

# DISC

THE TOP RECORD & MUSICAL WEEKLY

# Mike Sarne gets West End revue, 10 TV Spectaculars

No. 234 Week ending September 15, 1962  
Every Thursday, price 6d.

## MARTY WILDE CUTS LAST PHILIPS DISC BEFORE EMI MOVE

MARTY WILDE has cut his last disc for Philips before moving over to Columbia, with whom he has signed a long-term contract.

Titles of the record, which will be released on September 27, are "Ever Since You Said Goodbye," penned by Alan Fielding, and "Send Me The Pillow You Dream On."

Disc newcomer Billy Boyle has a spot on "Spinalong" for Westward TV on September 25.

## Jazz club honours Gene

AMERICAN rock star Gene Vincent has become the 9,500th member to be enrolled at Chislehurst Caves jazz club.

He was made an honorary member last week and was given a conducted tour of the caves. He has been invited to sing there next March, when he receives permission to undertake more dates in this country.

Vincent has recently bought a house at Welling, Kent, and intends to settle here permanently.

MIKE SARNE, the pop star whose "realistic" approach to discs took him to the top of the charts with the fantastically successful "Come Outside," is to star in a West End revue next February, and he has also been booked for a series of seven hour-long television spectaculars.

He will sign a contract with impresario Michael Codron who is preparing a new show on revue lines being built entirely around Sarne, and will go into rehearsals directly he finishes his pantomime season.

While he appears on the West End stage Sarne will also tape a series of seven 60-minute Spectaculars for television. Both BBC and ITV are bidding for his services following his success with A-R TV in "Do You Come Here Often," which was transmitted on Tuesday of this week.

## Compere

The Spectaculars will be filmed independently by Sarne's manager Robert Stigwood with Sarne acting as host to several guest stars. He will also sing and dance. The complete series will then be sold to one of the major companies, for transmission every other week during the late spring or early summer.

Sarne, who stands at number 18 in the DISC charts this week with "Will I What?", is due to film a musical with John Leyton, Iain Gregory and Charles Blackwell next March. Shooting will be done during the day in order not to interrupt his evening shows.

## Brooks invited to tour Sweden

THE Brook Brothers have been invited to tour Sweden's open air folk parks concert circuit next year. They will probably open in the summer at the Tivoli Gardens, Stockholm.

The Brooks are to play the York Rialto (October 3) and dates at Harpenden (8), Waltham Cross (9) and Bletchley (13) before starting a seven-day tour of the Midlands on October 20 at Stechford.

The rest of the itinerary is Burton-on-Trent (21); Solihull (22); Bloxwich (23); Wolverhampton (25); Halesowen (26), and Coventry (27).

They guest in "Easy Beat" on September 23, and in "Saturday Club" on November 3.

## Goddard pens own disc

SONGWRITER-SINGER Geoff Goddard has a new disc out on HMV on September 21. Title is "When My Little Girl Comes Home" and it is one of his own compositions.

## Inside Special features on

CRAIG DOUGLAS

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★ Dion and Buzz Clifford

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★ CLIFF RICHARD

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No, ROLF HARRIS is not about to eat it, he's going to blow it. "It" being a didgeridoo.

## DIDGERIDOO—WE COULDN'T FIND ANYONE TO PLAY IT!

WHEN Australian Rolf Harris arrived in Britain a few weeks ago he brought with him an aborigine instrument known as a didgeridoo. He wanted to use it on his new single "Sun Arise," but when they came to cut the disc they couldn't find anyone who could play it!

"So we had to do our best to imitate the noise," said Rolf. "Funnily enough, when the session was over we got letters from a couple of people who said they knew how to play the thing, but it was too late then.

"It's not easy, you know," he added. Then he drew a deep breath, applied his mouth to the long, upright wooden pipe almost as tall as himself, and blew.

but only for a few seconds.

"Haven't got the breath for this sort of thing," he gasped to the wide-eyed staff in the DISC office. "Anyway, that's the didgeridoo." He glared at John ("Studio Snippets") Summers with mock indignation. "NOT a stringed instrument like you said."

Apparently the Australian aborigines can keep didgeridooing for up to half an hour at a time because of their phenomenal lung power and control of their cheek muscles.

Rolf got the idea and part of the melody for "Sun Arise" when listening to a tape of an aborigine celebration at the home of a friend, who has been accepted as a blood brother by the oldest Australians.

Out came that strange sound— He flies to Canada at the

beginning of next month for two weeks of television engagements there. After that he comes back to Britain, and he intends to make London his permanent headquarters.

"You can't drift around forever," he said, "and I reckon this country is the best one to work from."

P.S. No one knows quite how old the didgeridoo is, but even the oldest instruments must face up to progress. Apparently the aborigines have discovered that they can make the same noise with a piece of gas piping, and it's a lot easier, too!

## IFIELD MOVES UP

FRANK IFIELD is moving up the "Cash Box" charts and this week stands at number 45 with "I Remember You." Matt Monro has moved up five places and is at 84 with "Softly As I Leave You."

## Hit Broadway musical for London

THE Broadway hit musical "Carnival" is coming to Britain, and will probably open in London some time in December.

The book was written by Michael Stewart, based on Helen Deutsch's novel of fairground life, "Lili," which inspired the film of that name, and the songs and music were composed by Bob Merrill, writer of Guy Mitchell's big disc hits.

The American production opened on Broadway in the spring of last year, and is still running. It stars Anna Maria Alberghetti, Kaye Ballard, and Jerry Orbach.

H. M. Tennent, the theatrical firm who will stage the English production, declined to comment on their casting plans at this stage.

SUN ARISE  
ROLF HARRIS  
COLUMBIA 45-DB4888



# STUDIO SNIPPETS

## SPOTNICKS' SESSION LASTED 17 HOURS!

ONE of the longest-ever recording sessions took place last week in London when the Swedish group, The Spotnicks, cut 18 titles in 17 hours, NON-STOP!

Oriole A and R man John Schroeder was in charge, assisted by Geoffrey Frost, his balance engineer.

The session started at 2.30 p.m. on Tuesday of last week and ended at 7.30 a.m. on Wednesday when four tired musicians and one sound engineer emerged from behind various electronic recording devices and hitched a lift home with the milkman.

John Schroeder had remained in the studio for as long as he could keep his eyes open, but eventually he had to surrender to sleep.

### Exciting

"But," he said, "I can't ever remember having recorded a group who were so exciting and created so much atmosphere."

"And you know they went into the studio without any arrangements—we just experimented and created on the spot."

"As well as pop, we did a couple of jazz numbers on the session—which produced an LP called 'Out-a Space' and some singles."

The session also produced some fine vocals from rhythm guitarist Bob Lander, and several numbers penned by the Spotnicks themselves.

Schroeder also cut Clinton Ford's next single last week, and reckons it to be even better than the high-selling "Fanlight Fanny."

**NORWEGIAN** star Ray Adams canned two sides under Pye's auspices for initial release on the Laurie label in the States and in this country on Pye International.

Alan Fielding did his next coupling for Decca with Reg Guest looking after the accompaniment, Frank Barber did one for Oriole under his instrumental billing of Frank And The Barbarians and Tony Rocco was in single action for Parlophone with Geoff Love's orchestra.

Johnny Keating and Charles Blackwell canned titles for Piccadilly and Columbia

# Presley hits out to protect

## his 'girl'



SEE what can happen if you try to steal Presley's girl! Who'd like to be on the receiving end of that one! Face distorted in powerful fury, Elvis "bashes" the man who tried to do the dirty on him—in a film, I would add!

Elvis is not usually given to such displays of temper. Whenever he goes out he is accompanied by no less than 22 people call them friends, call them bodyguards. To get near him, let alone his girl, would take the tenacity of a D-day landing force.

The man about to buckle at the knees in this shot is actor Jeremy Slade. He tried his advances on Presley's co-star in "Girls, Girls, Girls," and unfortunately for him, Elvis was tipped off.

The title of the film suggests that there are more than enough to go around, but Elvis is rather particular in this, his next picture to be released in Britain.

In "Girls, Girls, Girls" Presley plays a Pacific deep sea fisherman who catches fish during the day and fans during the night, when he plays his guitar as a night club entertainer on the waterfront.

respectively, and the Ted Taylor Four cut their next single for Oriole with a number in Brubeck tempo called "Surf Rider."

**THE** ladies were well represented last week, too. Maureen Evans cut "Like I Do" on the Sunday for Oriole for rush release on the Friday, Rose Brennan and Susan Maughan both did their next couplings for Philips, and American jazz pianist Paula Watson started work on an Oriole LP.

**METAL** worker Selwyn Cox, recording under the name of Cash McCall, began cutting a country and western LP for Ember. Mantovani and his orchestra worked on a Decca album with Italian opera star Mario del Monaco, the last studio job for Monty before he goes into hospital for his operation.

Other LP activity involved The Big Ben Banjo Band of Norrie Paramor (Columbia), Cyril Stapleton (Decca), and Jack Sinclair (Beltona).

Denis Preston, back from his holiday, opened up the autumn trad stakes for Record Supervision by cutting a single for future release on Columbia with Micky Ashman's band. J.S.

# POST BAG

WRITE TO: POST BAG, DISC

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

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.

# C and W a new craze? Not on your life!

### PRIZE LETTER

WE are told by the so called experts that C and W is the trend of the moment. They say this because "I Remember You," "I Can't Stop Loving You" and "A Picture Of You" made number one. If the experts think back they will remember that a few years ago, Slim Whitman was always in the charts, and since then we've had entries from Jim Reeves and Marty Robbins. This kind of music will always be popular, and I feel

that the Charles, Ifield and Brown discs were bought because the public like the sound, not because they happen to be C and W.—**BRIAN JOHNSON**, 24, Feenan Highway, Tilbury, Essex.

### GREAT GROUP

AFTER seeing The Kestrels perform on the Lonnie Donegan show, I have come to the conclusion that they must be one of the best, yet hitherto unrecognised, vocal groups in Britain. Their stage act is superbly presented and their arrangements of "Speedy Gonzales" and "Blue Moon" are even better than the originals. I hope they soon get chart recognition and the top billing they deserve.—**BRUCE MERCER**, 25, The Chine, Muswell Hill, London, N.10.

### NO HOPE

BRITISH discs seem to be split into three groups—cover versions of American hits, pseudo trad jazz and mediocre attempts to revive old songs. With this unoriginal approach to making records, how can British singers ever hope to compare with top American performers such as Ray Charles or Brenda Lee? Come on, you British disc producers, pull your socks up, let your hair down and let's have

some original discs for a change.—**ANDREW BURGESS**, "The Bungalow," Horton Kirby, Dartford, Kent.

### VARIETY

S. R. SMITH (DISC 1.9.62) seems to have overlooked one or two things when he pointed out how varied the American scene is compared with the British. To begin with, there are several records in both sets of

### VERSATILE

RECENTLY I read that Bobby Darin was on a par with Frank Sinatra for versatility. Yet surely Bobby is the more versatile of the two. Until last year, when he conducted an orchestra on a Dean Martin LP, Sinatra didn't have any instrumental discs on the market. Darin's singles have included piano and harpsichord solos, and in the not too distant future I fully expect drum, guitar and bass solos, too.—**M. CATTELL**, 5, Welbeck Avenue, Abbey Lane, Leicester.

### BRAVE ADAM

READER A. J. Patterson (DISC 1.9.62) is very unfair in his criticisms of Adam Faith. Most artists with talent want to broaden their style from time to time and does Mr. Patterson think that a pop singer should continue singing the same kind of songs forever? Adam has had the courage to change both his style of singing and his backing, and although only time will tell whether he has made the right decision, I think he will benefit from the change.—**M. E. BARTER**, 14, Tivoli Road, Cheltenham, Glos.

charts which have been there for many weeks. Darin has been in both for seven weeks, and Neil Sedaka in ours for seven and the American for nine. And we DO have variety. Just compare "The Party's Over" with "Pick A Bale Of Cotton" with "Donegan, and "I'm Looking Out The Window" and "It'll Be Me" from Cliff.—**JOY HAMPSON**, 24, Aylesbury Road, Bedford, Beds.

## Forward you British songwriters

IS there a shortage of good songwriters or material in Britain today? If there isn't, why do British artists either have to bring old songs up to date, or record American hits?

Chiff's last two discs have been revivals of oldies, and The Vernons Girls, one of the best groups in the country, have recorded American material as their last two.

Let's have some new British songs and, I hope, hits.—**DAVID MAKINSON**, 14, Bottom Old Moor, Chorley Old Road, Bolton, Lanes.

## Don't be ashamed

I AM sick of people who reckon that fans should be ashamed of themselves because of the poor quality discs they are buying.

These records cannot be so bad, otherwise they would not be bought, and even if an artist is outstanding, he still may not be to the public's taste.—**A. COLLINS**, 83, Dyne Road, Brondesbury, London, N.W.6.

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



Great jazz feeling from THE SPOTNICKS (DISC Pic).



# BRENDA LEE

It started all over again

05876



45 rpm

## AMERICAN

# TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 8).

Last Week	This Week	Title	Artist
1	1	Sheila	Tommy Roe
4	2	You Don't Know Me	Ray Charles
2	3	Loco-Motion	Little Eva
11	4	Ramblin' Rose	Nat King Cole
6	5	She's Not You	Elvis Presley
3	6	Breaking Up Is Hard To Do	Neil Sedaka
5	7	Party Lights	Claudine Clark
7	8	Things	Bobby Darin
17	9	Teen-Age Idol	Rick Nelson
9	10	Vacation	Connie Francis
—	11	Sherry	Four Seasons
16	12	Rinky Dink	Dave "Baby" Cortez
15	13	A Swingin' Safari	Billy Vaughn

Last Week	This Week	Title	Artist
12	14	What's A Matter Baby	Timi Yuro
14	15	Your Nose Is Gonna Grow	Johnny Crawford
18	16	Devil Woman	Marty Robbins
8	17	Roses Are Red	Bobby Vinton
19	18	You Belong To Me	Duprees
—	19	Alley Cat	Bent Fabric
—	20	Patches	Dickey Lee

### ONES TO WATCH

- Green Onions - Booker T and the MGs
- Point Of No Return - Gene McDaniels
- Silver Threads And Golden Needles - Springfields

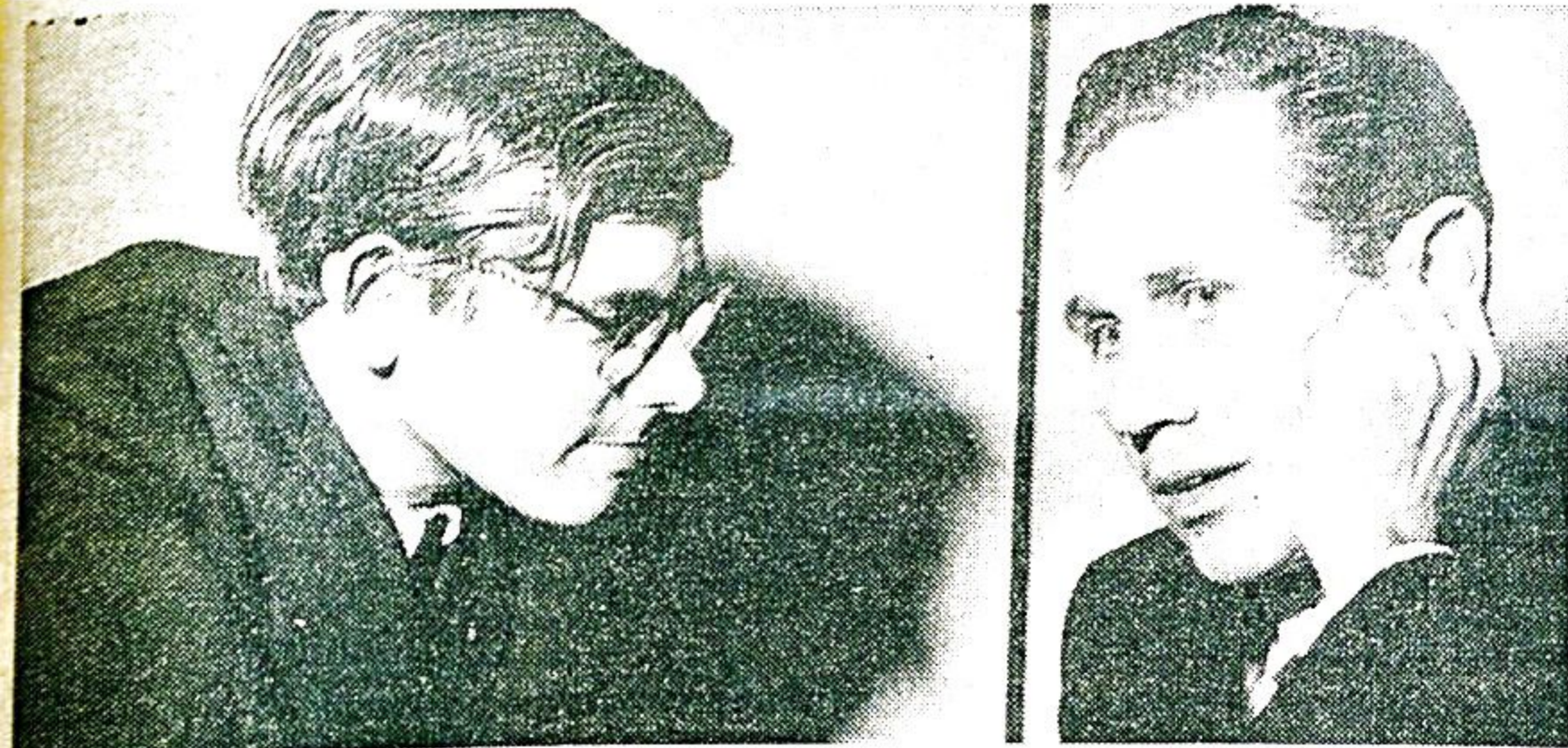
# FORGIVE ME

BABS TINO

HLR 9583



45 rpm



Nigel Hunter (left) talks to CHET ATKINS (above) and FLOYD CRAMER

## Relax—that's the Nashville rule!

IT doesn't matter whether the venue is Tokyo or Timbuctoo, Manchester or Maracaibo. Put a bunch of Nashville session musicians in a recording studio with a couple of Nashville recording engineers, and you'll get that famous Nashville sound on your discs.

Two of Nashville's kingpins, Chet Atkins and Floyd Cramer, are quite certain about this, as I found out when I talked to them about recording during their three-day visit to London last week-end on their way back from a South African tour. "Apart from the strings and the vocal groups, hardly any of the session musicians use scores," said Floyd. "We work out the routines beforehand and then get to it."

"Our boys get a free-and-easy atmosphere going right away, and this is the secret of the Nashville style," added Chet. "If they were reading every note off a written part, they would tense up a bit, and give some of their attention to reading correctly instead of giving all their attention to being relaxed and good in their playing."

"And our recording engineers have all the very latest technical developments in the studios," went on Floyd. "They know

talented and very co-operative. Only regret I have is that I don't get much time to play guitar these days. I manage to get to a Nashville jazz club for three hours a week to keep my hand in, but that's about all."

Floyd's session schedule is so heavy that he gets little opportunity for personal appearances elsewhere to boost his own discs, but he loses no sleep over this.

"I don't like travelling around much at all. I've been away from home for nearly a month now and that's enough. The sessions take place day and night, but mostly during the day."

"I suppose the average is about four numbers done in a three-hour session, although it depends a lot on who the artist is. My bookings come in about a fortnight ahead of the actual dates usually."

He grinned broadly. "Sometimes it's for a Sunday evening session with no name mentioned. Nearly always this is for Elvis, and there's a lot of secrecy about it because so many people try to get into the studio if they know he's there."

exactly how to catch the right sound in the right way."

If anyone is qualified to speak about the Nashville scene, it's these two. Atkins is the Nashville A and R chief for RCA Victor, supervising the hit discs of the label's top-selling country-style stars as well as doing an occasional guitar album of his own.

### top man

Cramer is the top piano session man and soloist there, practically living in the various studios of the city and backing world-famous American stars when he's not cutting his own piano hits for RCA Victor.

Both of them have been closely connected with the 50 million dollar Elvis Presley disc success story over the past five years.

"I enjoy my work very much," said Chet. "The stars I work with are a fine bunch, very

# TOP TWENTY

Compiled from dealers returns from all over Britain

Week ending September 8, 1962

Last Week	This Week	Title	Artist	Label
1	1	She's Not You	Elvis Presley	RCA Victor
3	2	I Remember You	Frank Ifield	Columbia
11	3	It'll Be Me	Cliff Richard	Columbia
5	4	Things	Bobby Darin	London
4	5	Roses Are Red	Ronnie Carroll	Philips
7	6	Sealed With A Kiss	Brian Hyland	HMV
8	7	Breaking Up Is Hard To Do	Neil Sedaka	RCA Victor
2	8	Speedy Gonzales	Pat Boone	London
6	9	Guitar Tango	The Shadows	Columbia
9	10	Once Upon A Dream	Billy Fury	Decca
15	11	Don't That Beat All	Adam Faith	Parlophone
—	12	Telstar	The Tornados	Decca
10	13	Ballad Of Paladin	Duane Eddy	RCA Victor
14	14	Pick A Bale Of Cotton	Lonnie Donegan	Pye
12	15	Main Title	Jet Harris	Decca
—	16	Sheila	Tommy Roe	HMV
17	17	I Can't Stop Loving You	Ray Charles	HMV
19	18	Will I What?	Mike Sarne	Parlophone
—	19	Reminiscing	Buddy Holly	Coral
—	20	Loco-Motion	Little Eva	London

### ONES TO WATCH

- Some People (EP) - Valerie Mountain and the Eagles
- Some People (single) - Carol Deene
- What Now My Love - Shirley Bassey
- Blue Weekend - Karl Denver
- Hercules - Frankie Vaughan

### CHART CHATTER

BY JUNE HARRIS

## Tornados are in!

WELL, they've done it! The Tornados have become a second set of Shadows by having one of their discs in the charts at the same time as their "boss," Billy Fury. "Telstar," the number which everyone predicted would hit it big, has lived up to all expectations, and bounced into the charts at number 12. So after all, their co-manager Joe Meek might well find his dreams of broadcasting the number to the States via Telstar itself coming true.

Buddy Holly just HAD to make it. Following the visit

by Norman Petty and the promise of "Reminiscing," it was finally issued as a single here, and follows suit in the States next week.

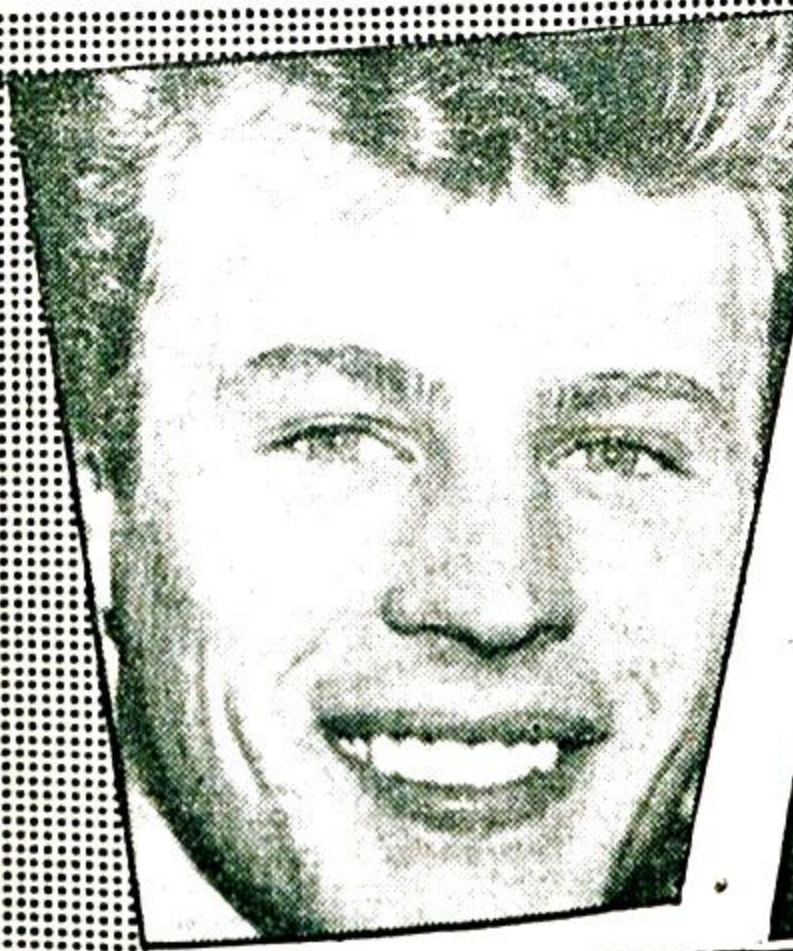
Perhaps surprisingly, Tommy Roe has made it with his first disc "Sheila." Surprisingly because of the argument put up by some that Tommy sounds too much like Buddy.

Maybe the trend is swinging back to the Holly-type sound, which would account for "Sheila's" presence. But whatever the reason, this disc has hit the number one slot in the States.

At the top of the charts it's the same old story. Elvis Presley sticks like there's no tomorrow at number one, while Cliff is hot on his heels at number 3.

Adam Faith is slowly creeping up, and at number 11, takes over the spot vacated by Cliff.

Of the ones to watch, the general release of the film "Some People" has had a great deal of bearing on the disc sales, for both the EP by Valerie Mountain and the Eagles, and the single by Carol Deene are battling for chart honours.



WATCH FOR MARK WYNTER'S

FIRST RECORD FOR



'VENUS IN BLUE JEANS'

7N15466





CRAIG DOUGLAS—His record must be designed for the American market.

# WHERE NEXT?

## America—that's his aim now

The next few months will be decisive for many of our pop stars. In this new series JOHN WELLS talks to the managers, the men whose advice could decide whether their stars are to become even brighter.

### CRAIG DOUGLAS

### Johnny Worth does it again!

ONE composer, one studio, two hit parade artists, two different sounds and—wham! Looks like Johnny Worth has done it again! The hit writer of so many songs has penned "House To Let" for Eden Kane and "Jumble Sale" for Pet Clark. Both artists recorded at IBC Studios—Pet on Pye, and Eden for Audio Enterprises. "Jumble Sale" is the first number Johnny Worth has written for Pet Clark, but now she's hoping that he will write more material for her. Pye A and R man Alan Freeman told me that Pet had just swung through the session "which was held in the afternoon because Pet sings a semitone lower in the morning!" He added that Pet is so confident these days that often they can get it all in the can in under an hour. Eden's story is a little different, for, as Philip Waddilove of Audio Enterprises put it, "although we have as much faith as we ever had in Johnny Worth, we were a little dubious about 'House To Let.'" So Waddilove, his partner Mike Barclay, Kane and Johnny Keating set to work on the number and came up with the idea of putting a Hammond organ to work on the bull-gully treatment. Eden was knocked out by the result and says he'll think seriously about using a Hammond again.

**PREDICTIONS** in show business, particularly with recording stars, are dangerous. But here's one. Within the next few years Craig Douglas will be an international star, with a big following in America. Already a move towards it is being made by Craig's astute manager, Robin Britten, a young man who has been guiding Craig's career—keeping well in the background—since the days when he first discovered Craig on the Isle Of Wight.

This is what he and Craig's recording manager and agent Bunny Lewis, are aiming for. "There comes a point," he told me, "when an artist of Craig's calibre has to look elsewhere for work. A country this size, and with only a limited number of key theatres and venues to play, is not big enough to support him with the scene getting more and more international.

"When that time comes, as it has now, you have to look abroad for work. And we're looking towards America." Wishful thinking? "No, I'm pretty sure we can do it," said Robin. "Bunny and Craig are hoping to go over to America as soon as Craig's summer season at Weston-super-Mare is completed.

important and these are what we hope Craig and Bunny will be organising when they make their visit. "I know Craig would like to sing British material, but let's face it, it just hasn't come our way. And it's no good covering American discs and expecting them to sell in America.

"We've got to find original material, in America, record it, and then release the records there."

But this is just one aspect in the future of Craig Douglas. There are films. During his summer season Craig had to drop his acting lessons, but was still working on his elocution, with the aid of a tape recorder. He also had a list of books, compiled by his

acting coach to read and study. "Again," said Robin: "We're not rushing into anything. If somebody offered Craig a small fortune to make a star appearance in a film we thought would be detrimental to his career, we'd turn it down flat. "We've already turned down dozens. Yes, it means we lose money, but isn't it worth it?" Also behind the development of Craig as an entertainer was the move this year to give him more than just a guest star singing spot in his summer season. He appears practically throughout the entire show, working in sketches as well as having his own singing spot.

### HE'S ALWAYS LEARNING

"With every performance he's learning something new," said Robin. "Something which will prove invaluable to him in the future.

"In the past three years he's learned a lot. He's confident, knows exactly what he wants.

"This doesn't mean we can't advise him, he's always ready to listen, but to a great extent he makes up his own mind these days. And this is a sure sign that we've built a star... who will last."

## I WAITED TEN YEARS TO RECORD 'COTTON' SAYS LONNIE

**LONNIE DONEGAN** erupted into the dressing-room. He had just come off stage. Sweat stippled his brow. His snazzy, lightweight dress suit glittered darkly. He looked in high fettle. He had reason. He knew he had a disc in the charts and yet another "House Full" notice outside the Great Yarmouth theatre where he has been packing 'em in all summer.

I said I had come to ask about "Pick A Bale Of Cotton." "Fine by me!" he replied. He parked his guitar in a corner, eased into an armchair, ran his fingers through his thick, dark, well-groomed hair. Then he said:

"Pick A Bale Of Cotton" ... I've waited ten years to record that song. Maybe more. It's about that long ago that I dropped into the book and record shop in Charing Cross Road run by Ken Colyer's brother, Bill.

"I was rummaging through the secondhand discs when I came across the version by Leadbelly—the late Huddie Ledbetter. "I bought that disc. The more I spun it, the more I knew it was my kind of music. I didn't lose any time singing it myself. Must have featured it hundreds of times in my old days with Chris Barber.

### group

"Why have I been so long recording it? That's simple. It needs a vocal group. The right vocal group. Leadbelly had the Golden Gate Quartet. But I couldn't find one that suited. Not till I met the Kestrels.

"If you remember, they were with me on my London Palladium TV last Easter. Later I had them on my ATV series.

"As for people saying this disc is a return to the kind of stuff I was doing in the mid 50s—well, they are right! And why not? It is like, say, a tailor who starts out making jeans. Comes a time when he thinks he'll try his hand at a nice suit. The suit is a success—so he makes more. But the day comes when he says to himself, 'Wonder if I can turn out jeans the way I used to?'"

"Yes, you might say I made three, kinds of discs: folk material, romantic numbers and comic songs. I genuinely like doing all of them.

"I'm specially fond of ballads. I'd record more of them if I thought they would sell."

When I asked what his next disc releases were likely to be, Lonnie said: "I've just finished an LP of spirituals. I expect Pye will issue it soon. It is called 'Sing Hallelujah!' I'm very excited about it. I spent hours searching out the right songs.

"My next single? It's early to say. Depends what comes up."

### serious

Lonnie has probably had more hit discs than anyone in Britain. His first was "Rock Island Line" back in January, 1956! So I asked him how he "uncovers" a song. It was then that the real, deep-down Donegan showed itself. On stage he may be a boisterous, ring-a-ding personality. But discussing folk—or near-folk—music he is serious, dedicated.

"The history of songs is a life study with me," he said. "It is fascinating—how sometimes you can trace them back over hundreds of years and even across continents! So naturally I've collected hundreds of discs of the sort of music that is closest to me.

"Some of them are 'field' recordings—taped direct from folk singers in various parts of the world. I also have scores of songbooks. So when I want material for a single or an LP—I know where to look!"

He was due back on stage soon. He leaned across, picked up his guitar, lazily strummed a few chords. As he did so, he smiled thoughtfully. He said, "Know what I'd like to do sometime? Take a couple of months off and just travel the world listening to folk singers in their native setting. That would really be something!"

Dick Tatham

### MATERIAL IS VITAL

"The main reason for the visit is to promote Craig with personal appearances and T.V. and also to find suitable material for him to record.

"Craig, Bunny and I are convinced that if a British artist is going to go down really big in America it must be with a record designed specially for that market."

This initial trip to the States is unlikely to make a bomb. In fact, all three will probably lose money on it. If they do it won't be the first time. And, says Robin, he doubts if it will be the last.

But this is one of the reasons why Craig survived the rock era and in a matter of three and a half years has become one of the top money earners in the business.

"I doubt if many people realise it," explained Robin. "And I'm sure Craig won't mind my saying it now, but we've hit some pretty low times since 'Only Sixteen.' It hasn't all been plain sailing.

### THIS IS THE ONLY WAY

"But where other artists have fallen we've managed to survive and come back really big.

"Learning everything there is to know in this business is the only way to get on.

"This visit to America is a good example. Of course, we don't expect him to make two TV appearances and suddenly be acclaimed an overnight star there. But this is going to be the beginning.

"We anticipate a lot of problems. But the rewards are going to make it very worth while in the long run. What we're really aiming for is to make Craig an international recording artist.

"The songs are tremendously

## Cable from AMERICA

EDITED BY MAURICE CLARK

### Charles gets two Golden Discs

**RAY CHARLES** has just received two golden records, one for his hit album, "Modern Sounds In Country And Western Music," and the other for his hit single, "I Can't Stop Loving You," which comes from the same LP. This means the first golden records for Ray's record company, A.B.C. Paramount. Ray has now started recording another country and western album.

Eddie Fisher, riding high again, is to appear in an intimate style review in a major New York theatre. Starting on October 1, the show will run for a month and will revive a tradition of the '20s by opening seven nights a week. The rest of the cast is not yet known. Fisher will shortly have a new album on the market which was recorded live at the Coconut Grove in Los Angeles.

With the release soon of the mammoth movie "Mutiny On The Bounty" you can expect a rush of Polynesian music. MGM themselves,

apart from releasing the sound-track, will also issue four other albums of similar type music, and several artists have recorded singles of the title theme. 20th Century Fox have just issued a de-luxe album set of most of the songs made famous by the late Marilyn Monroe. The many vocal tracks from her films, including the well-known "Diamonds Are A Girl's Best Friend" show that Marilyn knew how to sell a song.

EVEREST Records have just signed Troy Shondell to a five year contract. Troy until now has recorded for Liberty. His first single title before starting an album will be "Gone."

Reprise Records are negotiating with Count Basie to cut two albums for them, one on his own, and the other to back Frank Sinatra on his next album, which, if it comes off, should prove sensational. Basie's contract with Roulette expires at the end of September and it is hoped to cut these discs before he moves to MGM.

Great news for all the many Bud and Travis fans! After a split which has lasted two years, Bud and Travis are to team up again to record a still unfinished LP for Liberty. Since the boys went solo, Bud with the Kinsmen on the Warner label, and Trav on Reprise, neither of them has made the hit charts.

Columbia Records have an advance order of 100,000 LPs



MARILYN MONROE — De-luxe album.

on the sound-track of the forthcoming film "Jumbo" which stars Doris Day, Jimmy Durante, Martha Raye and Stephen Boyd.

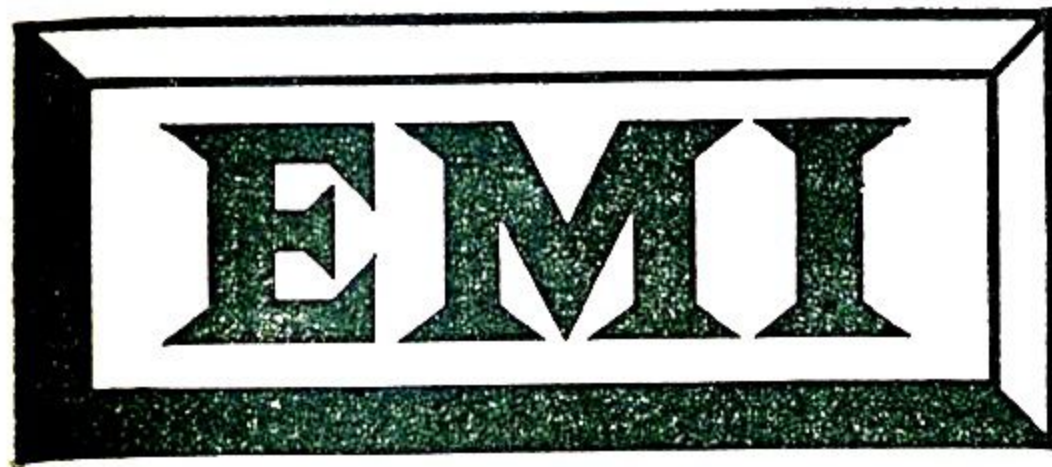
### YET another new disc company has been formed.

This time it is Goldie Records and their first release this week is by a new group called The Janettes. We should be hearing a lot of their initial disc, "He's Crying Inside."

Peter Udell and Gary Geld, young writers who have been responsible for all the Brian Hyland hits, have come up with another cert smash for Brian, "Warm Over Kisses."

Irving Berlin's first musical for nearly 12 years, "Mr. President," has received mixed notices at the Boston showing prior to its Broadway opening. Many critics say the show is old fashioned but still has time to quicken up.





# NEW POPS

This week's  
'Top' single

## TOMMY ROE



No. 1 hit  
from the  
U.S.A.!

**SHEILA**  
H.M.V. 45-PO1060

## Freddy Cannon

WHAT'S GONNA HAPPEN  
WHEN SUMMER'S DONE?

STATESIDE 45-SS118

## Alan Clare

(Piano)

SCREWBALL

PARLOPHONE 45-R4938

## Dion

LITTLE DIANE

STATESIDE 45-SS115

## The Shirelles

WELCOME HOME BABY

STATESIDE 45-SS119

## Stephen Sinclair

PARTY LIGHTS

H.M.V. 45-POP1066

## Timi Yuro

WHAT'S A MATTER BABY?

LIBERTY LIB 55469



JACK

GOOD

in AMERICA talks

to BOBBY VINTON

# He can't wait to meet Heath, Monro and Carroll!

**BOBBY VINTON**, who is due in Britain on Thursday of this week, just can't wait to get here—to meet his idol, Ted Heath, his favourite singer, Matt Monro, and his big rival of the moment, Ronnie Carroll!

And when I talked to him the other day I knew I was talking to an American artist whose delight at the prospect of coming to our country was completely believable.

Why? Because Bobby, who has naturally blond, naturally wavy hair and is ruggedly handsome at a mature 22, gives the impression of being completely genuine and, I may say, immensely likeable. There's nothing phoney about this one.

So when he told me: "I can't wait to get over there." I knew he

seeing the Heath Band in action over there."

Bobby's outfit has a big reputation round Pittsburgh where until "Roses Are Red" he'd been playing a full datebook of college dances and so forth.

Bobby writes all the arrangements for his band and also some original material, and, in fact, the first Bobby Vinton records were big band albums. "So where did the singing come in?" I asked.

"Well of course, on dance dates you have to do some vocal numbers," said Bobby. "So I sang. Some people wanted me to sing more and more—and some less and less—but finally a record company asked me to cut a vocal.



TED HEATH—his idol.

meant it. He had good reasons for his enthusiasm, too.

First of all, he has been sharing a dressing room on a show with Tony Orlando, who has not yet stopped singing the praises of British audiences and who begged me to give DISC readers a big "Hello" and tell them he's longing to pay a return visit.

Then Bobby hopes to meet Ronnie Carroll. "I'm certainly looking forward to hearing his disc—it must be good since it's doing very well."

Then again, Britain is the home of Bobby's idol, Ted Heath.

You see Bobby, until "Roses Are Red" made the number one spot in the American charts, never thought of himself primarily as a singer.

He was, and is, a very young and very talented big band leader. He leads a 12-piece band from his home town of Cannonsburg just outside Pittsburgh, Pennsylvania.

"Ted Heath and Stan Kenton," confessed Bobby, "have always been my idols and I very much hope to get the opportunity of

"I suppose it must be a big help to be a bandleader and arranger when you're on sessions" I observed.

"Not at all," said Bobby: "I find it very hard to relax because I'm worrying about everybody else's problems."

"If while I'm supposed to be singing my heart out, I hear a wrong note, I lose concentration and want to stop and put the arrangement right."

"So the A and R man is always having to tell me to relax. But it's hard, I'm a born worrier and I'm always looking for improvements in my work."

**A VERY important DJ in New York is Jim Lowe** who has a record show on the air every night. Recently Jim played the Lonnie Donegan disc "Pick A Bale Of Cotton" and observed that it seemed that Britain was taking over from Nashville as far as country and western discs were concerned and quoted the Springfield's record of "Golden Threads And Silver Needles" and Frank Ifield's "I Remember You" as examples of British-made records that surpassed the Nashville sound.



BOBBY VINTON—Tony Orlando has told him all about Britain.

Strikes me that we have cause for celebration when even the Americans admit we are beating them at their own game.

## CRIBBINS MIXES COMIC AND SERIOUS ON LP

**LAST** week Bernard Cribbins completed his first LP. Contrary to expectations, it is NOT a collection of his "Right, Said Fred" type of discs. It is called "A Combination of Cribbins" and includes semi-serious numbers and two standards. It will be released in November.

Cribbins' A and R man, George Martin, said: "A collection of 'Right, Said Freds' and 'Holes In The Ground' would be boring on an LP, so we decided to bring out Bernard's personality on the record."

"To say that he has done serious numbers would sound too sombre, but he HAS cut two standards. One is a swinging version of 'My Resistance Is Low,' and I consider this to be the best track on the LP."

"There are, of course, some comedy tracks on the album using the tongue-in-cheek style of humour that

has brought him to the top, but most of the tracks are off-beat records such as monologues with a swinging backing, a number called "Sea Shanty" which includes sound effects to suit the lyrics, and one Burl Ives type of number called "The Tale Of A Mouse."

### Personality

"Bernard would be the first to admit that he is not the world's greatest singer, but he has a tremendous personality and that is what sells him."

"No, this doesn't mean that Bernard is looking forward to the time when he can be accepted as a straight singer. He will always have that whimsical touch and any singles that are released from this collection will be the comic or tongue-in-cheek tracks."

Bernard, who started filming last week on "The Mouse On The Moon" in which he stars with June "Kind Of Loving" Ritchie, said from the Pinewood set:

"I don't pretend to be a singer, but I must say that I enjoyed singing 'My Resistance Is Low.' It has a fabulous arrangement by Johnnie Spence."

"The other standard that may go on to the album is 'I've Grown Accustomed To Your Face,' but I can't say that I really sang this number. I reckon I spoke it more, merely breathing the words."

Should Matt Monro, Danny Williams and Co. be worried? Not really.

Said Bernie: "No, B.C. is not going to compete with the ballad boys. I'll leave that to the lads wot do it lovely, like Frank Sinatra and all that lot."

**Peter Hammond**

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**EVERY SUNDAY 8 P.M.**

Next Sunday's programme will include excerpts from these LPs

- **I LIKE IT SWINGING**—Buddy Greco  
Columbia SCX3445 (stereo) 33SX1441 (mono)
- **THE JUDY GARLAND STORY**—Volumes 1 and 2  
M-G-M-C886/7 (mono)
- **FIORIELLO!**—Original Broadway Cast  
Capitol SW1321 (stereo) W1321 (mono)
- **TONIGHT**—Ferrante and Teicher  
United Artists SULP1001 (stereo) ULP1001 (mono)
- **THE FOUR AMIGOS**  
Capitol ST1617 (stereo) T1617 (mono)
- **GREAT BAND WITH GREAT VOICES**—  
Si Zentner and his Orchestra with the Johnny Mann Singers  
Liberty SLBY1065 (stereo) LBY1065 (mono)



# THE SHADOWS GET SPECIAL GOLD

**Dankworth tops jazz line-up**

## RECORDS FOR 'APACHE'

THE four original members of The Shadows, Bruce Welch, Hank Marvin, Jet Harris and Tony Meehan, have received from EMI a miniature gold disc in recognition of their million-selling hit "Apache." The four awards are replicas of the normal-sized trophy presented to the group, and actually contain the Jerry Lordan composition, which can be heard if played with a special needle.

### Susan joins package

SUSAN SINGER is to join the Little Richard package tour for two dates at Shrewsbury (October 12) and Aylesbury (20). Forthcoming cabaret engagements for Susan are the Garrick Club, Leigh (week beginning October 28); Casino, Bolton (three days beginning November 16), and the Manchester Cabaret Club (December 16 to 22).

She will also make appearances in Midland ballrooms between November 24 and December 2.

The Viscounts start a four week season at the Celebrite Restaurant, London, on August 1.

The idea for the miniature presentations came from The Shadows' A and R man Norrie Paramor. He told DISC: "When the gold award was presented to the group, only two of the original members, Bruce Welch and Hank Marvin, were there.

"I thought it was a shame that the other two should not have some token in recognition of their part in the number's success, so it was decided to present these small replicas to all four."

Meehan, now an independent A and R man, and Harris, a solo artist in his own right recording for Decca, received their awards through the post with a covering letter of thanks from EMI last week.

### Eden in special 'Gogo' spot

EDEN KANE is to be a special guest in the first anniversary edition of TWW's "Disc A Gogo" on September 17. This show is also the first in a new series.

## Douglas, Wilde for new Irish TV show

CRAIG DOUGLAS, Marty Wilde, Danny Williams and Johnny Kidd are among the top pop names lined up for two new series to be screened by Irish TV, the commercial TV organisation affiliated with Radio Eireann.

### Mrs. Mills starts TV Sing Along series

MRS. MILLS starts her 26-week "Sing Along With Mrs. Mills" series for ABC TV on September 23. It will be screened on ITV channels in the North, the Midlands and Anglia, and there is a possibility the networking will be extended later. Mrs. Mills plays a Sunday concert at the Winter Gardens, Margate, on the same day (23), and guests at the opening of the new Key O Kay Club in Manchester on September 29.

She stars in a week's variety with Frankie Vaughan at the Grand Theatre, Wolverhampton, beginning October 1, and appears with Vaughan again at the Royal Festival Hall on October 22 in the "Clubs Are Trumps" show in aid of boys' clubs.

### Joe Brown to make variety debut

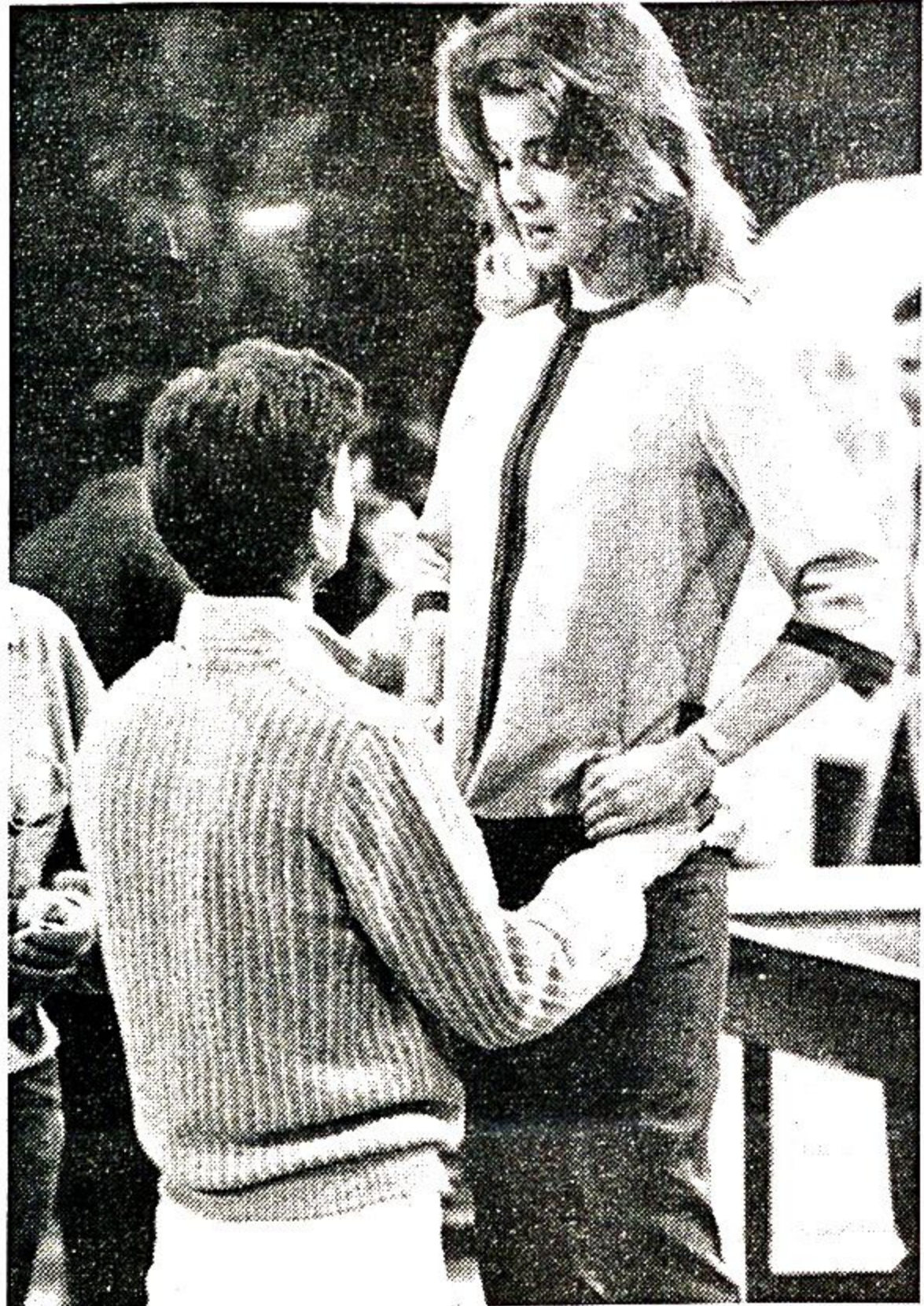
JOE BROWN plays his first week in variety when he co-headlines a bill with Danny Williams on December 10 at the Newcastle Empire. Johnny Kidd and the Pirates will also appear. On September 21, Joe guests in "Go Man Go," and the following day in the Billy Cotton Band Show on BBC TV, which he will fit in between houses on the Dion-Del Shannon package which is at Slough that night.

### Johnny Kidd cuts single

JOHNNY KIDD and the Pirates will cut a new single within the next 10 days for HMV, for release in late October. Dates to tie in with the release include BBC's "Country Club," October 26, "Review '62" for Irish TV on November 24, and "Preview" for Ulster TV on November 26.

Cleo Laine stars in cabaret at the Ambassador Club, Birmingham, from September 16 to 22.

Johnny Dankworth and his orchestra fly to Lugano, Switzerland, tomorrow (Friday) for a concert.



The girl is disc and film star ANN-MARGRET, she's talking over a point with her co-star in "Bye Bye Birdie," so who is he? No prizes for guessing BOBBY RYDELL. He finishes shooting his part next week.

## COGAN, CONRAD IN NO SINGING COMEDY SERIES

ALMA COGAN and Jess Conrad are to play comedy acting parts in a new independent television comedy series called "The Secret Keepers."

Shooting started on the pilot episode of the series at Twickenham Studios this week.

Producer Kenneth Hume, husband and manager of Shirley Bassey, told DISC from the studio floor that starring with Alma and Jess would be such names as Frankie Howerd, Cardew Robinson, Harold Lang, Peggy Ann Clifford and Tony Gill.

"Neither Jess nor Alma will sing in the series," said Hume. "They will play strictly acting roles, and believe me, you are going to see a very different Alma Cogan."

"The story of the series concerns a lazy detective and the emphasis is on laughs."

### Signed with Faith

A 22-YEAR-OLD pop and jazz singer and impressionist, Debbie Lee, has been signed by Parlophone, and cut her first single on Tuesday. She was signed by Adam Faith's manager, Eve Taylor, immediately after Miss Taylor had seen her act at the Celebrite Restaurant recently.

Debbie begins a resident guest spot in the 26-week "Singalong With Mrs. Mills" ABC TV series on September 23.

### Ellington on holiday

RAY ELLINGTON and his Quartet with Susan Maughan end a four-month residency at the May Fair Hotel this Saturday.

Ellington goes on holiday immediately afterwards, and will tele-record a guest spot in ATV's "Bruce Forsyth Show" after his return at the end of the month.

### Stompers Beat the Border

THE Clyde Valley Stompers, who guest on "Melody And Rhythm" for ATV tomorrow (Friday), have a date in "Beat The Border" (September 19) and "Discs A Gogo" (24).

### Kenny Ball back from Italy

KENNY BALL returns from his Italian holiday on Sunday, and on October 10 opens a five-day Northern tour.

### TV stories — by Eartha Kitt

EARTHA KITT begins a series of three fortnightly programmes for BBC children's TV on October 4. She will be seen narrating children's stories.

## Shane out

SHANE FENTON is to be hospitalized, in the Lake District, accident last week, when he was climbing.

He was taken to hospital on Friday and was detained for a week under observation. He had been on holiday and was due to appear with the Fentones at Mansfield on Friday night.

The group appeared on all dates except one without Fenton, Gary Lane substituted for one date. As a result of his accident Shane had to cancel an LP session with Parlophone, set for Tuesday of this week, and a recording of his radio programme "Swing Along With Shane."

It was hoped he would be fit enough to start work again this weekend.

### Eldson Band on 'Easy Beat'

ALAN ELDSON'S band is the latest trad outfit to win a booking on the Light Programmes' top pop Sunday show "Easy Beat." They will star in the November 4 edition.

It's roses all the way and CONGRATULATIONS

to RONNIE CARROLL on winning a SILVER DISC for Roses are Red

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<p><b>AG, PLEEZ DADDY</b> <b>JEREMY TAYLOR</b> F 11502 <b>DECCA</b></p>	<p><b>MY BABY'S 'BOUT EL</b> <b>BILLY BOY</b> F 11503 <b>DECCA</b></p>	



# Carroll ends 'Roses' battle with Silver Disc win

## Albert Weedon on Swedish TV

ALBERT WEEDON will make three trips to Sweden starting next February to telecast four-minute programmes of guitar music on each occasion for Swedish TV.

Weedon was invited to do the series following his similar tuition visits for A-R TV's "Tuesday Rendezvous" programme. He will write the scripts himself, and then announce them to the Swedish audiences in their own language as they have been translated for him.

## JAZZ AT COLLEGE

JAZZ in the trad manner will literally go to college in October when Mike Cotton's jazz play dates at Manchester University (13), Luton College of Technology (20), and Bristol University (27).

Cotton dates for this month include Coventry (21), Manchester (22) and Birmingham (23). They broadcast in the Light Programme's "Trad Time" on September 28, when they will be temporarily reunited with their former vocalist Jeannie Lambe. They guest in TWV's "Discs Gogo" on October 8.

## of hospital

Charged from Kendal County today (Thursday) following an accident which severely injured his back.

## RADIO LUXEMBOURG

Pick of the Programmes for week beginning September 16

**SUNDAY.**—7.0-7.30 Juke Box; 7.45 Spin Beat; 8.0 Alan Dell's Showcase; 8.30 Topical Tunes; 9.00-9.15 Cliff Richard; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Billy Fury; 10.0 Sam Costa; 10.30 Routh's Records; 11.0 Top Twenty; 12.0 Kent Walton; 12.30 Night Service.

**MONDAY.**—7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Monday's Requests; 8.15 Topical Tunes; 8.30 Russell Turner; 9.0 Deep River Boys; 9.30 Anne Shelton presents; 9.45 208 Rhythm Club; 10.0 Top Pops; 10.30 Hit Parade; 11.0-11.15 Brian Matthew; 11.30 Ray Orchard; 12.0 Night Service.

**TUESDAY.**—7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Tuesday's Requests; 8.15-8.30

Favourites Old and New; 9.0 Topical Tunes; 9.15 Spin Around; 9.30 Record Date; 10.0 Peter West; 10.30 Pete Murray; 11.0 Dancing Party; 11.30 Ray Orchard; 12.0 Night Service.

**FRIDAY.**—7.30 Honey Hit Parade; 7.45 Friday's Requests; 8.0 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 Elvis Presley; 9.15 Topical Tunes; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Friday Spectacular; 11.0 Kent Walton Show; 11.30 Ray Orchard; 12.0 Night Service.

**SATURDAY.**—7.30 Saturday's Requests; 7.45 Let's Take A Spin; 8.0 Honey Hit Parade; 8.30 Dancing Party; 9.0 This Week's Top Discs; 9.30 Topical Tunes; 9.45, Smooth 'n' Swinging; 10.0 David Jacobs; 10.30 Trans-Atlantic Tops; 11.0 Sound-off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

**WEDNESDAY.**—7.30 Honey Hit Parade; 7.45 Wednesday's Requests; 8.15 In The Groove; 8.30 Bingo Show; 9.0 The Big "O" Show; 9.15 Topical Tunes; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 Hits For Six; 11.30 Ray Orchard; 12.0 Night Service.

**THURSDAY.**—7.30 Honey Hit Parade; 7.45 Meet The Melody Maker; 8.0 Thursday's Requests; 8.30 Tony Orlando; 8.45 Fan Fare; 9.0 David Jacobs' Startime; 9.30 Let's Have A Sing-Song; 9.45

Swinging-U.S.A.; 10.0 Jimmy Young Show; 10.30 Sam Costa; 11.0 Smash Hits; 11.30 Ray Orchard; 12.0 Night Service.

**RONNIE CARROLL** has won a Silver Disc, his first, for his hit version of "Roses Are Red." And the announcement comes in the same week that sees the arrival here of Bobby Vinton, who topped the American charts with the number but lost the race here to Carroll.

The award—the 104th presentation made by DISC to mark sales of 250,000 in Britain—is the biggest achievement of Carroll's recording career to date.

He joined the Philips label in February, 1956, and his first hit single was "Walk Hand In Hand" in July of that year.

He scored considerable sales success with "Ring A Ding Girl" in February this year, his entry in the Eurovision Song Contest which swept the board in the British heat but was unplaced in the final.

Speaking from Margate, Carroll told DISC: "I'm absolutely delighted with the news. I thought 'Roses' would be a big hit when I recorded it, but I wasn't at all sure about which version would make it."

Carroll appears with his wife, Millicent Martin, in the A-R TV interview series "Dan Farson Meets" on September 19. He stars in variety at Brighton next week, and will be making 23 appearances in the Bobby Vee-Crickets package tour this autumn. A Philips spokesman told DISC: "We've had terrific faith in Ronnie Carroll right from the start. The only problem really is finding the right kind of songs for him to record."

## Columbia sign Thelonus

LEADING jazz pianist Thelonus Monk has signed a long term contract with American Columbia and will cut his first LP for them soon.

## ANOTHER MUSICAL FOR CLIFF?

**CLIFF RICHARD**, who has finished shooting his part in "Summer Holiday," will probably star in another musical next year. Producer Kenneth Harper (he produced "The Young Ones" as well) told DISC this week that although no script had yet been chosen, they were hoping to find something so that shooting could begin next September.

He added that Cliff would be playing much more of a character part, a role that would encourage his acting ability. "He will not just play himself," he said.



RONNIE CARROLL—Delighted.

## New Sinatra single

REPRISE RECORDS have issued a new Frank Sinatra single, "The Look Of Love," in the States this week. Written by Sammy Cahn and Jimmy Van Heusen, the number is featured in the film of "Come Blow Your Horn," which stars Sinatra and starts shooting this week.

## Parnes signs Tornados

**LARRY PARNES**, manager of Billy Fury, has signed a co-management deal for The Tornados with their present manager, Joe Meek, who also wrote and recorded their "Telstar" hit, and he has appointed the George Cooper Organisation as agents.

## Mike Holliday on BBC TV

**MICHAEL HOLLIDAY** has the guest solo singing spot in BBC TV's "Saturday Show" on September 29. Others in the cast will be The Four Barry Sisters, ventriloquist Dennis Spicer, and Tommy Cooper. The compere will be Billy Dainty.

The Tornados are, of course, Billy Fury's backing group, and they will continue to work with Billy, in addition to accepting dates in their own right.

Parnes told DISC that owing to the success of "Telstar," he may well feature The Tornados in their own spot in his autumn tour. He is currently fixing radio and TV dates for the group.

## Kenny Lynch for Little Richard show

**KENNY LYNCH** has been booked for the Little Richard Sunday concert at Liverpool on October 28. He will follow this by playing the club circuits in Liverpool and Manchester during November.

Lynch is appearing at the Willow Club, Pontefract, this week. He will star in Southern TV's "Day By Day" programme on September 19, and in Westward TV's "Spinalong" on October 2.

## 'West End' dates set

ALL the transmission dates for "West End," the series of three variety shows on Granada TV, have now been fixed.

The first goes out on October 10, starring Della Reese, and the second is set for November 21, featuring "Camelot" star Robert Goulet, with the Smothers Brothers, George Sanders and Don Adams.

And the final show will be screened on January 2, with Caterina Valente and Alan King taking top billing.

## Fan picks a title

A 12-YEAR-OLD girl selected the title for Ted Taylor's next Oriole disc due for release on September 21.

The number was written and featured by the Ted Taylor Four in a recent edition of "Holiday Music" on AR-TV, without a title. Viewers were invited to send in their suggestions, and "Surf Rider" was picked.

## Julie Grant for 'Club'

**JULIE GRANT** stars in "Saturday Club" this week and records a guest spot for another Light Programme series "Ring A Ding Ding" on October 26.

## SPRINGFIELDS TO MAKE LIGHTNING TV TRIP TO U.S.

THE Springfields will probably make a flying visit to New York on Sunday for a major TV show. This sudden development follows the continuing success of their "Silver Threads And Golden Needles" hit disc, which currently stands at number 23 in the Top Hundred as listed by "Cash Box."

## Vinton flies in but cancels TV, radio dates

**BOBBY VINTON**, who arrives today (Thursday) on a short promotional trip, has had to cancel all his dates as he is flying back to the States on Friday and is not staying until the week-end as previously planned.

He had been provisionally booked for Southern TV's "Day By Day," "Thank Your Lucky Stars" and "Saturday Club." However, it is hoped that he will have time to tape some interviews.

To tie in with his trip, Columbia are releasing his new single, "Rain, Rain, Go Away." Last week London issued "I Love You The Way You Are," which was cut while Vinton was with the Diamond label.

This week's other American visitor, Del Shannon, was due to arrive last night. He opens his tour here with Dion and Buzz Clifford at Brighton on Sunday.

Russ Conway will guest again in Billy Cotton's show on BBC TV on September 22.

Transatlantic telephone calls and cables have been pouring into the office of Emyln Griffiths, the Springfields' agent, and this swift trip is being planned as a result.

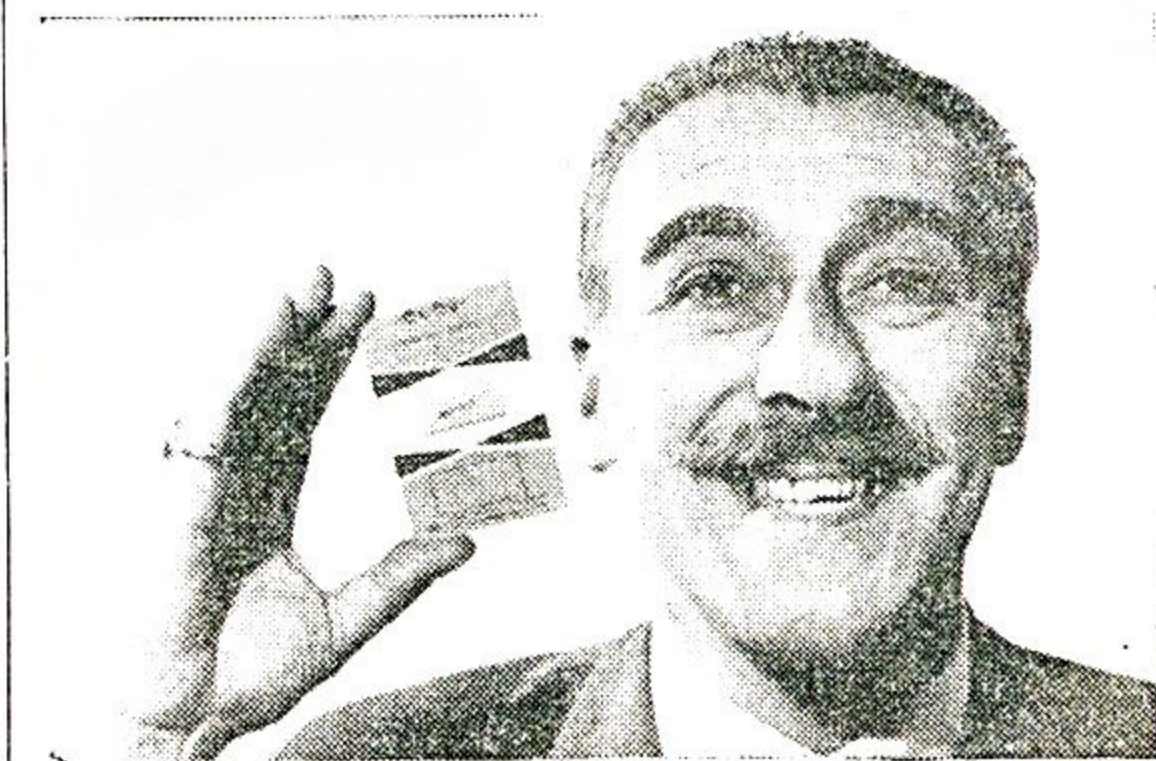
The trio complete their summer season at Weymouth on Saturday, and had intended to take a short holiday next week. If the U.S. trip comes off, however, they will probably be away for two or three days. It will NOT alter plans for the American season they have in February of next year when they will record in Nashville and undertake TV and concert engagements in the States.

The Springfields begin an eight-day tour of Scotland at Ayr on September 24, and open for a week's cabaret at the Royal Restaurant, Liverpool, October 1.

## EMI to stage musicals

THE giant EMI company are going into the theatre business! Together with impresario and financier Charles Clore, they have formed a company which intends to produce musicals in the West End.

They have bought the Princes Theatre from the TV company TWW, and are to stage the current Broadway hit, "How To Succeed Without Really Trying," there in the spring.



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The Decca Record Company Ltd Decca House Albert Embankment London SE1



Arranger Johnny Keating, back with Eden Kane again, has another potential winner as

# Disc Date

## EDEN TAKES LATIN ROAD TO CHARTS

**Eden Kane**  
House To Let; I Told You (Decca F 11504)

**JOHNNY KEATING** has given Eden Kane a very sturdy Latin American path to walk in this very good release. "House To Let" has sway, beat and Kane's growling attack all to commend it. The song's worth commending, too—developing a smart idea along the right track.

I'd say it was a firm bet for the charts.

Rhet Stoller is musical director on "I Told You," the more conventional second half. Trotalong tune and country slant all the way.



EDEN KANE plus Johnny Keating—a firm bet for the Twenty.

**Nat King Cole**  
Ramblin' Rose; The Good Times (Capitol CL 15270)

**NAT** isn't following up with another Shearing combination (though Capitol could no doubt clean up by releasing on the tracks from that LP). Instead, he rides effortlessly into the country pastures. And "Ramblin' Rose" should bring him another top seller.

The flowing melody's so friendly and easy on the ear you cannot resist joining in. Nat is backed by a Belford Hendricks' orchestra and chorus. When he calls for the one-more-time, I'm in there singing with him... so, I reckon, will be thousands of customers.

"The Good Times" snaps into a slick beat and the girl group alternate happily with Nat. Dance to it or just sit back.

**The Telstars**  
I Went A'Walkin'; A Rose And A Thorn (Oriole CB 1754)\*\*\*

**THE TELSTARS** have a topical name anyway. Vocal group with plenty of punch too as they chant a country-styled number I Went A'Walkin'. Seems a trifle odd, I must confess, for such a space age outfit to be singing a simple old fashioned lyric. But the noise is crisp and catchy.

On the turnover, A Rose And A Thorn scores mainly because of the Mike Chefnieux backing which is simple and very ear-tugging. Singers jog the tune comfortably.

**Marion Ryan**  
No Love But Your Love; An Occasional Man (Columbia DB 4857)\*\*\*\*

**I** CAN'T make up my mind about this disc... it has plenty of charm and No Love But Your Love is appealing, but with someone like Marion Ryan it's difficult to know just how much her TV work comes between the public and her discs.

Hugh Martin and Ralph Blane wrote a good one the day they worked out An Occasional Man. Ryan snaps it across in amusing characterisation.

**Alan Clare**  
Screwball; Love For Sale (Parlophone R 4938)\*\*\*\*

**RARE** sight—Alan Clare going solo on a single. Welcome sight, and sound, too. Here the pianist eases across the modern jazz of his own composition Screwball. Hints at Brubeck but the style is Clare.

Good recording quality aids the performance and Wally Stott supplies some neat dancing strings. A happy ball that may grow into something.

The Cole Porter standard Love For Sale gets a slick, quick reading from Clare on the other side. Here the pianist nips and tucks the tune skillfully while the strings soar over his modern arrangement.

**Johnny Bev**  
Tell Her You Love Her; This Love I Lost (Pye N 15462)\*\*\*

**THESE** songs were composed by John Beveridge, who helped to write "Picture of You," and are sung by him, too, under the name of Johnny Bev.

The top decker, Tell Her You Love Her is a taut little trotter which Johnny sings quietly and tunefully to a Tony Hatch backing that's simple and catchy. Girls repeat after John.

This Love I Lost has some pleasant Hatch piano work behind the singer as he offers a slowish sad romancer.

**Marty Robbins**  
Devil Woman; April Fool's Day (CBS AAG 114)\*\*\*\*

**ONE** of Marty's own compositions Devil Woman has a very touching story lyric which he sings to south of the border rhythm. For something that's out of the

normal country and folk rut I'd suggest you give this one a try.

Marty sings it cleanly and with sincerity. Soft-sounding vocal group and good guitar accompany him.

April Fool's Day is a straightforward C and W jogger. Robbins dresses it with his own personality and makes the most of the easy melody.

**Glen Campbell**  
Too Late To Worry—Too Blue To Cry; How Do I Tell My Heart Not To Break (Capitol CL 15268)\*\*\*\*

**GLEN CAMPBELL** picks his way with deliberate care through the lyric of the country and western song Too Late To Worry—Too Blue To Cry, but the result is not as slow as you might imagine.

The side grows on you, not just because of Campbell's quiet vocal, but because of the sentiment that's underlined in the orchestra and chorus.

Glen helped to write (with Jerry Capehart) the turnover tune How Do I Tell My Heart Not To Break, but it isn't as successful as the one upstairs. Again the slow treatment's unveiled but not so tellingly.

**Rolly Daniels**  
The Teacher; Yo-Yo Boy (Decca F 11501)\*\*\*

**ROLLY DANIELS** rocks out a steady lesson from The Teacher on the top side of this release. Useful material of its type and dancers will be chanting along with it. Vocal group add to the size of it behind Daniels.

Yo-Yo Boy has guitar simulating the ups and downs of the yo-yo while Rolly rocks out the reasons why everybody calls him "Yo-Yo Boy." Good idea, and a steady beat.

**Mark Murphy**  
Stoppin' The Clock; Angel Eyes (Riverside 106901 RIF)\*\*\*\*

**I**D been wondering when we were going to hear from Mark Murphy again. This boy's feeling for jazz is too good to be wasted—and I'm glad that this Riverside release puts him on our counters once more.

Stoppin' The Clock is a modern phraser with the unnamed orchestra giving Mark's vocal just the right shadows underneath.

Angel Eyes is sung with a mournful city blues feeling by Murphy on the second side. A slow dragging arrangement with the orchestra giving him a raft that reminds me

of "St. James's Infirmary." Murphy's control is first-class and he whips up the atmosphere beautifully.

**The Fentones**  
The Breeze And I; Just For Jerry (Parlophone R 4937)\*\*\*

**SOUNDS** as if The Fentones are following The Shadows to Spain or thereabouts. This guitar version of The Breeze And I has been given this sort of colour. The instrumental group make it enjoyable, if not necessarily hit material.

Just For Jerry is a slow loping melody which the team puts forward sympathetically and with gentle romanticism.

**Sandra Gale**  
Hello Heartbreak; If She's Right For You (Ember EMB S 162)\*\*\*

**HELLO HEARTBREAK** is frankly not a song I'd keep around for long without saying goodbye. And Miss Gale's vocal seems to be running around after the melody, never quite catching up.

If She's Right For You has country derivations with sentimental lyric. But, but, but the disc as a whole has an air of apathy.

**Gene Pitney**  
If I Didn't Have A Dime; Only Love Can Break A Heart (United Artists UP 1005)\*\*\*\*

**GENE PITNEY** makes a conscious effort to break into new ground with If I Didn't Have A Dime and he deserves to find a seller on his hands as a result. He husks the lyric to Latin beat and Latin sounding accompaniment. Girls and strings sweep in, but they're not really necessary. Pitney's performance is crisp, and the tune's neat enough to plant itself swiftly.

Only Love Can Break A Heart is a slower, more sentimental country kind of ballad. Guitars close while Pitney sorrows and the girls chant.

**Xavier Cugat**  
Chattanooga Choo Choo; Patricia (Mercury AMT 1186)\*\*\*\*

**ONE** of the all-time winners, Chattanooga Choo-Choo still contains the magic, and Cugat's colourful Latin-American orchestra goes steaming surely down the line. If your feet and hips can resist this production then you must be dead. Clean and almost mathematical in its drive.

Patricia you'll know also—a Prado special this which Cugat punches across brilliantly.

**Jack Hammer**  
Number 2539; Don't Let Baby Know (Oriole CB 1753)\*\*\*

**HAMMER**, according to the lyric here, gave his sweetheart the hammer too! He's doing time now and is convict Number 2539. A story with a walking beat which Hammer tells baldly. The Johnny Van Horn orchestra accompanies him, and there's an echoing male group also.

The beat's good, but the novelty

Contd. on next page



MARK WYNTER deserves to get through with this cover job. (DISC Pic)

## Mark Wynter can beat both rivals on 'Venus'

**Mark Wynter**  
Venus In Blue Jeans; Please Come Back To Me (Pye N 15466)

**MARK WYNTER** makes his bow under the Pye label for the first time, and they've wisely given him the American song "Venus In Blue Jeans." For my money Mark could wipe the field with Jimmy Clanton who has the American original. His voice is so much smoother and more suited to the lyric. Added to which he has a good Tony Hatch backing that hits the romantic spot more surely than the American disc.

You can never tell about original discs and covers, of course... but if anyone's going to make an impression it deserves to be Wynter.

"Please Come Back To Me" is a very precise Tony Hatch composition which states melody and words effectively. Wynter sings it tenderly.

**Jimmy Clanton**  
Venus In Blue Jeans; Highway Bound (Stateside SS 120)\*\*\*

**VENUS In Blue Jeans** is a big American number with a light lilting beat to it, and this Jimmy Clanton disc could sell big over here. The voice doesn't particularly enthral me, but it has a youthful edginess that may draw custom.

The song has a young-hearted idea behind it as you can guess from the title. Orchestra and girl group accompany Clanton.

Highway Bound has a strange protesting air about the vocal which doesn't seem justified. A broken-heart ballad penned by Clanton for himself.

**Ray Adams**  
Venus In Blue Jeans; He's Got My Sympathy (Decca F 11507)\*\*\*\*

**FOR** Decca, under a Harry Robinson arrangement, Ray Adams covers the American number Venus In Blue Jeans. Good teenage version that could sell well, too. I don't rate this one as polished or as attractive as Wynter's effort... but, like Mark, I think he outshines Clanton.

He's Got My Sympathy is a strong, ironic number with a Latinish beat. Adams handles it competently to the Harry Robinson brass.

## NEW ★ TO ★ YOU

### Third hit of 'You' for 'Picture composer?'

**Johnny Bev**  
ONE—two—three hits for Johnny Beveridge? It could happen, for Johnny is the co-writer of Joe Brown's "A Picture Of You" and "Your Tender Look," and is the sole writer of his first disc "Tell Her You Love Her," for which purposes he is known as Johnny Bev.

He is also an ex member of Joe Brown's "Bruvvers," having played rhythm guitar alongside Peter Oakman's bass guitar, until the pair of them took time out to compose "A Picture Of You."

Johnny Beveridge is Scottish and 22. He formed his own skiffle group called The Adders, and then moved over to the rock field by starting another group called The Three Aces.

Later on he turned full time professional, gaining singing experience with Johnny Douglas, Bobby Jones, Dave Ray and Andy Currie.

**Sandra Gale**  
SANDRA GALE, who has spent several months singing with the Ray Ellington Quartet, during which time she appeared

on "Thank Your Lucky Stars," has now gone solo.

Sandra, who is now 20, has been working professionally on the London scene since she was 16, but she was born in India, the daughter of bandleader Alf Duke.

When she was four, Sandra's family moved back to England, and her father, who fronts the Al Dukardo Quintet, started training her voice.

**Jeremy Taylor**  
IT may well be that Jeremy Taylor, who was born in Britain, will become South Africa's answer to Anthony Newley. He composed and starred in a show called "Wait a Minim," from which his first disc, "Ag, Pleez Daddy," comes.

He calls it a Ballad of the Southern Suburbs, and when it was released as a single in South Africa it sold nearly 100,000 copies.

Jeremy emigrated to South Africa having graduated from Oxford University. He took a job as a school teacher, and to supplement his income he started singing in a Johannesburg coffee bar at



Ray Adams

night, using his spare time to script "Wait a Minim."

When the show finally opened in Johannesburg it was a smash hit.

**Joy Marshall**  
JOY MARSHALL arrived from the States in May of this year for a series of London night club dates.

A graduate in Dental Technology, Joy was born in New York on November 2, 1938. It was there that she got her first professional engagement.

When she moved to California with her folks Joy joined the women's branch of the U.S. Navy and became the first female vocalist to sing with the official Navy band.

While stationed in Chicago, she starred every night for six weeks in the radio show "Chicago at Night," and did gigs with top name jazz groups.

Once out of the Navy, Joy captured a spot at the famed Purple Onion in San Francisco, working with Mort Sahl, and the Southern Brothers. She was seen there by her present manager, who immediately fixed her up for a London trip.

**Ray Adams**  
RAY ADAMS makes his SOLO disc debut this week on songwriter and impresario Bunny Lewis's new label, Ritz Records, which is to be put out through Decca. But he has been on disc before.

He was the male member of The Avons, and was on their smash hit, "Seven Little Girls." He joined them in the summer of 1959 while they were appearing for the season in Jersey. And although he is trying his luck as a solo artist on disc, he will continue to remain with the group for personal appearances.

Ray Adams was born in Jersey in 1938, and has been a chef, a butcher, a labourer, a butcher, roof filer and a butcher again, before turning to singing.

He had been singing with several local, non-professional groups when a friend persuaded trumpet star Nat Gonella to let Ray sing with him. The Avons were watching and were so impressed that he was invited to join the group.

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BY DON NICHOLL

# New jazz disc aims at a Brubeck market

## Victor Feldman Quartet

A Taste Of Honey; Valerie (Fontana 267233 TF)\*\*\*\*

FELDMAN on piano, Buddy Collette on saxophone, Leroy Vinnegar on bass and Ron Jefferson on drums—that's the quartet which follows Brubeck into the pop releases to maintain the jazz influence. I hope thousands will snap up this chance to buy Feldman on a single and so encourage the move.

The jazz-waltzing version of "A Taste Of Honey" is first-class in all departments, with Victor and saxophonist Collette having the most to say. Not so far out that it won't attract new ears. In fact it could be as big a surprise as "Take Five."

"Valerie" weaves Latin into the jazz as Collette blows a silky thread for the top line. Feldman and the others are really rafting all the way on this side, although Victor does take a short step to the front.

amusing by virtue of the punchy Latin American swing backing which May gives Damone. Vic sings it straight down the middle while the big band enjoys itself.

## Doug Sheldon

Lollipops And Roses; One Way To Say Goodbye (Decca F 11514)\*\*\*\*

LOLLIPOPS And Roses was tried out in Britain recently but didn't really lift at all. Now Doug Sheldon tries his luck with the song. And the result's very pleasing. Charles Blackwell controls the easy Latin-like beat while Doug sings with a husky sincerity.

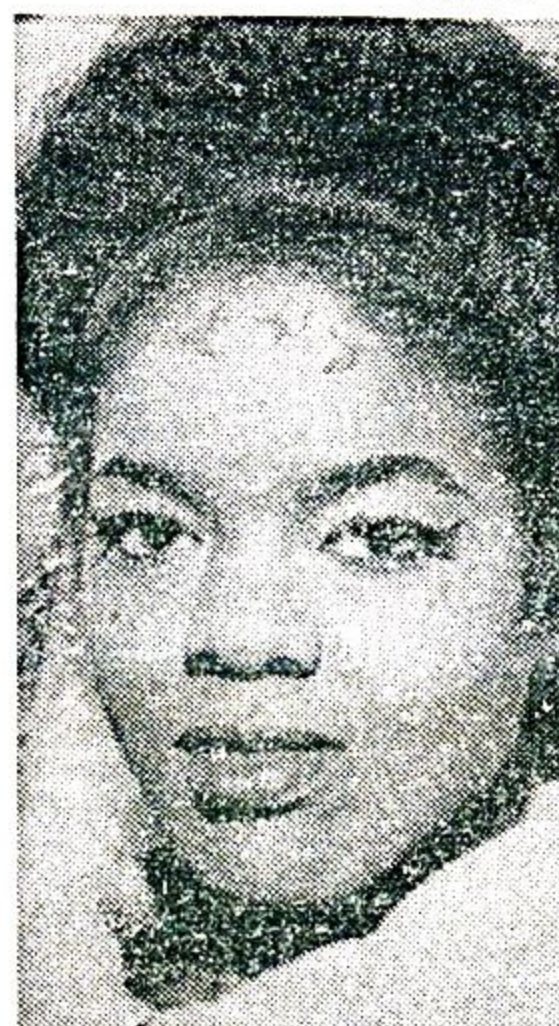
Attacking beat contrast comes in with One Way To Say Goodbye on the second side. Sheldon's in a more imitative mood this time out.

Both sides were taken by the American A and R team of Mike Stone and Shel Talmy, as DISC revealed last week.

## Jimmy Roselli

I Love You; I'm Gonna Sit Right Down And Write Myself A Letter (Pye International N 25156)\*\*\*\*

LATIN American beat to I Love You which Johnny Roselli chants with plenty of strength for



JOY MARSHALL has a fine romantic voice. (DISC Pic)

## Booker T and the MGs

Green Onions; Behave Yourself (London HLK 9595)\*\*\*\*

WATCH this one move. An instrumental that could slide into the charts almost without anyone noticing. Booker T. plays organ on this Green Onions tune and his group the M.G.s support with some intriguing guitars. The beat has a blues touch to it which will haunt you, I think. Full name, by the way, is Mr. Booker T. Jones.

On the reverse, Behave Yourself is a slower rhythm 'n' blues performance with the organ moving almost in its own thoughts. Very appealing.

## Maureen Evans

Like I Do; Starlight, Starbright (Orion CB 1760)\*\*\*\*

LIKE I Do, Dick Manning's adaptation of Ponchielli's classic "Dance Of The Hours," has been tried already, but Miss Evans makes it a useful commercial bet. A smart change of pace for this singer, it is accompanied neatly by Frank Barber.

Starlight, Starbright again gives Maureen a break from the sweet romantic ballads she usually sings. This one has a lilting beat which could do her some commercial good.

## Adam Wade

I'm Climbin' (The Wall); They Didn't Believe Me (Columbia DB 4891)\*\*

IT'S meant seriously, of course, but honestly I'm Climbin' (The Wall) only seems to make me grin! Wade chants his fervent striding ballad sincerely enough, but the words still sound incongruous. Orchestra and girl chorus accompany him as he strives to reach the girl who has had her heart hurt by another man.

Jerome Kern's standard They Didn't Believe Me is sung slowly without Wade taking any liberties.

## Martin Denny

A Taste Of Honey; The Brighter Side (Liberty LIB 55470)\*\*\*\*

A TASTE Of Honey has no active part in either the play or the film of that name. But this melody, I'm told, was inspired by

Contd. on page 10, col. 1

perhaps too macabre for Hammer's almost light-hearted approach. Don't Let Baby Know is an ordinary effort with some Latin in the beat.

## George Shearing Quintet

Baubles, Bangles And Beads; Cocktails For Two (Capitol CL 15269)\*\*\*\*

THE Shearing Quintet—with string section accompanying—provides some soft, sweet jazz for the "Kismet" melody Baubles, Bangles And Beads. Ideal late-night spinning, with George in very precise pick-em-up-and-put-em-down form.

Cocktails For Two is pushed into Latin-American gear for the other side. Not so imaginative, but very relaxing.

## Joy Marshall

Love Can Change So Many Things; Till The End Of Time (Mercury EMB S 163)\*\*\*\*

MISS MARSHALL has a fine romantic voice and she uses with tender effect to sing the ballad Love Can Change So Many

## RATINGS

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

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

Accompanied by the Howard orchestra and she ought to reach a few parts with this one.

Till The End Of Time looks as if it will go running on for just a distance. Miss Marshall dusts off with care.

## Johnny Hallyday

Caravan Of Lonely Men; Hey Little Girl (Philips 373012 BF)\*\*\*\*

THE French Elvis, Johnny Hallyday, comes out with an angry day, comes out with an angry day, comes out with an angry day. After this time in The Caravan Of

Lonely Men. This one may prove to be a breakthrough for Hallyday on this side of the Channel at last.

Backing from the Jerry Kennedy Orchestra and the Milestone Singers is geared to give the whole thing plenty of size.

Hey Little Girl, despite the window dressing, is a very ordinary light beater.

## Bob Luman

Hey Joe; The Fool (Warner Bros WB 75)\*\*\*\*

HEY Joe is an old tune but Luman could whip it up into new sales with this eager country and western styling. The beat's faultless and the guitars twanging behind the singer won't hurt its chances a little bit.

The Fool is a steady C and W effort which Luman sing-talks in dark voice. Studio noise could have been improved for this half as it is the guitars tend to overshadow Bob. May not disappoint dancers, though.

## Jeremy Taylor

Ag, Pleez Daddy; Jo'burg Talking Blues (Decca F 11502)\*\*\*\*

JEREMY TAYLOR is singing these songs in the stage show "Wait A Mimim" in South Africa and his recording of Ag, Pleez

Daddy is a hit out there. We get it complete with rapturous audience laughing and applauding.

Catchy chorus sung in a quirky blend of the English and Afrikaans accents, it purports to be a young lad's pleas for his father to take him to the wrestling, the amusement park, etc. Obviously has more local value than it will achieve in Britain, but give it a spin to see if it tickles your funny bone.

One thing, the BBC will ban it for all those trade names.

Jo'burg Talking Blues is a novelty with a couple of crafty digs at apartheid.

## Vic Damone

What Kind Of Fool Am I?; Charmaine (Capitol CL 15267)\*\*\*\*

DAMONE'S version of the Newley-Bricusse ballad What Kind Of Fool Am I? is intended mainly for the American market, of course, with the advent over there of the show "Stop The World—I Want To Get Off!" Yet there's no reason at all why it shouldn't score high here.

The song's never had its real commercial due in Britain, despite some very good sides. Vic sings it warmly and romantically, building to a good climax. Billy May's backing, helps a lot.

The revival of Charmaine is

# 'OLD' HOLLY SIDE IS STILL UP TO DATE

## Buddy Holly

Reminiscing; Wait Till The Sun Shines Nellie (Coral Q 72455)\*\*\*\*

"REMINISCING" is a Holly track made four years ago—and apparently held back because of "legal difficulties." Don't know what the difficulties were, but the side still manages to sound up-to-date despite the lag.

Buddy moves it infectiously to a good backing in which sax sings along very attractively with him. Another must for Buddy's continuing legion of fans, of course.

"Wait Till The Sun Shines Nellie" is a typical Holly revival. Western rippler . . . you can even twist to it if you try.



No. 1 out next Monday Sept. 17

# Serenade

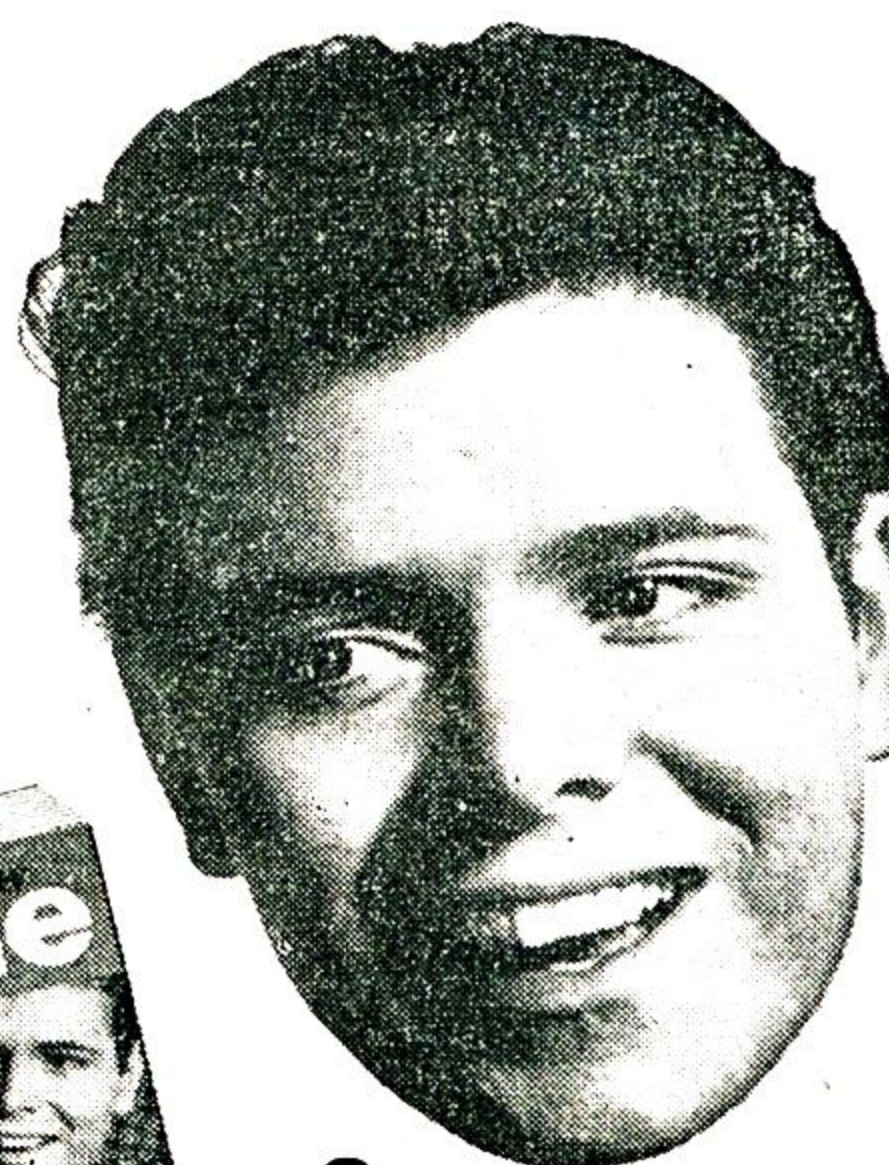
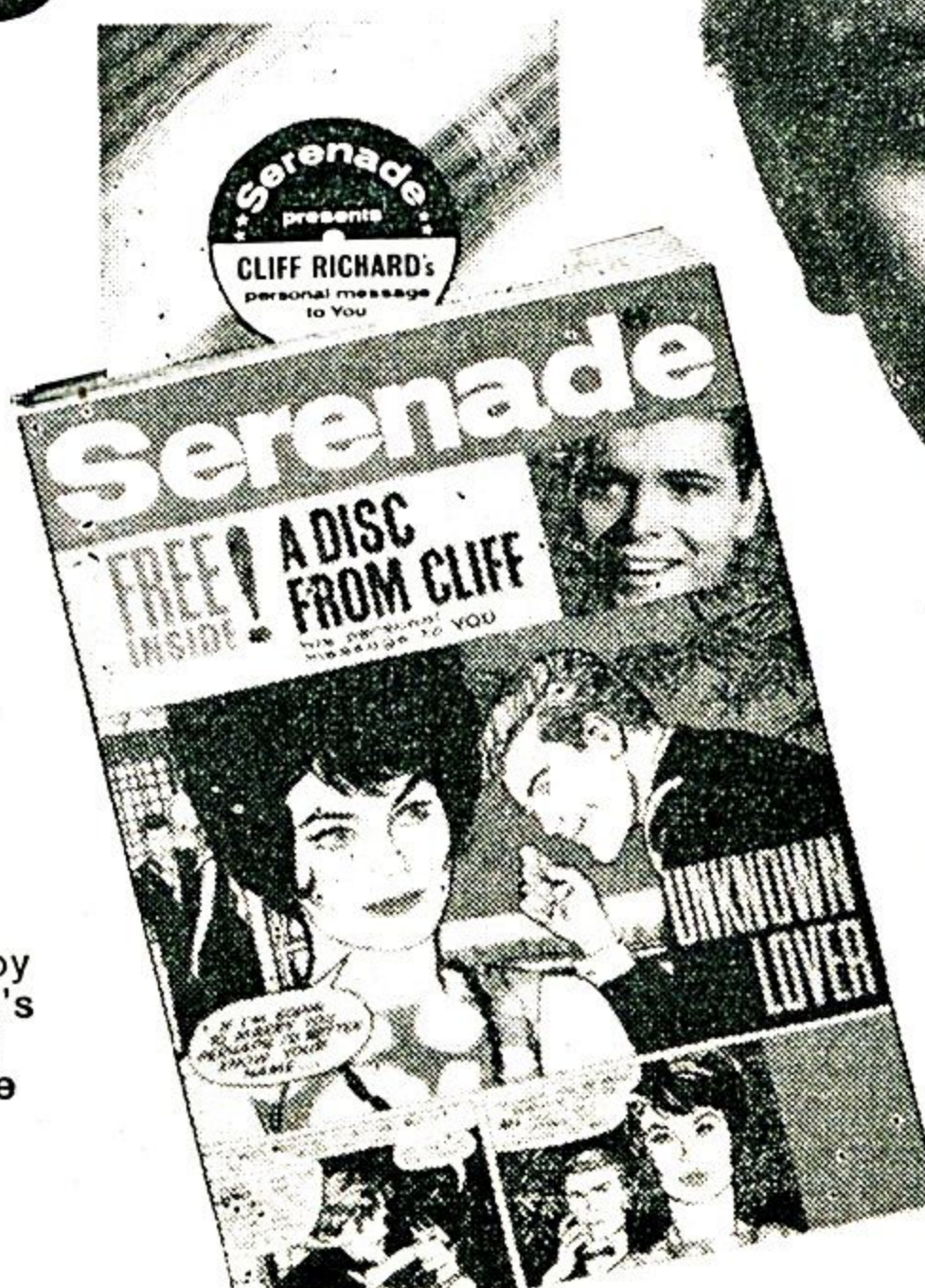
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# Serenade



# DISC DATE

Contd. from page 9

the arrival of the show in the States. And it has proved to be a big success there. It has a quiet, confident power which may tell in our market too.

The Brighter Side quickens the pace, but again the noise is attractively up-to-date with piano and vibraphone singing to each other.

## Bill Black's Combo

So What; Blues For The Red Boy (London HLU 9594)\*\*\*\*

**T**WIST to Mr. Black's Combo on So What and you'll begin to enjoy the evening. This outfit can really knit a beat into your bones. The side could take off in a big way with its first-class saxophone solo riding above the rhythm section. Steady mover with just a hint of the old boogie.

Blues For The Red Boy is a lovely title isn't it? And blues is what the tune is. Black's men draw it with good feeling... the sax and piano scoring cleverly.

## The De Laine Sisters

It Might As Well Rain Until September; Puppet On A String (Piccadilly N 35070)\*\*\*\*

**A** BRITISH cover job on the Carole King song It Might As Well Rain Until September. Here instead of having one girl tracking in company with herself, we have the De Laine Sisters vocal team.

The girls make a good steady version too—but it lacks the original excitement of Miss King's recording.

Puppet On A String goes along neatly in country vein with Les Reed giving the girls a strumalong accompaniment.

## Christine Campbell

He Is Here; My Home (Parlophone R 4935)\*\*\*\*

**A**T first I had the impression that He Is Here was going to be a pop based on "Air on the G String"! Certainly has the slow religious quality of that melody as it grows slowly and effectively.

Miss Campbell's true clear voice is admirably suited to a song like this, though I doubt if it will lift her into the top sales bracket. Chorus and Ron Goodwin orchestra behind her.

My Home is a sweet, if corny, ballad which the girl sings cleanly to make it a pretty cert for family request shows. Would have gone down even bigger 50 years ago.

## Gene McDaniels

The Point Of No Return; Warmer Than A Whisper (Liberty LIB 55480)\*\*\*\*

**T**HE King-Goffin driver Point Of No Return is a natural for Gene McDaniels. Has that "Tower Of Strength" kind of break, and Gene makes the most of it. Pounding assistance from rhythm and strings. Could be another heavy hit if it gets heard sufficiently.

A Cahn-Van Heusen ballad for contrast on the turnover. Warmer Than A Whisper is a clever, idyllic romancer and McDaniels shows that he's no slouch with this type of offering.

## CLASSIFIED ADVERTISEMENTS

The rate for announcements in these Classified columns is 1/6 per word. Words required in capitals over and above those given in the opening line will be charged at 2/6 per word. Box Number facilities are available at an additional fee of 2/6. Replies should be addressed to Box... c/o DISC, 161, Fleet St., London, E.C.4. Space for classified advertisements enclosed within box rules is available at £2 5s. 0d. All advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 161/166, Fleet Street, London, E.C.4. Copy must arrive at the above address not later than first post Monday for insertion in issue of the same week.

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### Vol. 2.

Without Your Love; Swing! Brother Swing!; They Can't Take That Away From Me; Getting Some Fun Out Of Life; Trav'lin' All Alone; When You're Smiling; If Dreams Come True; I Can't Get Started; Back In Your Own Backyard; On The Sentimental Side; When A Woman Loves A Man; You Go To My Head; The Very Thought Of You; That's All I Ask Of You; Dream Of All; Long Gone Blues. (CBS BPG 62038)\*\*\*\*

### Vol. 3.

Some Other Spring; The Man I Love; Ghost Of Yesterday; Body And Soul; I'm Pulling Through; Tell Me More; Laughing At Life; Time On My Hands; Georgia On My Mind; Romance In The Dark; All Of Me; God Bless The Child; Am I Blue; I Cover The Waterfront; Love Me Or Leave Me; Gloomy Sunday. (CBS BPG 62039)\*\*\*\*

**T**HIS superb set of Billie Holiday recordings covers the period from her first session, which produced *Your Mother's Son-In-Law* and *Riffin' The Scotch* to the August, 1941 session with Teddy Wilson which gave us *Waterfront*, *Love Me Or Leave Me* and *Gloomy Sunday*.

There are two sides, the early ones, with the Goodman/Teagarden Orchestra and one with the full Basie Band. The earlier discs feature many of Basie's men, and it was, of course, during this time that Billie and Lester developed their great admiration and fellow feeling for each other.

The artists with her are a com-

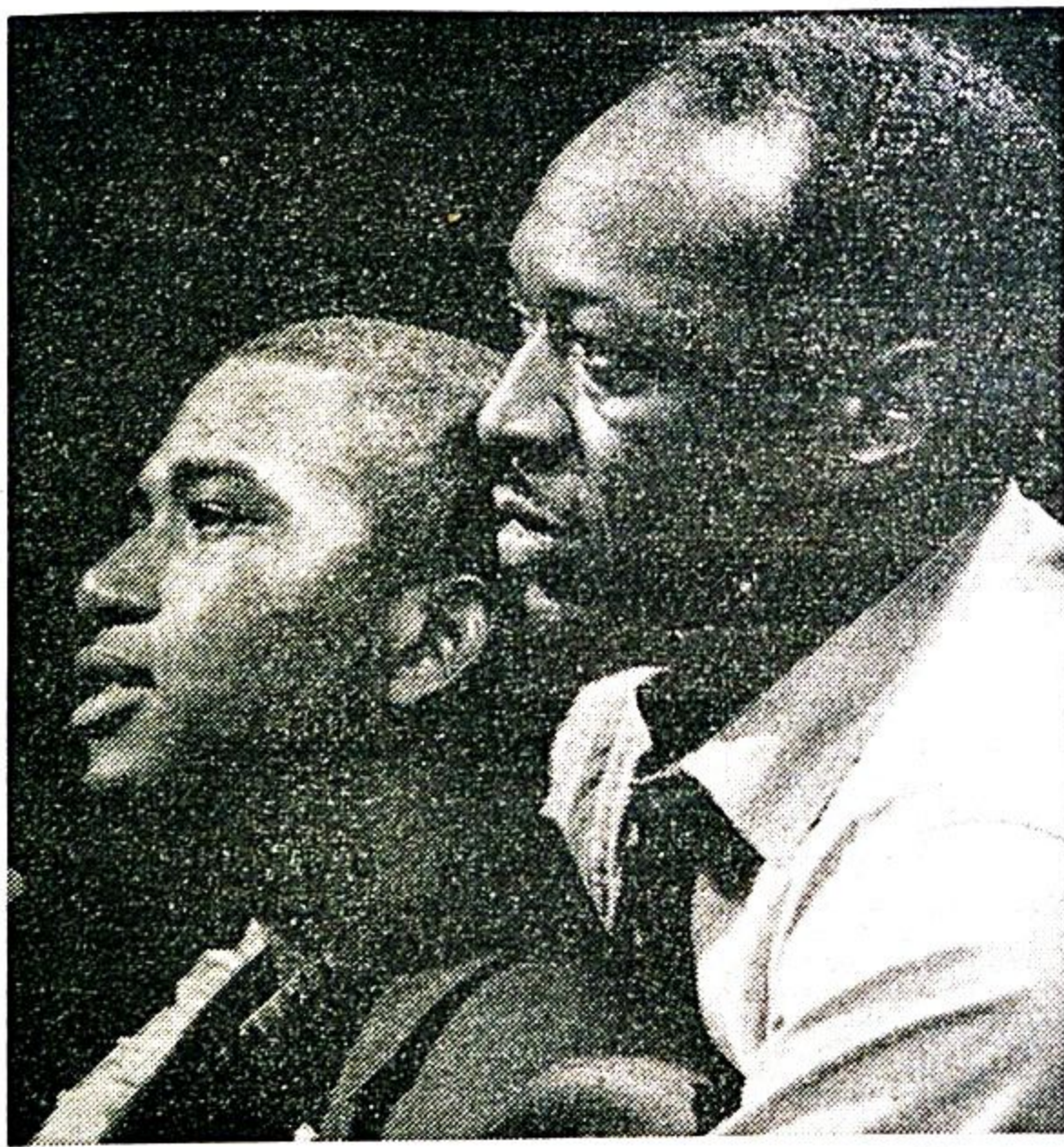
plete cross-section of the greatest Negro and white talent of the period. The emphasis is not unnaturally on the musicians of the large Negro bands of the day, all of whom must have loved going into the studios to back this unique singer.

Shavers, Red Allen, Berigan, Clayton, Eldridge, Goodman, Freddie Greene, Hodges, Krupa, Shaw, Tab Smith, Teagarden, Webster... they're all there... and of course the great Lester... They are truly indispensable.

**JOSH WHITE AT TOWN HALL** *Outskirts Of Town; I Know Where I'm Goin'; Foggy Dew; Rising Sun; Hard Time Blues; Lass With The Most Delicate Air; Half As Much; Pastures Of Plenty; What Ya Gonna Do; Green Grass Grows All Around.* (Mercury MMC 14102)\*\*\*\*

**I**N the days before the cult of folk music Josh White came into our lives as a jazz singer... and that is how I still think of him.

His first records in this country all had jazz content and though many critics would now deny him as a jazzman on account of his



JOSH WHITE, seen here with his son, who is also on the LP "Josh White At Town Hall."

sophistication, there's no doubt that the accent of our beloved music is still there.

It is there, too, in the singing of Beverley White, Josh's daughter and sister to Josh White Junior, all of whom sing with Dad on this Town Hall Concert, recorded in September, 1961.

It is, of course, true that nearly half the numbers are more just good songs than jazz. Though *Outskirts Of Town* can hardly be anything else but jazz (and Josh still sings it that way), it must be conceded that *Lass With The Most*

*Delicate Air* can hardly rate as such.

*Half As Much* by Beverley is superb; it has a country and western tang about it. Not surprising, for it is a composition of Curly Williams.

Josh accompanies himself and his two offspring on guitar, playing with his beautiful touch and wonderful command of his instrument.

The album finishes with a joint version of *Green Grass Grows All Around*. They had a ball on this one!

## You have to listen—but it's worth it!

MOD

### BOOKER ERVIN

*That's It! Mojo; Uranus; Poinciana; Speak Low; Booker's Blues; Boo.* (12in. Candid 8014)\*\*\*\*

**PERSONNEL:** Booker Ervin (tenor); "Felix Krull" (piano); George Tucker (bass); Al Harewood (drums).

**T**HE Charlie Mingus Jazz Workshop has been responsible for the "discovery" of many exceptional jazz talents. One of the most outstanding is tenor Ervin.

He has tremendous intensity of emotion, complete involvement in everything he plays, superb technical ability and a deep, sincere, blues feeling.

He is also a most interesting and very musical composer (*Mojo, Uranus* and *Boo*). And when it comes to other people's tunes, he chooses well (the standards, *Speak and Poinciana*).

Ervin's playing requires concentrated listening. But this will prove really rewarding, I promise you.

A very worthwhile addition to your collection.

### PRESTIGE BLUES-SWINGERS

*Stasch; Trust In Me; Roll 'Em; Skrouk; Since I Fell For You; My Babe.* (12in. Prestige-Swingville 2013) \*\*\*\*

**PERSONNEL:** Jerry Valentine (arranger, conductor); Coleman Hawkins (tenor); Jerome Richardson (alto, flute); Pepper Adams (baritone); Idrees Sulieman (trumpet); Roy Gaines (guitar); Ray Bryant (piano); Wendell Marshall (bass); Walter Bolden (drums).

**T**HE Prestige-Swingville and Bluesville lines are now released here with a Riverside label and marketed by Philips. And, to complicate the situation further, this is a follow-up LP to Esquire 32-110!

Again the scores are by former Billy Eckstine Band arranger, Jerry Valentine. All have a tremendously bluesy quality and all swing like mad. Considering that it's just a studio band, there is a remarkable "togetherness" and group feeling. Shades of the Savoy Ballroom (in Harlem, not London!)

*Stasch* is a very earthy blues with roaring, soaring solos by Hawkins (in his element) and Richardson (on alto). *Trust and Since* have full-blooded ballad blowing by Jerome again—on alto (and flute on *Trust*). *Roll, Skrouk* and *Babe* are all

belting, bluesy things at various tempos.

I'd single out *Hawk*, the underrated Jerome, the gutsy Gaines and Bryant for solo honours and give a special mention to former Stan Getz drummer Bolden, whose first jazz date this has been in ages and whose playing here is thoroughly authoritative. Sulieman blows blisteringly and Pepper has a groovy solo on *Babe*.

Such an unpretentious session. But so enjoyable.

## TRAD ROUND-UP

**PAPA BUE'S** Viking Jazz Band fly here on September 22 from Copenhagen to begin their three-week tour with a concert at the Dome, Brighton.

Dates immediately following this include Maidstone (23), Jazzshows (24), Morden (25), Swindon (27), Windsor (28) and two dates on September 29, the first at the Royal Albert Hall and the second another at Jazzshows.

The Vikings, generally reckoned to be the Continent's premier traditional jazz band, will receive a tremendous welcome. There's no doubt about the following they built up during their three previous visits.

**T**HE Royal Albert Hall, London, is the setting for a Festival organised by Jazzshows for September 29. Six top traditional jazz bands will appear. Our own Acker Bilk is supported by Denmark's Papa Bue, Ken Colyer, Liverpool's Merseyside Jazz Band, Monty Sunshine's Jazzband and the comparatively new Dave Keir Jazzband.

**T**HE Back O' Town Syncopators, complete with their front line of tubas and banjos head back to Scotland on September 21 for a week's tour beginning in Edinburgh and ending in Glasgow.

**T**HE London City Stompers, one of our newer groups, led by trumpeter Johnny Jones, play for "longhairs" on September 18. They have been booked at Queen Mary's College, London, for a group of scientists at an international conference.

The Stompers had an unusual experience at the beginning of this month. Booked to appear at Eye Airfield, Yaxley, they made their way there and met their promoter, a certain Mr. Moore.

Imagine their surprise, five miles from Peterborough, Northants, to be told that they wanted Eye Airfield, Yaxley, Suffolk, over eighty miles away, where another Mr. Moore was patiently waiting. Some coincidence!

**ALEXIS KORNER'S** Rhythm and Blues group start three new residencies this month. On September 19 they begin a series of Wednesday dates at the Gaff, Blackheath, and on September 28 a similar series of Friday night affairs at the Hermitage Hall, Hitchin.

And this Saturday they switch from Ealing to Edmonton jazz club, the Rolling Stones R and B outfit taking over from them at the former spot.

**ALAN ELSDON** returned from his Spanish holiday with his wife, agent and manager, June, on August 27, arriving at London Airport at 2.30 a.m. Though he'd sent his pianist instructions to pick him up no coach arrived and Alan in due course made his way home.

But not before he'd rescued his luggage from the Singapore-bound plane at the very last moment. Seems Alan had placed his bags in the wrong pile while fretting around for his transport.

Pianist Arthur Woods duly arrived just 24 hours late. But he can be forgiven for two days later his wife Moira presented him with a baby son.

## Dexter Gordon is bigger 'n' better

"**S**ORRY! House Full!" So said the sign outside the Ronnie Scott Club on the night I went along to hear the first British appearance of legendary modern jazz tenor-sax giant, 37-year-old Dexter Gordon. I gather that this same sign is in use almost every evening.

Dexter, as I hope you know, was probably the most important tenorist to emerge from the pop revolution of the early '40s. Though he learned much from Charlie Parker, it is obvious that the main influence on his sound, style and phrasing was Lester Young.

Largely inactive during the '50s, Dexter is back on the scene, playing better than ever before. Alfred Lion, boss of Blue Note Records, was largely instrumental in Dexter's decision to return to New York, where he is in constant demand.

At the Scott Club he is backed by Stan Tracy (piano), Jeff Clyne (bass) and Jackie Dougan (drums). He is blowing blues and ballads with a sound as big as a house. And I was delighted to discover that he sounds exactly like I expected him to... decidedly himself!

### Influenced

Dexter undoubtedly influenced the playing of Sonny Rollins and John Coltrane. And on his most recent Blue Note release, there are times when his "disciples" appear to have influenced him!

But at Ronnie's it was the old Dexter, only bigger and better. In physical stature, too, he is a giant. He stands 6ft. 5in.

One of the tunes he played was the famous vehicle for his duets with the late Wardell Gray—"The Chase." Exciting though this performance was, I wish Scott or Hayes had played with him!

There were new originals, too. Sometimes reminiscent of other tunes. But eminently suitable to his spare, sure-sounding, swinging style. Every note meant something. And though his technique is obviously formidable, he never threw it in his audience's face.

I would say that Dexter is capable of playing some of the most exciting tenor in jazz today. He occupies a unique position, with Sonny Stitt and Gene Ammons.

By the time this appears in print, Dexter should be really dug in. My advice to you is to get along there and hear him as soon as you possibly can. And be sure you get there early!

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LPs

REVIEWED BY NIGEL HUNTER

EPs

# 'Love Letters' girl makes the album grade



KETTY LESTER

## These Drifters are fine by me

**THE DRIFTERS**  
*Save The Last Dance For Me*; *Save The Last Dance For Me*; *I Count The Tears*; *Somebody New Dancin' With You*; *Jackpot*; *No Sweet Lovin'*; *Sweets For My Sweet*; *Mexican Divorce*; *When My Little Girl Is Smiling*; *Some Kind Of Wonderful*; *Please Stay*; *Nobody But Me*; *Room Full Of Tears*.  
 (London HA-K 2450)\*\*\*\*  
**THE DRIFTERS** work through a round-up of their single disc hits here, including a formidable quantity of songs by Doc Pomus and Mort Shuman. I like this group a lot. They have some character of their own in the often characterless field of beat balladeering, and their habit of spicing their accompaniments with the baion beat is fine with me. But when I hear their version of

**KETTY LESTER**  
*Love Letters*  
*Love Letters*; *Once Upon A Time*; *P.S. I Love You*; *I'll Never Stop Loving You*; *Gloomy Sunday*; *Fallen Angel*; *Where Or When*; *I'm A Fool To Want You*; *Moscow Nights*; *Porgy, I's Your Woman Now*; *When I Fall In Love*; *Goin' Home*.  
 (London HA-N 2455)\*\*\*\*

**T**HAT rolling waltz piano in the "Love Letters" accompaniment certainly started something for Kitty Lester. And the sobering fact is that without that pianistic gimmick she might still be unknown on disc and working in the comparative obscurity of American night clubs.

But she made it, and so now we have the album which always follows hard on the heels of a single hit and bears the same title. It shows Kitty is a singer with considerable talent and holding power, even if her voice is limited in range.

The usual unenterprising tendency to repeat a hit single's accompaniment formula until it's thoroughly flogged to death has been resisted, too. True, a piano is prominent behind Kitty throughout most of the set, and it rolls into that catchy waltz pattern in "I'll Never Stop Loving You," "Where Or When" and "When I Fall In Love."

But otherwise the backings steer clear of the temptation, and show off Kitty's voice to its best advantage.

The man who worked out and played the "Love Letters" hit routine and who scored the rest of this set is pianist Lincoln Mayorga, who directs the backing from the piano or organ keyboards. Using nine strings, clarinet and conventional rhythm section drawn from top Hollywood session talent, he has served Kitty extremely well on these studio dates, recorded in Hollywood in March of this year.

The choice of songs is good, too. Kitty does moodily effective renditions of two great atmosphere numbers, "Gloomy Sunday" and "Fallen Angel," and her vocal version of the Kenny Ball hit under the title of "Moscow Nights" is right in keeping with the original mood of this Russian ballad.

Her feminine slant on George Gershwin's "Bess, You Is My Woman Now" and her performance of the Mayorga scoring of "Goin' Home" from Dvorak's New World Symphony are two more highlights.

Kitty's voice is not a melodic one, but is consistently appealing with its soft, low-pitched, husky and sexy qualities. She richly deserves the glowing tributes from Lena Horne and Peggy Lee quoted on the sleeve.

**When My Little Girl** and recall that this was the original, I can't help feeling it's a bit naughty of any disc artists anywhere to imitate a song's treatment and outsell the original version in the process.

But this can and will be a two-way handicap, as we'll find out more and more as our artists and songs enter the American market and get left at the post by home-grown versions.

**JUDY GARLAND**  
*The Judy Garland Story*  
**Vol. 1, The Star Years**  
*Last Night When We Were Young*; *Play That Barber Shop Chord*; *Who?*; *Look For The Silver Lining*; *Put Your Arms Around Me*; *Honey*; *Love Of My Life*; *Get Happy*; *Johnny One Note*; *Better Luck Next Time*; *If You Feel Like Singing*; *Sing*; *I Don't Care*; *Meet Me Tonight In Dreamland*.  
 (MGM C 886)\*\*\*\*  
**Vol. 2, The Hollywood Years**  
*You Made Me Love You*; *Bei Mir Bist Du Schon*; *I'm Nobody's*

*Baby*; *I Cried For You*; *Singin' In The Rain*; *Danny Boy*; *The Trolley Song*; *But Not For Me*; *The Boy Next Door*; *You Can't Get A Man With A Gun*; *Over The Rainbow*.  
 (MGM C 887)\*\*\*\*

**T**HESSE are song souvenirs from Judy's various films for MGM. The first set covers the period 1947-1950, and the second has material dating from 1938 till 1950, including numbers from Judy's early days of film fame as a long-tressed little girl in "The Wizard Of Oz."

Neither LP presents Judy at her best. Some of the songs were cut when she was passing through bad patches in her personal life, and the strain is evident in her frog-throated, lack-lustre performances.

She is on the verge of tears in "Last Night When We Were Young," and Judy in this state of emotional despair and depression is not easy on the listener's ear.

But her way with a song and her sincere portrayal of lyrics and their meaning are effective in both LPs.

# SHADOWS HIT THE BULL'S EYE AGAIN—OF COURSE!

**THE SHADOWS**

*Wonderful Land Of The Shadows*; *Wonderful Land*; *Midnight*; *Stars Fell On Stockton*; 36-24-36.  
 (Columbia SEG 8171) \*\*\*\*

**F**OUR more bull's eyes scored by The Shadows. This set covers nearly all the group's personnel changes, and the overall sound of the team hasn't suffered one bit because of the individual comings and goings.

It's a well balanced quartet of tunes, too, kicking off with Jerry Lordan's unusual *Wonderful Land* enriched by the strings and not deserving the cynical description of an Apache standing on his head, either.

*Midnight* is suitably bluesy and nocturnal; *Stars* swings jauntily with a touch of the Ronnie Ronalides from the boys, and 36-24-36 has the right saucy inflection to it.

I'm given to understand that these measurements don't refer to Hank B.'s guitar!

**CONNIE FRANCIS**  
*Sings Italian Favourites*  
*There's No Tomorrow*; *Anema E Core*; *Ciao, Ciao Bambino*; *Arrivederci Roma*.  
 (MGM EP 760)\*\*\*\*

**T**HESSE are four extracts from the LP which Connie did in London with Tony Osborne's lush orchestral assistance. I expected a sympathetic, discerning treatment of these favourites from Miss Franconero in view of her Italian ancestry, and that's exactly what we get.

She does the first and last tracks in English and Italian, and the other two in Italian only. None of

the numbers can go wrong in England, Italy, America or anywhere else when performed in this fashion.

**ADAM FAITH**  
*Adam's Hit Parade (Vol. 3)*  
*As You Like It*; *Lonesome*; *Face To Face*; *Don't You Know It?*  
 (Parlophone GEP 8862)\*\*\*\*  
**PARLOPHONE** collect two more Faith single successes into another EP with pleasant



CONNIE FRANCIS

overall effect. This particular one is interesting in itself because I reckon it's the last collection for which Adam will have John Barry backing him up.

Three are typical Johnny Worth efforts (why does he still use this

Les Vandyke name?), and the fourth is Adam's promising excursion into cowboy territory with *Lonesome*.

All fine fodder for the Faithful.

**MRS. MILLS**  
*The Happy Piano Player*  
*I Want To Be Happy*; *The Sheik Of Araby*; *Baby Face*; *Somebody Stole My Gal*; *Bobbikins*; *Ma, He's Making Eyes At Me*; *Swanee*; *Ain't She Sweet?*; *California, Here I Come*; *Popcorn*.  
 (Parlophone GEP 8861) \*\*\*\*

**G**LADYS certainly gets things moving at the piano keyboard, and this EP set is no exception. She works through some happy knees-up medleys with rhythm accompaniment, and joins forces with Geoff Love's orchestra for two catchy items in *Bobbikins* and *Popcorn*.

The latter is especially easy on the ear.

**THE LETTERMEN**  
*When I Fall In Love*; *I'll Be Seeing You*; *It Happened Once Before*; *Blueberry Hill*.  
 (Capitol EAP 4-1669) \*\*\*\*

**O**NCE again this vocal threesome don't quite make it on some of the harmonies they attempt, but I still find them restful and relaxing in effect.

Jimmy Haskell's arrangements and accompaniments again achieve the utmost in presenting The Lettermen.

The second one contains the first issue of her version of *You Can't Get A Man With A Gun*, which will be of interest to Garland collectors but which is far from the best rendition of Irving Berlin's song.

Judy is accompanied throughout the sets by the MGM Studio Orchestra under anonymous conductors.

**THE CHAMPS**  
*Great Dance Hits Of Today*  
 (London HA-H 2451)\*\*\*

**I**SUPPOSE it had to happen. The Champs twisting their old hit under the new title of *Tequila Twist*, I mean.

This set could have been a four-starrer at least. But The Champs seem to go out of their way to produce deliberately distorted and positively ugly sax sounds which cancel out the bright beat and torture one's ears.

Good for noisy parties, but that's about it. And the last title must be the ultimate in new dance names. It's called *The Shoddy Shoddy*. No comment!

**ARTHUR ALEXANDER**  
*You Better Move On*  
 (London HA-D 2457)\*

**Y**OU Better Move On is Arthur Alexander's "great hit" in the States—not a signature tune for polite policemen. For my money it's a slow, plodding effort with as much life and vivacity as a wet Bank Holiday in Manchester.

The rest of the set is made up of Arthur's stylings of other people's hits, put over with such lugubrious exaggeration of accent and so many beat singing clichés that I wondered whether he was pulling our legs.

I'm afraid he isn't, though.

**101 STRINGS**  
*Love From London*  
 (Golden Guinea GGL 0139)\*\*\*

**O**UR album portrays the fun and romance of London. So says the sleeve note of this routine set of arrangements from the 101 Strings.

Yet the first title on Side Two is *Londonderry Air*, otherwise known



HARRY BELAFONTE

## Keep it simple Harry!

**BELAFONTE**  
*The Midnight Special*  
*Midnight Special*; *Crawdada Song*; *Memphis, Tennessee*; *Gotta Travel On*; *Did You Hear About Jerry?*; *On Top Of Old Smokey*; *Muleskinner*; *Makes A Long Time Man Feel Bad*; *Michael, Row The Boat Ashore*.  
 (RCA Victor RD-27262)\*

**F**OLK music of any kind should be simple, straightforward and without frills and big production techniques. That's my opinion, anyway, and I believe it's generally shared.

Harry Belafonte, singing the free-and-easy calypso of the Caribbean with free-and-easy accompaniment, is still superb.

Belafonte, the international folk singer, having dropped the "Harry" and all the simplicity and unobtrusive approach which a true folk singer must have, is boring, pretentious and one long drag from start to finish.

This set is a case in point. He's had these items dressed up, extended and elaborated almost beyond recognition. He couldn't even leave "Old Smokey" to speak for its charming, waltzing old self.

Harry boy has certainly gone way up in the clouds since the time when he sailed that banana boat right into the limelight. But I dislike what he's doing now intensely, although I acknowledge his extraordinary success which enables him to produce shows and records of what he likes for an eager public.

A folk song peanut tastes wonderful without being cracked with a gigantic sledgehammer of over-arrangement and hard, high-pitched vocalising.

as *Danny Boy*! This seems to reveal a startling ignorance of geography on someone's part which will have the Irish up in arms.

*Believe Me If All Those Endearing Young Charms* is about as Cockney as a shamrock in a peat bog, too, and I don't think the Scottish will take kindly to the presence of *Auld Lang Syne* in a selection of this description.

How about renaming it "Love From London—And Other Places." Pye?

**"4 TO THE BAR"**  
*Original London Cast*  
 (Philips BBL 7555)\*\*\*

**I**AN WALLACE, Bryan Blackburn, Peter Reeves and Rose Hill in a record version of the revue which recently played successfully at the Criterion Theatre.

In view of the glowing reports of the show, which I didn't see I was disappointed in this set. It's extremely funny in parts, but I think you need to see the four in action to get full value from their material.

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# bobby vinton

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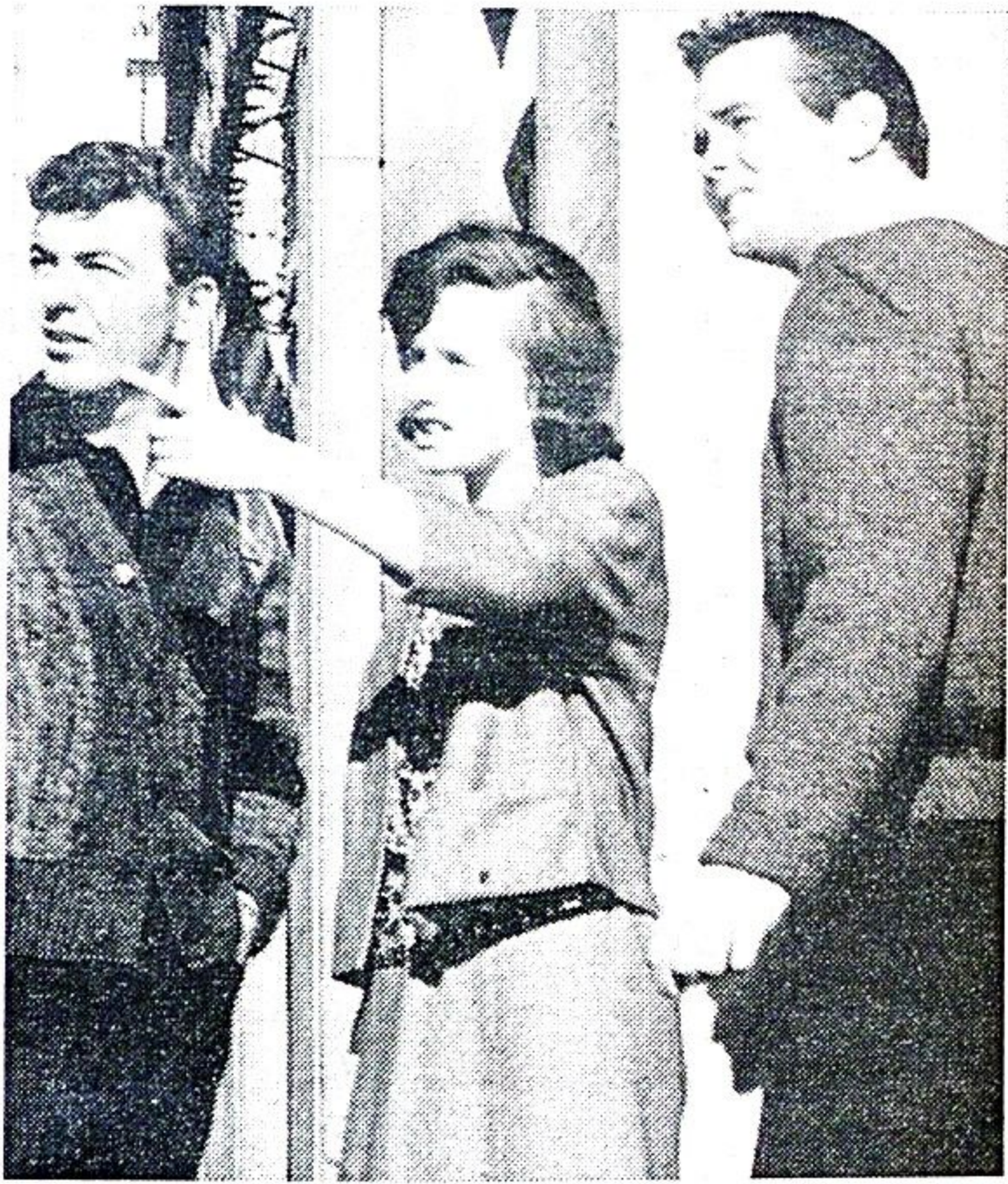
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Fantastic, that's the scene in Germany

# Dion and Buzz have a swinging day in Britain

## At the invitation of DISC!



DION (left) and BUZZ CLIFFORD meet one of their fans, and get an explanation of a London landmark (DISC Pic).

**KEEP** Sunday free, I'm going to show you the town. That's the message I left for Dion and Buzz Clifford, who arrived last Saturday for their tour with Del Shannon which opens next week at Brighton. Well, they kept the date and boy did we have one swinging session.

Dion, of course, has been here before, but for Buzz, of "Baby Sittin' Boogie" fame, it was his first trip—and he was determined to make the most of it!

Together with photographer Richi Howell I collected Buzz on Sunday from his hotel in Knightsbridge. We took a few shots and then piled into a car and went round for Dion.

"Hi, June," he yelled when he saw us. "How you doing? Gee, it's good to be back, and you know what—I intend to go all British while I'm here. May even take a bowler hat and rolled umbrella back to the States with me."

"Let's start with some good

old English tea." It arrived and the boys insisted on pouring. Dion was quite used to it but Buzz wanted to know how you held the pot. Then when he had tasted the tea, he told me he preferred coffee!

Tea gave the boys a chance to relax and tell me what they've both been doing, and Dion promptly dropped a bombshell: "When I get back to the States," he told me: "I'm doing something I've never had the nerve to do before. I'm taking

three months off to study stage presentation and acting.

"You know, all the time with the Belmonts, and then when I went solo, I've been so busy I've not had a chance even to work out a stage act. In the States you just go on and do a few songs."

"But I learnt my lesson in South America a couple of weeks ago."

"I did a television show—no rehearsals, but they told me to practise about 15 songs. Suddenly the producer yelled 'you're on,' and before I knew what was happening, the cameras panned on me. . . I had a fright, panicked and sang."

"After that experience I want

### AND DEL SHANNON?

"WE'VE worked together a lot," said Dion. "He's fantastic. For the first five days we knew each other, we didn't speak. We were on tour and you know how it is. But once we got together, that was it. . . Del's a very hard worker and has a good stage act. It'll be great to work with him again. The kids here will love him."

to make sure I'm ready for anything in the future!"

After tea we went out to Berkeley Square for a photo session and bumped into Andy Cavell, who's just made a Cinebox film and told us that there was one of Dion singing "Run-around Sue" in a machine in a Soho coffee bar.

"So we all belted down there. 'Hey, that shot of me is taken from the Dick Clark Show,'" said Dion, blushing madly. "How about that groovy waistcoat!"

Out of the coffee bar, we wandered back to the hotel, talking all the way.

By the way, Buzz has gone all goofy over Lonnie Donegan's "Pick A Bale Of Cotton." "It's great," he said, and with Dion, proceeded to do harmony on it. "Maybe we could work a double act," he added.

"Man," said Buzz when we finally got back to the hotel. "That was a great introduction to Britain. You know something? I think I'm goin to like it here!"

CLIFF really goes for the dance sequences.



## JUST WAIT TILL YOU SEE CLIFF IN 'SUMMER HOLIDAY'—HE'S GREAT

**CLIFF'S** "Summer Holiday" is over. Apart from some "pick up" shots in Paris, this week, in which Cliff may appear, the film is lying in the cutting rooms at Elstree ready for final editing and dubbing. Producer Kenneth Harper told me that the film should be released at about the same time this year as "The Young Ones" was last year, and that means Christmas.

More than half as much again has been spent in producing "Summer Holiday" compared with "The Young Ones" and Kenneth Harper is convinced that he has made an even better and bigger musical.

"There are more of the big production type of number in 'Summer Holiday,'" he told me, "as well as many more songs. In 'The Young Ones' we had only three really big musical production numbers. This time there are six."

"Cliff has been studying as a dancer and is already extremely good. He didn't do a great deal of dancing in 'The Young Ones' but he got the urge to flit around the stage a bit and after that film he spent a great deal of time studying under Herbert Ross, the choreographer, before he went on the studio floor for 'Summer Holiday'."

### • a star

Cliff is now well and truly in the film business. He is now considered a screen star and not just a pop idol whose name lights up the canopy over the cinema merely to attract the fans. He is now a box office draw because of his acting ability as well as his recording fame.

"He has extended himself tremendously," said Harper. "You know, 'The Young Ones' had tremendous adult appeal. All the family went to see the film and the older ones were pleasantly surprised to find that Cliff Richard did more than strum a guitar and hum an unintelligible lyric."

"He was playing a part. It may have been the part of a guitar strumming teenager, but it proved that he could do more than they expected of him."

"Now in 'Summer Holiday' we have been able to extend his screen role even farther. This time he plays a character part. And he does it admirably."

Does this mean that Cliff is heading for the realms of serious drama in films; leaving behind his voice and guitar?

to the effect. As with Johnny Kidd, the management often give these away to the artists they've had them made for, and Johnny's cost £200.

"It's not only that," he told me. "They're so generous with other things too. Presents from everyone just because they get a kick out of your being there."

"They've asked me to go back again in the New Year, and I enjoyed my last visit so much that I almost feel like going back just for the kicks, whether they paid me or not!"

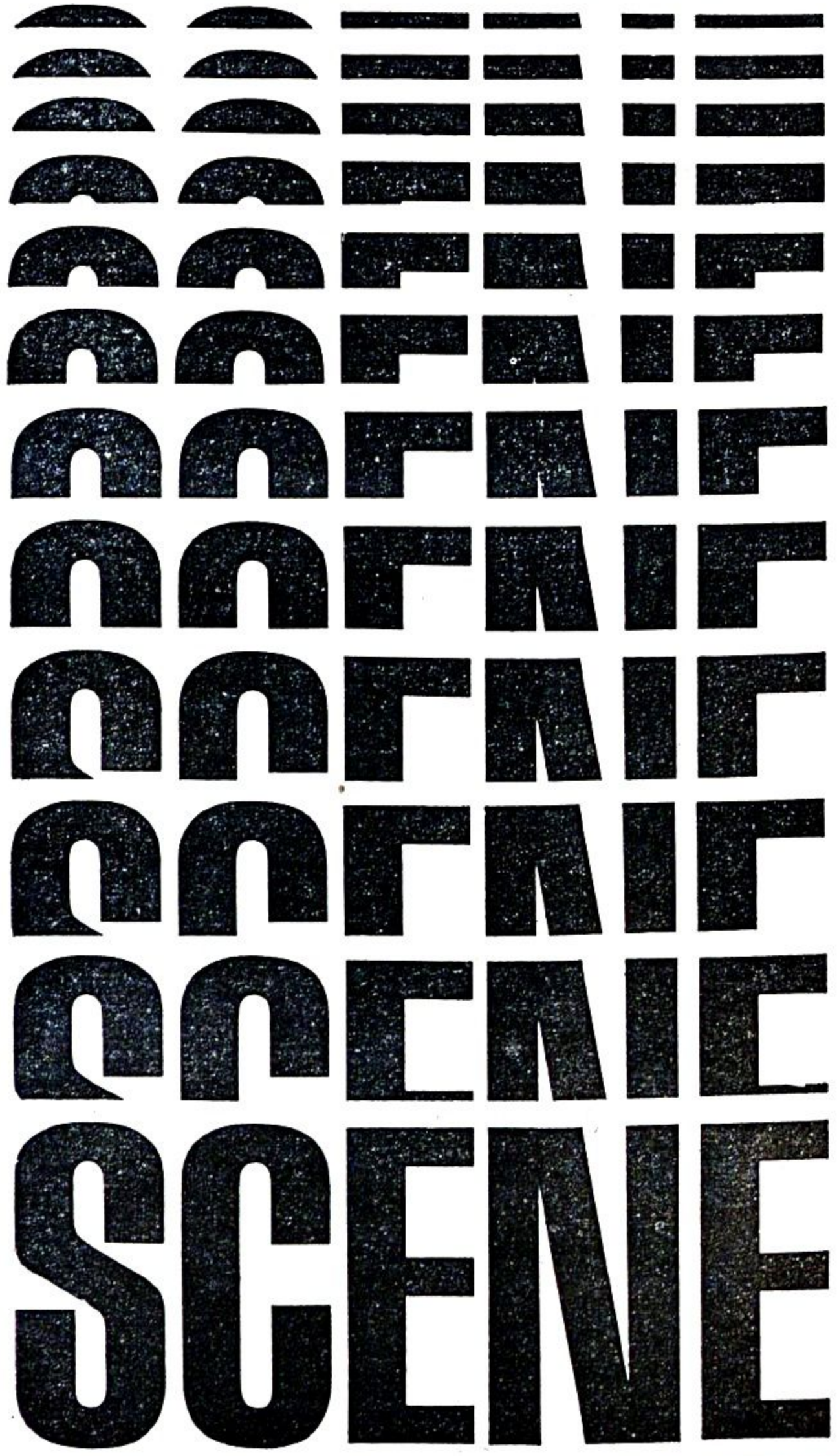
### Non-stop

What's with the scene? Said Johnny Kidd: "The pace there is fantastic. No one ever stops."

"They like all kinds of music. Often they rave, and at other times prefer a more subtle kind of number. But they're hep, O.K."

The Star Club itself has become the leading dance club throughout Western Europe. It's policy is to present the best in groups, and they spare no expense in doing so. It opens at 4 o'clock in the afternoon, and swings until 6 a.m.—non-stop.

Its interior is plush, and for visiting groups they have specially designed sets to add



beginning September 14 the new newspaper covering the whole world of entertainment—in colour Weekly: one shilling