strangely to the ear—particularly when the late Eddie Cochran sings that he wishes he could die! But this is a beater which has the mark of a big seller all right. Eddie put it over in deep tones with vocal growl and rhythm behind him. Cannot see it missing the parade.

"Sweetie Pie" is a quicker, happier rocker which had Cochran in good form again. Guitar noise and rattling sticks behind him as he trots through this one.

**ED TOWNSEND**  
Stay With Me; I Love Everything About You (Warner Bros. WB21)

**D N T**  
WHAT an impact the opening of "Stay With Me" has! Strings, Townsend and girl chorus strike with full power and maintain the interest throughout the rock-a-ballad.

Townsend, having switched from Capitol to Warners, should find himself with a smash on his hands with this bow for his new bosses. Ed does not warp a great deal

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# EDDIE COCHRAN ● JOHNNY KIDD ● DON COSTA

all the work—and working well. Dreamy melody that could have a long life.

**JANICE HARPER**  
Only Once; Love Me Now, Love Me Never  
(Capitol CL 15159)\*\*\*\*

**JANICE** of the crystal clear ballad voice steps into a slow, appealing song, *Only Once*. Wistful lyrics and melody are caught happily by the girl who gets a comfortably large accompaniment from a Glenn Osser orchestra and chorus.

*Love Me Now, Love Me Never* has Stan Applebaum taking up the conductor's baton for Miss Harper. This is a punchy ballad that may well have more current attraction than the upper side of the coupling.

**ANDY STEWART**  
A Scottish Soldier; The Muckin' O' Geordie's Bye  
(Top Rank JAR512)\*\*\*

**FOLKSY** material from North of the Border. Andy Stewart will please fans of this type of number with his well-rounded vocal on *A Scottish Soldier* (Green Hills of Tyrol). The Michael Sammes Singers add colour to the production.

The traditional tune on the flip with words adapted by Willie Kemp is a quick Northumbrian dancer. This may not have a tremendous appeal in the south, but I can see it selling very happily anywhere in the north.

**THE DEMENSIONS**  
Over The Rainbow; Nursery Rhyme Rock  
(Top Rank JAR 505)\*\*\*\*

**A** MODERN arrangement of the famous *Over The Rainbow*, sung by a mixed vocal team with considerable feeling and not a little charm. This comes out as a slow, lifting production, well sung to a solid background by an orchestra directed by Irv Spice.

You have probably never heard the ballad like this before—but even if you are prejudiced in favour of the original Garland, I think it will grow on you.

## Slick song could put Frankie back in the Parade

**FRANKIE LAINE**

Seven Women; And Doesn't She Roll  
(Philips PB1064)\*\*\*\*

**BRIGHT** and clear swinging accompaniment from the Les Brown orchestra as Frankie snaps into "Seven Women." A slick song that ought to rise into hefty sales.

Laine's lost nothing of his ability if this track is a fair sample of his current vocalising. Song's novel and moves compulsively. Male chorus chant title behind Frankie.

Hope this sells for the one-time parader. Give it spins. Frankie is part-author of the flip song, "And Doesn't She Roll." He gets a wide-open studio noise for this ballad, and a backing by Frank De Vol. The "She" who "Rolls" is the wheel you put your shoulder to.

Nursery Rhyme Rock lacks the originality of the big side. A routine rocker with an idea that has been worked over several times before now. Competent performance.

**JOHNNY HORTON**  
North To Alaska: The Mansion You Stole  
(Philips PB1062)\*\*\*\*

**NORTH TO ALASKA** is the title song from a new Twentieth Century-Fox film. A dramatic story song of the Gold Rush, it is right up Johnny Horton's creek.

Johnny handles it very smartly and it could develop into a heavy seller for him. Male group behind him underlining the easily-caught melody. *The Mansion You Stole* is one of

Horton's own compositions. Steady little number but lacking the effective bite of the "North To Alaska" performance and production.

**THE GALAXIES**  
The Big Triangle; Until The Next Time  
(Capitol CL15158)\*\*\*

**THE GALAXIES**—boy-girl group—have a lightly tripping melody to sing as they bounce through *The Big Triangle*. Clever arranging lifts it out of the normal rut. Simple tune with a contagious quality. Has the feeling of revue material, but could become commercial.

*Until The Next Time* is a slow, attractive ballad put across gently and with warmth.



\* **FRANKIE LAINE** has lost none of his old skill.

**AUSTIN TAYLOR**  
Push Push; A Heart That's True  
(Top Rank JAR511)\*\*\*\*

**BEATING** novelty from Austin Taylor could catch on. The singer fronts a zooming tympan and some girl chorus as he sings the song. The side moves comfortably and should have a place in the juke boxes. Nicely produced and gimmicky enough to attract attention.

*A Heart That's True* has Taylor

striding out smoothly in front of the girl chorus. Tuneful and infectious.

**HAL PAIGE**

Going Back To My Home Town; After Hours Blues  
(Melodisc 1553)\*\*\*\*

**PLAYED** by The Whalers and husked out vocally by Hal Paige, *Going Back To My Home Town* is a beaty walker that should do itself some good in juke circles.

The muzzy instrumental noise will help sales considerably, with its sax hooting spasmodically.

*After Hours Blues* is a lazy, lolling item which Paige calls rather unintelligibly. Thumping accompaniment from The Whalers.

**THE INNOCENTS**

Honest I Do; My Baby Hully Gullys  
(Top Rank JAR508)\*\*\*

**THE INNOCENTS** have a very slow number in *Honest I Do* and they soft-voice it to a simple rhythm backing. Frankly I couldn't become interested in the side. Competent but without the spark which keeps me listening.

*My Baby Hully Gullys* is rather more lively—a beater that could collect plays in the juke boxes. The vocal group chant in unison.

**RAY MARTIN—MARTY GOLD**  
Never On Sunday  
(RCA 1205)\*\*\*\*

**TWO** more orchestral treatments of the *Never On Sunday* theme... this time for the price of one. On one deck Ray Martin directs an orchestra through a pleasant arrangement of the number, making use of a whooping violin idea. Large and tuneful.

The treatment by Marty Gold and his orchestra which comes up on the reverse is cut more to the pattern styled by Don Costa, chorus and all.

**DAVID MACBETH**

Pigtails In Paris; Blue Blue Blue  
(Pye N15291)\*\*\*\*

**A** VERY good song from Johnny Worth which David Macbeth sings so warmly it's evident he's

(Continued on next page)

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**Me and my Shadows**



# Disc Date

Continued from previous page

Improving every time out, I like **Pigtails In Paris** very much and hope it registers in the lists for David—it will certainly sell smoothly. A gay, toe-tappy romancer with nice atmosphere, it's backed in true sidewalk fashion by a Johnny Douglas orchestra.

**Blue Blue Blue** has a touch of Latin in the colour. David handles this ballad in romantic style and receives a soothing accompaniment from Johnny Douglas's music and a girl group.

**MANUEL**  
**Never On Sunday; The Portuguese Washerwoman**  
(Columbia DB4515)\*\*\*\*\*

**A** **NOTHER** version of **Never On Sunday**. This one British-made in the Manuel's Music of the Mountains series. A good choice. A lazy, clip-clopping, noise, it what we get on this side with plenty of strings as well as the mandolins and chorus. Altogether very well-contrived and produced.

The arrangement of the well-known tune **The Portuguese Washerwoman** dances merrily all the way with the strings enjoying themselves.

A disc for those who want to feel nostalgic about their holidays.

**LYN CORNELL**  
**Never On Sunday; Swain Kelly**  
(Decca F11277)\*\*\*\*\*

**L** **YN CORNELL** with a British-lyric to **Never On Sunday**. And though the lyric is not of the highest standard, at least it runs easily to the catchy melody. And I'd rate the performance as the best Miss Cornell has yet made for records.

She flips through the ballad without becoming too coy and her voice fronts the lilting background clearly. Very attractive.

**Swain Kelly** is reminiscent of some of the old New Orleans productions. Lyn tries to bring out the jazz in a kind of modified shout. Catchy without being quite so successful as the upper half.

**THE FIREBALLS**  
**Vaquero (Cowboy); Chief Whoopin-Koff**  
(Top Rank JAR 507)\*\*\*\*\*

**A** **ROCKING** instrumental group. The Fireballs produce a dark, twanging noise for the fastish clip-clopper **Vaquero**. A riding instrumental, as you can guess, this one has a neat tune that is not too repetitive. **Chief Whoopin-Koff** is a tom-tom and guitars instrumental in the current Red Indian fashion, I kept expecting some gimmick to follow that punning title—but none came.



**FELIX SLATKIN**  
**Conducts Fantastic Percussion**  
*I Get A Kick Out Of You; A String Of Pearls; The Happy Hobo; I Love Paris; Autumn In New York; Blues In The Night; April In Paris; On A Slow Boat To China; Opus 1; Blue Tango; Caravan; Night Train.*  
(London HA-G 2259)\*\*\*\*\*

**T** **HE** only thing I regret about this LP is the fact that I didn't receive a stereophonic version. I'll wager that it sounds even more superb in that form of recording.

Mr. Slatkin has recruited the cream of American percussionists for the set ranging from jazzman Shelly Manne to symphonic drum artist William Kraft of the Los Angeles Philharmonic.

**PEARL BAILEY**  
**More Songs For Adults Only**  
*Westport; There's A Little Bit Of Bad In Every Good Little Girl; Confessions; The Great Indoors; Singin' The Blues; Love For Sale; One Man; Aggravatin' Papa; Nobody's Chasin' Me; The Begat; Show Me Love.*  
(Columbia 335X 1247)\*\*\*\*\*

**O** **N** haven't really seen Pearl Bailey until you have witnessed her in action in a night club. That is, very, very true, but you can still get a load of enjoyment out of this album as talent such as this just can't help but shine through even on a record.

Miss Bailey inevitably comes across better when she has the right type live audience to play to, but she is also a highly accomplished record star.

**EDMUNDO ROS ORCHESTRA**  
**Dancing with Edmundo**  
*Cuban Love Song; Toka; Brazil; Luar Do Brasil; Spanish Gipsy Dance; Te Quiero Y Oie; Tony's Cha Cha Cha; Pao Pao Cha Cha Cha; Te Quiero Dileste; Divina Mujer; Copacabana; Rio Brasil; La Morena De Mi Copia; Que Me Estas Queriendo; Puerto Rican Peddler; Fanfare Cha Cha Cha.*  
(Decca LK 4353)\*\*\*\*\*

**A** **DELIGHTFUL** sequence of pictures dotted around the sleeve show the Ros family at home, but the important thing is the music and that is right up to the usual Ros standard.

\* **EYDIE GORME** and her husband, **STEVE LAWRENCE**, are destined for the top.

# These two are made for stardom



## LP OF THE MONTH

**STEVE LAWRENCE AND EYDIE GORME**

**We Got Us; Side By Side; No Two People; Darn It Baby That's Love; Flattery; This Could Be The Start Of Something; I Remember It Well; Baby It's Cold Outside; Two Lost Souls; Harmony; Cheek To Cheek.**  
(HMV CLP1372)\*\*\*\*\*

**W** **HAT** a happy and talented twosome we have here. Both Steve Lawrence and Eydie Gorme are destined to become the really top international stars of the future. Already they have both carved a strong and healthy niche for themselves in the world of entertainment.

They are both in demand for the top American TV shows and although their popularity is only just beginning to take hold in this country, it won't be long before there is an equally strong call from us for personal appearances.

There is no dramatic impact with this album. It is simply and sincerely performed in a style certain to win wide approval.

All I wish for is that we have more and more, and more, LPs from this team or from either of them individually. They are always welcome on my turntable.



\* **Saucy touch** from **PEARL BAILEY**.

This is a happy collection of various Latin dance forms and Ros fans will be buying it in their hundreds—nay thousands.

**BILLY ECKSTINE AND BILLY MAY**  
**Once More With Feeling**  
*Once More With Feeling; Stormy Weather; Cottage For Sale; Blues In The Night; I Hear A Rhapsody; As*

*Time Goes By; That Old Black Magic; I Apologize; I Love You; With Every Breath I Take; Secret Love; I'm Beginning To See The Light.*  
(Columbia 335X 1249)\*\*\*\*\*

**A** **NOTHER** five-starrer for my favourite boy—but it took me a while to make a final decision. Why? The reason is simple. When I spotted the name Billy May on the sleeve I expected it to be a big swinging album and I eagerly played it, knowing how well Mr. "B" can handle an uptempo song.

However, it was a lush ballad set I heard with a few gentle swingers included. This set me back a little, but once I got that slightly disappointed feeling out of my system I listened to the album again—and again, and again.

It really conquered me in the end and it will do the same for you when you hear that rich, creamy voice pouring from your loudspeaker.

**EDMUND HOCKRIDGE AND JOAN REGAN**  
*Joan And Ted*  
*Like In Love; It's A Great Big Wonderful World; Largo Al Factotum; Smile; How Could You Believe Me When I Said I Love You When You Know I've Been A Liar All My Life; Little Things Mean A Lot; Younger Than Springtime; You're Awful; Soliloquy; It's Foolish But It's Fun; We Deserve Each Other.*  
(Nye NPL 18048)\*\*\*\*\*

**T** **HIS** is really a three-part album; one part duets and the other two being solo spots by each artist. The LP is delightful and while it won't set the best-selling charts aflame, it should sell well.

Both artists are tops in popularity with all sections of the public and this alone must attract a lot of potential customers.

The duets are first-class—with a dash of humour not overdone. The solos? Well Ted's famous **Soliloquy** from "Carousel" should be enough to tempt his fans along—it's superb. Joan turns up some beauties, too.

**SANDY NELSON**  
**Plays Teen Beat**  
*Teen Beat; Jivin' Around (Parts 1 and 2); Funny Face; The Wiggle; Rainy Day; Drum Party; In The Mood; Alex; Lost Dreams; I'm Walkin'; Boom Chicka Boom; Party Time.*  
(London HA-P 2260)\*\*\*\*\*

**I** **THINK** I can safely estimate that everyone who reads this page is an amateur drummer—i.e. finger-tapper, knife and fork wielder on bottles and glasses, etc.

Well, there are quite a few people who have turned this habit into a very profitable profession. Young Sandy Nelson is one of the latest of them.

This lad has built a group around his drum kit which specialises in playing the kind of music that teenage record buyers love and that a lot of adults secretly admire, but wouldn't dare admit it.

Great for your jive party this, and if I'm passing your house when you happen to be playing it don't be surprised if you find yourself with an extra guest helping you roll back the carpet.

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**JOHNNY SMITH QUARTET**

Django: Wait till you see her; 6500 blues More Bass, Un Poco Loco; Easy living; Old girl; Little Girl Blues; Dirty Blood; Stride is here.

**LAE 12227**  
**MORE DRUMS ON FIRE, SONNY PAYNE, BENNY BARTH, MEL LEWIS.**

Artistry in rhythm: I'm going to like it here; Trixie; Struts; Clap hands.

**LAE 12233**  
**"A GASSER" ANNIE ROSS, ZOOT SIMS**

Everything I've got; Invitation to the blues; I don't know about you; I don't want to try any more; Lucky day; I was doing right; You took advantage of me; You're nearer; Lucky so and so; I'm nobody's baby.

### NEW RELEASES

**VOGUE**  
**LAE 12234**  
**GREAT JAZZ STANDARDS. THE GIL EVANS ORCHESTRA.**

Davenport blues; Straight no chaser; Ballad of the sad young men; Joy Spring; Django; Chant of the weeds; Theme.

**LAE 12238**  
**"THE TRUTH" LES McCANN TRIO**

Vakubana; I'll remember; April; Fish; This week; A little I for God & Co.; How high the moon; This can't be love; For Carl Perkins; The truth

### STEREOPHONIC

**CONTEMPORARY**  
**SCA 5013**  
**SONNY ROLLINS & THE CONTEMPORARY LEADERS**

I've told ev'ry little star; Rock-a-bye your baby with a Dixie melody; How high the moon; You; I've found a new baby; Alone together; In the Chapel in the Moonlight; The song is you.

### NEW RELEASES

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**POLL WINNERS THREE, B. KESSEL, R. BROWN, S. MANNE**

Soft winds; Crisis; The little rhumba; Easy living; It's all right with me; Mack the knife; Raincheck; Minor mystery; The Masquerade is over; I hear music.

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She's a true artist in every sense of the word

## EP OF THE MONTH

### SOPHIE TUCKER

Vitamins, Hormones and Pills

*It's Never Too Late: Vitamins, Hormones And Pills; Inhibition Papa; That Certain Business.*

(Mercury ZEP10081)\*\*\*\*\*

FIVE stars to the evergreen, ageless, "Last Of The Red Hot Mommas." Miss Sophie Tucker. Here she charms her way through four good material numbers in her best tradition and wins my approval as having provided the EP of the Month.

I have heard that Miss Tucker will soon be with us again for some appearances in London, and if this materialises I urge you to try to catch her performance. You will see a true artist in every sense of the word.

With the inevitable Mr. Shapiro at the piano, aided by an orchestra, Miss Tucker romps her way through this collection in wonderful style.

### TONY BRENT

Off Stage

*I Poured My Heart Into A Song; You'll Never Know; Let's Fall In Love; But Not For Me.*

(Columbia SEG 8019)\*\*\*\*\*

AN excellent collection from Tony Brent. Although his phrasing and technique may not be in the Sinatra



\* TONY BRENT puts his whole heart into his latest set.

class by quite a way, he puts his whole heart into this set, as the first title says, and comes up with a highly entertaining performance.

Nice backings, too, from the Eric Jupp Orchestra.

JOE REISMAN ORCHESTRA

*Waltzing Thru' America; Tennessee Waltz; Down In The Valley; Beautiful Ohio; The Missouri Waltz.*

(Columbia SEG 8020)\*\*\*

A VERY soothing record this and it should prove to have lots of sales appeal as there is always a strong demand for waltzes.

These four in particular have been huge best-sellers in their time and still remain popular favourites around the world.

The Joe Reisman touch does nothing but improve the songs. What else is there to say?

### SANTO AND JOHNNY

*School Day; Blue Moon; Tenderly; Slave Girl.*

(Parlophone GEP 8806)\*\*\*

I ENJOYED this twosome when I saw them on an American TV show, but this record seems to be rather ordinary stuff to me. According to the sleeve note the boys have proved big chart successes both here and in America, but I can't honestly recall them ever achieving anything outstanding in our Top Twenty.

Their music is pleasant enough here but, as I said, not very exciting and if they are catering for today's record-buying public they will have to put a little more "guts" into their discs.

### PETE RUGULO ORCHESTRA

*Rugulo Plays Kenton; Ariistry In Rhythm; Southern Scandal; Eager Beaver; Painted Rhythm.*

(Mercury ZEP 10084)\*\*\*\*\*

PETE RUGULO brings a modern, more delicate touch to four of those vital Stan Kenton themes we all loved so much just about ten or so years ago.

The themes seem to have matured somewhat over the years but they are still the ones the older folk came to adore just as today's teenager fans love Cliff and Elvis.

Rugulo brings more woodwind to play, replacing to a certain extent the powerful and joyous brass of the Kenton era. However, Rugulo's music is part of the Kenton story due to their partnership in those earlier days and this still shines through these new arrangements.



\* Charm from "The Last of the Red Hot Mommas." SOPHIE TUCKER

### RUSS CONWAY

Ragtime

*After You've Gone; Ragtime Cowboy Joe; Margie; Alexander's Ragtime Band; Is It True What They Say About Dixie; Bye Bye Blackbird.*

(Columbia SEG 8022)\*\*\*\*\*

THE slap-happy jingle-jangle piano style of Russ Conway which first brought him to our attention is here heard again in all its glory. Backed by Geoff Love's Orchestra he rattles his way gaily through six evergreens (or pub favourites).



I shouldn't think that this one could miss despite Mr. Conway's recent departure from having at least one disc in the top few records.

Excellent if your tastes take you along the paths cut out by Russ Conway and his happy piano.

### DAVID ROSE ORCHESTRA

Plays David Rose

*Stringation; The Sad, Sad Rocking Horse; One Love; Holiday For Strings.* (MGM-EP 729)\*\*\*\*\*

LONDON-BORN David Rose went to America at an early age and became one of that country's top popular music composers. His *Holiday For Strings* is perhaps one of the best known light orchestral pieces ever written and it is inevitably included in this album.

However, the remaining three tracks are equally entertaining although not so well known.

### THE RAY CHARLES SINGERS

Through The Seasons

*It Might As Well Be Spring; In The Good Old Summertime; September In The Rain; Let It Snow; Let It Snow.*

(MGM-EP 730)\*\*\*

NOT the best Ray Charles Singers' disc I've ever heard, but still good by any standards. The chorus sing through the seasons and as I write this we are coming to the end of a "good old summertime" of practically non-stop rain so that particular title didn't really appeal to me!

The other three songs were more cheerful, however, and I know you'll share my approval of them.

Nice, happy-sounding stuff from this excellent group.

CLIFF RICHARD SAYS ... LISTEN TO



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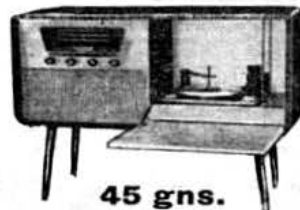
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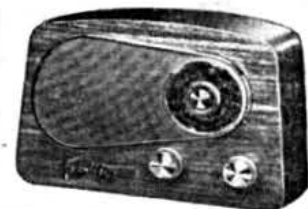


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# Trad Jazz

by OWEN BRYCE



Spotlight on

## CHRIS BARBER

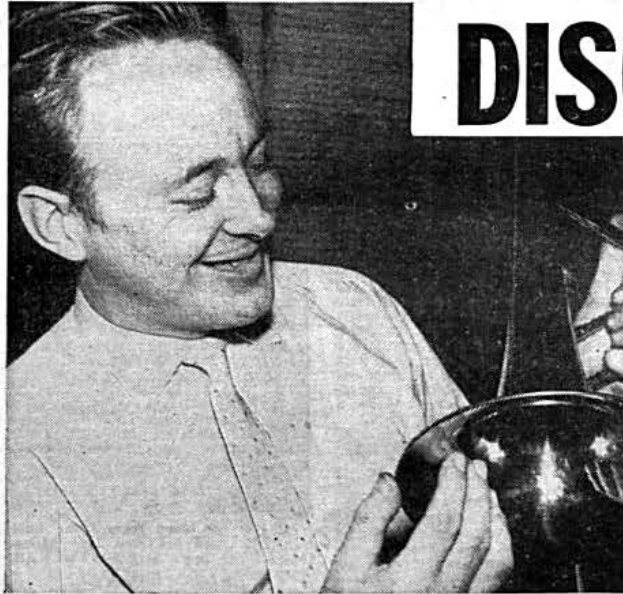


Reviews on

- MOSE
- ALLISON
- RED
- NICHOLS
- GENE
- KRUPA

# NO GIMMICKS, NO HIT DISCS, NO CLUB

But Chris still made it



"We play as we please," says CHRIS BARBER (DISC Pic)

I COULDN'T resist asking Chris Barber, if he ever thought back to the time he played in the band jointly led by Reg Rigden and myself and called the Original Dixielanders, an offshoot from the Webb Dixielanders and an attempt to bring back into jazz the brassy music of Britain's early revival days?

"I often do" he replied without shame or regret and then proceeded to flabbergast me with names and dates which I myself had long since forgotten. Musicians, places and often the actual date on which events happened.

"My first band was the Doug Whitton Jazz Band which Doug formed in January, 1949. We had Len Doughty on trumpet with Doug. Then on to Cy Laurie. Then Alex Revell joined me for about three months. From October, 1949, until December Alex and I played with the Original Dixielanders."

In 1949 Chris got himself mixed up with the Crane River Band, Ken Colyer, Sonny Morris, Monty Sun-

shine. "We had several rehearsals, but it didn't quite come off."

"After the Dixielanders we formed a band with two trumpets and kept the line-up for three years. The band recorded for Esquire and Tempo. In January, 1953, I formed a new group with Monty, Donegan, Jim Bray and Ron Howden. We played a few dates as the Monty Sunshine Sextet."

Then they heard that Ken Colyer was coming back from his New Orleans prison sentence and they thought...this'd be it!! The band went to Denmark and bang!! the first thing they see is a poster advertising "Chris Barber's Crane River Jazz Band." That re-opened old sores and Ken left after two weeks notice. "There was a lot of argument," said Chris, "but you can print this. We were very happy with Ken's New Orleans trumpet lead... the best in the country. It finally got to the point when Ken said he couldn't carry on. He wanted a different rhythm section and we were happy with the one we had. So he left."

Not so long after Chris suddenly made it... with no gimmicks... with no hit records... with no funny hats or uniforms... with no club of his own. It is a remarkable achievement and one solely due to the musical values of the band.

### New Orleans

His policy? "Without making any fuss about it we play as we please. It is basically New Orleans. I harmonise and play every number as it should sound to me."

"I'm fond of being dramatic... like Ellington was... and Oliver. And those blues... we play triplet blues... and real slow tempos... they can be played even in this country... over in the States we met... Graham thought he'd try..." and so on and so on. So hard to keep Chris to the subject!!

Chris's father was a statistician and Chris studied maths. He was educated at a Golders Green private school where his mother was the headmistress. Then he went to St. Paul's, at Hammersmith. He only did one year there and left to work in an insurance office.

When he had failed his exams for the second time his parents got him into the Guildhall School of Music. This was in 1951, 21 years after his birth in Welwyn Garden City on April 17.

In December, 1959, he married Otilie Patterson, his second marriage. "We don't intend to have children. Both Otilie and I are ideally happy playing, singing and touring. Besides world conditions are not good for having children."

Chris's ambitions are to stay in the position he's in... and to play better jazz. He has several business connections to which he may turn should he ever have to give up playing. But it'll be a long time yet.

# In spite of the faults, you have to like Mose

MOSE ALLISON TRIO  
Somebody Else Is Taking My Place;  
Don't Get Around Much Any More.  
(Esquire EP.231)\*\*\*

IN spite of his failings, his mannerisms, his sameness, one can't help liking Mose Allison. He swings so easily and even when taking quite complicated "break" routines as he does on *Somebody Else Is Taking My Place* he never gets flustered or loses the beat.

Mind you not very much happens, but is that a criterion of good jazz?

Some jazz has to excite immediately, some just makes good background music. Mose belongs to the latter category. But though we all like to imagine it as a highly serious subject, jazz wasn't really meant to be sat and listened to.

Most of the best jazz of the past... (and plenty of the present) happened while people danced, or ate, or drank. It did when Oliver played at the Lincoln Gardens in Chicago. It does at Condon's Club in New York, and at the Embers, and the Metropole, and I've no doubt it does when Mose plays wherever he plays when he isn't doing a concert or a record date.

I think that this would make excellent background music to an intimate night club atmosphere and I'd like to be around at the time. For though I thought I was fed up with Mose there are a lot of things about this that intrigue me.

### A RED NICHOLS STORY (VOL. ONE)

Honolulu Blues; Wabash Blues; My Gal Sal; The New Twister.  
(Fontana TFE 17266)\*\*\*

Five Pennies; Alter You've Gone; Some Sweet Day; Feelin' No Pain.  
(Fontana TFE 17267)\*\*\*

ONE likes to feel that suggestions put into print have at least been read by someone in authority. So it is with pleasure that I note that my comments on the last Nichols record seem to have been heeded by the Fontana people. For though these are called *A Red Nichols Story*, the sleeve goes to the trouble of telling us which sides are by the Moler and which by the Charleston Chasers.

Which is only right when you think these are being issued for the sake of collectors.

Nearly all the tracks bring back memories of some sort or the other, but truth to tell they haven't worn all that well if it's jazz you're after. The individual high spots are all musical ones and not necessarily jazz ones. Like the lead into Red's chorus on *Honolulu*; the amazing alto break by Jimmy Dorsey on *Alter You've Gone*; the oh-so-neat jumping up and down by Miff Mole's trombone on *Some Sweet Day*; the very Bix-ish phrasing of Red's horn on *Five Pennies*, and so on, and so on.

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# WHO WHERE WHEN

For week beginning Sunday, October 2

- AYLESBURY**  
 Granada Cinema: Joe Brown, Billy Fury, Tommy Bruce, Vince Eager, Duffy Power, Nelson Keene, Dickie Pride, Peter Wynne, Johnny Gentle, The Viscounts, George Fame, Davy Jones, Red Price, Dale Sisters, Billy Raymond, Johnny Goode, Jimmy Nicol and The Lucky 15 (Tues.).
- AYR**  
 Pavilion: Clyde Valley Stompers (Mon.).
- BATH**  
 Forum Cinema: Craig Douglas, Gary Mills, The Mudlarks, The Avons, Alan Freeman (Sun.).
- BIRMINGHAM**  
 Town Hall: Miles Davis Quintet with Sonny Stitt, Jazz Five with Vic Ash and Harry Klein (Wed.).
- BLACKPOOL**  
 North Pier: Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season).  
 Opera House: Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Nitty's (Season).  
 Palace Theatre: Harry Secombe, Ruby Murray (Season).  
 Queens Theatre: George Formby, Toni Dall, Yana (Season).
- CARDIFF**  
 New Theatre: Max Bygraves (Wk.).
- DARTFORD**  
 Granada Cinema: Joe Brown package (Wed.). See Aylesbury.
- GLASGOW**  
 Green's Playhouse: Humphrey Lyttelton Band (Fri. & Sat.).
- GREAT YARMOUTH**  
 Wellington Pier: Charlie Drake, The Mudlarks, Mario Calpe (Season).
- GRIMSBY**  
 Gaiety Ballroom: Acker Bilk Band (Thurs.).
- LEICESTER**  
 De Montfort Hall: The Shadows, Chas McDevitt and Shirley Douglas, Frank Field, Michael Cox, Paul Beattie and The Beats (Sun.).
- LIVERPOOL**  
 Cavern: Clyde Valley Stompers (Sun.).  
 Empire Theatre: Emile Ford and The Checkmates, Jimmy Lloyd, Bobby Deacon and The Cruisers, Norman Vaughan (Wk.).
- LONDON**  
 East Ham Granada: Jimmy Jones, Mark Wynter, Dean Rogers, Michael Cox, Johnny Wilshire and The Trebletones, Janet Richmond, Kenny Lynch, Brook Bros. (Sat.).  
 Finsbury Park: Michael Cox (Wed.).  
 Hammersmith: Miles Davis Quintet (Sat.). See Birmingham.  
 Harrow: Joe Brown package (Thurs.). See Aylesbury.  
 Kilburn Gaumont: Michael Cox (Tues.).  
 State Ballroom: Miles Davis Quintet (Sun.). See Birmingham.  
 Lewisham Gaumont: Kenny Ball and Sims-Wheeler Jazz Bands (Mon.).  
 Palladium: Cliff Richard, Russ Conway, Joan Regan, Edmund Hockridge, Des O'Connor (Season).  
 Pigalle: Shirley Bassey (Season).  
 Talk Of The Town: Eartha Kitt (Season).  
 Tooting Granada: Joe Brown package (Sat.). See Aylesbury.  
 Victoria Palace: David Whitfield, Stephanie Voss, Maggie Fitzgibbon, Andy Cole, Ronnie Stevens (Season).
- MAIDSTONE**  
 Granada Cinema: Terry Dene (Fri.).
- MALVERN**  
 Winter Gardens: Johnny Dankworth Orchestra (Sat.).
- MANCHESTER**  
 Free Trade Hall: Acker Bilk Band (Sun.).  
 Free Trade Hall: Joe Brown package (Fri.). See Aylesbury.
- NEWCASTLE**  
 City Hall: Miles Davis Quintet (Fri.). See Birmingham.
- READING**  
 Town Hall: Johnny Dankworth Orchestra (Fri.).
- RUGBY**  
 Granada Cinema: Joe Brown package (Sun.). See Aylesbury.
- WOLVERHAMPTON**  
 Civic Hall: Acker Bilk Band (Wed.).

# Miles LP is just magnificent

MILES DAVIS—GIL EVANS  
 Sketches Of Spain  
 Concerto De Aranjuez; Will O' The Wisp; The Pan Piper; Saeta; Solea. (12in. Fontana TFL 5100)\*\*\*\*\*  
 PERSONNEL: Miles Davis with Orchestra, arranged and conducted by Gil Evans

THIS record contains some of the most broodingly beautiful, magnificent music I have ever heard. It represents the most outstanding achievement thus far by a jazz musician and a jazz arranger-composer in a hitherto basically foreign field.

The music has splendour, dignity and majesty—and reflects a unique kind of melancholy which smacks of the inevitable. True characteristics of the Spanish, authentically captured by Americans.

As on the earlier "Miles Ahead" and "Porgy and Bess" Davis-Evans American Columbia collaborations, the original and highly personal Evans wall of sound pervades the album. The writing is more colourful than ever.

Take the way in which he has scored the opening work, Joaquin Rodrigo's *Concierto de Aranjuez* (which inspired the two to produce this album). Miles backed by trumpet, trombone and flute. And then quietly it begins to build. Warmly, mellowly

and sadly. The climax is reached and then the wave of beauty slowly descends.

Miles has never sounded more mature or meaningful. Particularly on *Concierto* and, even more so, on *Saeta*, probably his most magnificent performance ever.

Generally associated with a religious ceremony, *Saeta* has Miles taking the rôle of the solo singer in a Holy Week procession. The starkness of his anguished cry here, with its complete absorption of the Spanish "feel," has to be heard to be believed.

This is true "soul music" in a world where that word is so very over-worked and often wrongly used.

Evans composed the three works on side two. *Pan Piper* (with its compelling, repeated brass comments behind Miles) and the lengthy *Solea* (a form of flamenco music very closely allied to the blues) are the only two pieces with any strikingly obvious connection

## MODERN JAZZ by Tony Hall

with what is generally associated with jazz.

Which brings us to the inevitable question: is it or isn't it jazz? Well, no, I guess it isn't. Though obviously, because of the presence of Miles and Gil and the men concerned, there is that essential "feeling," which it would lack if interpreted by solely straight musicians.

But to be quite honest with you, I don't think I could really care less whether it is or isn't. Because I find this record an enthralling, completely satisfying emotional experience. There is so much love, it's frightening.

But whether you, the average Miles fan who only associates The Mastermind with conventional rhythmic jazz, will go into similar ecstasies, I wouldn't like to say. It depends upon the breadth of your musical appreciation, the depth of your love for beauty and the height of your ideal in music.

If I've sounded at all pompous in this review, pardon me, please. Maybe I got carried away in my enthusiasm, but I just liked it—a lot!

TONY HALL reviews the first-ever British concert by Miles Davis on the back page.

## CLASSICS Not for purists, but...

reviewed by

Alan Elliott

Certainly he plays all the correct notes, and he acknowledges all the signs on the score—but first-class piano-playing calls for something more. The music must come from the soul as well as from the fingers.

If this is a good example of Mr. Pennario's playing then I think he has a lot of research to do before he gets among the giants of the keyboard.

LISZT  
 Music from "Song Without End"  
 (The film based on the life of Franz Liszt)

Played by the Piano and Orchestra of Harry Sukman

(London HA-G2262)\*\*\*\*  
 I LIKED this record — a lot of purist would not, on principle—but if these romantic, sentimental adaptations of Liszt's famous melodies will help to popularise the great master, then I am all for them.

Harry Sukman, a name that is new to me, is a very accomplished pianist, and could, no doubt, be a fine soloist in a more serious vein.

The orchestra fits in very well and refrains from over-playing the "sugar" in the score—a good point in its favour.

If you get a chance to see the film "Song Without End," do not miss it. Not only is it a first-rate story, but the music and performances are fine.

SMETANA  
 Vltava (from "Ma Vlast")  
 New York Philharmonic Orchestra  
 Conducted by Bruno Walter.  
 (Philips ABE10153)\*\*\*\*

SMETANA'S symphonic poem, *Ma Vlast* (My Country), ranks high in any orchestral library, with *Vltava* the particular favourite.

This is a good, average performance—nothing really special, but then again nothing really poor. It is a great shame, however, that Philips decided to put this out on two sides of seven-inch EP, because it means that inevitable break while you change sides.

Bruno Walter gives a rather sober interpretation, but he does manage to confer some real magic in the quiet passages.

LEONARD PENNARIO (piano)  
 playing  
 Prelude in C Sharp Minor (Rachmaninoff); Waltz in D Flat Major (Chopin); Malagueña (Lecounta); Ritual Fire Dance (de Falla).  
 (Capitol FAP-1-8439)\*\*\*

I SUPPOSE, technically, Pennario's playing on this record is practically faultless, but as far as the poetry of music is concerned his playing is meaningless. He is not helped by a poor reproduction of the piano, but even so he appears to have no feeling for the Chopin and literally thumps out the Ritual Fire Dance.

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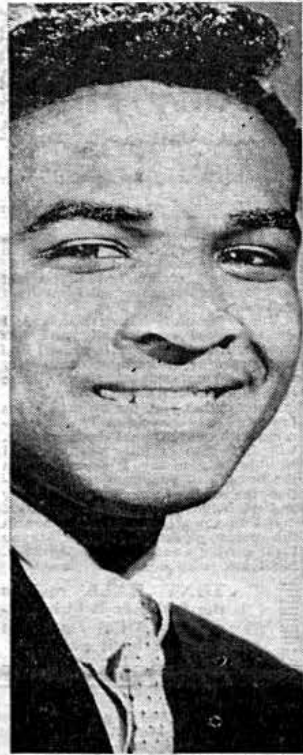
# NEVER ON SUNDAY

## Don Costa

HLT 9195 **LOVDON** 45 rpm record

JIMMY JONES, who arrives in Britain next week, is interviewed in New York by Frank Johnston

# I'm determined to be a success



"I don't want my personal appearances to be a disappointment," says JIMMY JONES.

"THIS British tour," said Jimmy Jones, "is probably the most important thing that has happened to me. When it was first suggested that I should do it I was very nervous, but since then I've heard of the success of 'Handy Man' and the DISC award for 'Good Timin' (the number was awarded a Silver Disc for 250,000 British sales a few weeks ago) and the trip doesn't seem so frightening now.

"Mind you, I still shake a little when I think of facing an entirely different type of audience. But I'm determined to go over really well and I'm going to put all I've got into this show.

"After all, I've had two successful discs in England so I've just got to live up to the name I've already made for myself over there. Personal appearances should enhance a good recording, not detract from it. I don't want anyone to feel disappointed when they see me in person."

Jimmy Jones, who is due to arrive in Britain next week and opens at the Granada, East Ham, on October 8, is at present touring California.

### Really something

"This is really going to be something," he said before he left. "I'll be travelling all over the State... San Francisco, Los Angeles, and many of the smaller towns doing one-night shows in night clubs. This will be good preparation for my tour of England. But of course, night club entertaining is a much tougher assignment."

Travelling, for Jimmy Jones, is an essential part of his career, but it is also something he really enjoys.

"It means that more persons get to see me, and I hope, to like me. It's a necessary part of an artist's life today. He must go wherever he is in demand. For myself, the more I travel the more I like it.

"As soon as I'm able to take a vacation, I shall be off on a trip around the world. That has been

my life-long ambition." Jimmy Jones' latest single, "Ec-I, Ee-I Oh!" and "Itchin'" which has just been released in America, follows the style set by "Handy Man" and "Good Timin'"—just a rhythm section backing with a choral group. In "Itchin'", Jimmy is itching for love. He sings of a girl he sees on the street and hopes that she won't pass him by.

### Party favourite

"Robert Mersey did the arrangements for both sides for me," Jimmy said, "and I had a great time making the recordings."

The other side, "Ec-I-Eee-I Oh!" is a parody of that old school and Christmas party favourite, "Old MacDonald Had A Farm." "You should recognise the tune," said Jimmy, "but the lyrics are somewhat different!"

Plans for the future as far as Jimmy Jones is concerned are definite and well formed.

"My ideal," Jimmy said, "would be to go on singing and recording. To keep up the type of work I'm doing now. To become recognised in my own style and to be demanded because of that style.

"I want records like 'Good Timin'" and the name of Jimmy Jones to become synonymous.

"Right now I'm fairly new in this field. But I'm hoping that chances like the one in California and England will show my fans everywhere that I'm capable of achieving success."



MILES DAVIS—Two schools of thought. (DISC Pic)

# MILES DAVIS WAS GREAT or was he?

DISC critic TONY HALL and friend do not see eye to eye on the Miles Davis Quintet which opened its first-ever British tour at Hammersmith on Saturday.

Tony Hall: Frankly, I was quite prepared to be disappointed. But it was better than I had ever hoped. I thought Miles was MARVELLOUS!

Friend: To me, it's a matter of taste. I found it terribly cold. How can he expect to arouse any emotion if he doesn't try to make contact with his audience? Surely he wants to GIVE something of his music?

Tony: Of course he does. You have heard Miles on record. You knew roughly the sort of music you would

hear. Well, to me he sounded as good as on record. At times, even better. Certainly more forceful.

Friend: I don't agree at all. I find him much warmer and more melodic on records. In the flesh, he was often discordant.

Tony: Look, you can't judge Miles by conventional standards. He is a law unto himself. A complete individualist. One of the very few in jazz.

Friend: Perhaps. But he completely ignored the audience. He didn't even bother to announce the titles of the tunes.

Tony: So? I think almost everyone there had heard Miles' records at some time. And everything he played was from one of his recent albums.

Friend: I still think it's taking a lot for granted. Besides, he was playing for himself. So much so, that often the band didn't know what was happening. In fact, once, even Sonny Stitt was caught off-balance.

Tony: Well, that's Miles. He's unpredictable. As for Sonny Stitt, I'm sure you'll hear him in more consistent form later in the tour.

Too loud? Friend: To me, Jimmy Cobb was too loud, particularly at the beginning, and you could hardly hear the piano at all.

Tony: Maybe. But Miles likes his drummers loud at times. I thought Jimmy was a little stiff, even tense. What I heard of Wynton Kelly sounded excellent. So tasteful, so swinging. But what about Paul Chambers, particularly on "Flamenco Sketches"? His rhythmic figures behind the soloists was so varied and imaginative. And his bowing was just fantastic!

Friend: Well, I'm still not convinced.

Tony: Well, you will agree that Vic Ash, Harry Klein and The Jazz Five put up a tremendous show.

Friend: Without a doubt. So often British bands can be a drag on these tours. But, this time, I think everyone thoroughly enjoyed it.

Tony: They more than confirmed everything I have ever written about them in DISC. It's by far the most satisfying band we have had since The Jazz Couriers. They have such a good feeling. The rhythm section is excellent and I like the way they play their own tunes and not just things taken off records.



# Come Pry With Me DICK TATHAM

## ONE-NIGHT NIGHTMARE

at four-star hotels—and they eat well. Gone are the days of sleazy cabs and quick stops to haul fish and chips aboard.

Meals on the road are now at cosy restaurants with soup, entree and all that jazz. Just the same, life gets tedious with daily journeys ranging from 50 miles to 300. The second word to describe one-night life is PERFORMANCE.

YOUR disc idol has come to your town. He's on a one-night stand. You sit and watch. You think, "What a crazy life he must lead!" Crazy you call it? You should know what goes on back of that slappy-making with the beat. When you do, you find there are more ways to describe his life than big beat. Like dead beat. You may not know it, but the real raver on stage may be using his last reserves of energy to keep you hopping in your seat. He's probably just travelled many miles from his last date. Maybe 200 or more. That goes for his group, too.

There are three words to sum up the life of the one-night boys. TRAVELLING is one of them. True, they do it in style: usually by ritzy coaches costing upwards of £3,000 each. These have air conditioning, radios, card tables and seats with backs you can adjust if you want to kip. Also, they stop

Look at it like this. A one-nighter is the artist's chance to plug his latest disc. It is also his chance to prove himself as a "live" performer.

He does well to remember this. Discers of top pops who on stage prove top flops may find the fans don't want to know about their records any more.

But, as it happens, this live performance lark is more difficult today than it was a year ago. Here's why... Promoters have realised in the last 12 months that one big star topping a one-nighter is rarely enough for the fans. You need a package crammed with "name" performers.

With so many on the bill, an artist all keyed up to show how good he is may find he has precisely six minutes 35 seconds to do so. Already this is starting to cause ructions between performers and promoters.

But the many-star system is good. It draws fans; calls for slick stage

production to fit in all the acts; and keeps the artists on their toes. Third one-night word? You've got it: FANS! They probably cause more curses than anything else in the business. But they are also its biggest blessing!

Fans will do anything to try and contact their particular idol—short of landing on the theatre roof by parachute. Their turn-outs will range from a task force playing cops and robbers with the stage door-keeper to a teeming, screaming mob that would out-stampede a herd of buffalo.

If you've never been amid fan hysteria, believe me—it exists! I've seen its effects often—via such jaunts as being snuggled by police through a side exit with Tommy Steele; leaving a cinema with Cliff Richard with the help of a strong-arm squad of all-in wrestlers; and passing time in a dressing room "prison" with the Everly Brothers and their road manager Lester Rose.

Fan tales are legion... Ricky Valance, I'm told, was on a one-nighter recently and wept to phone his agent. It was person-to-person, so he gave his name. At this, the girl operator went on a wildcat strike till he'd sung "Tell Laura."

Then there was the time three keen

followers hid in the boot of the artists' coach—and weren't discovered till the next stop, 120 miles on.

The one-nighter usually plays ball with the fans as much as he can. He remembers Bing's old saying, "The time to worry is when they're not around."

So many artists take on tour thousands of give-away postcard photos. They also arrange for the tour manager to collect autographs at every stage door, and bring 'em in for signing.

Some stars go further and use the doorkeeper's box to oblige each "sign, please" fan face-to-face. To sum it all up: by the time your one-night star has done hours on the road, raved like mad on stage and met the onslaughts of his milling fans, he usually has just enough energy left to make it back to the hotel and flop into bed. And he likes to make sure he gets his sleep—for, you see, he's got it all to go through again the next day.