

DISC

THE TOP RECORD & MUSICAL WEEKLY

ADAM FAITH REVEALS

What my TV series really means to me

ADAM'S current BBC TV series is as important to him as the famous occasion when he walked into the studio to record "What Do You Want." It is the biggest break that he has had for some time—and he is reaching out for it with both hands.

This show is so important because Adam has met with no startling success outside the field of records. He has appeared on television, but this has not made him a television entertainer.

He has made films, but the results have been poor enough to rule out any possibility of him becoming a film star overnight.

His records have made him a teenage idol, but he has failed so far to capture that part of the public that is vital to the pop artist if he is to continue for more than a few years as a top entertainer—the adult audience.

Cliff has managed to capture the adults through both television and films. As yet, Adam lags behind in the race. His Wednesday night TV show could be the answer to all his problems.

I met him after the first show and he was smiling with satisfaction. He sat in the studio quietly sipping tea and smoking a cigarette from an expensive holder.

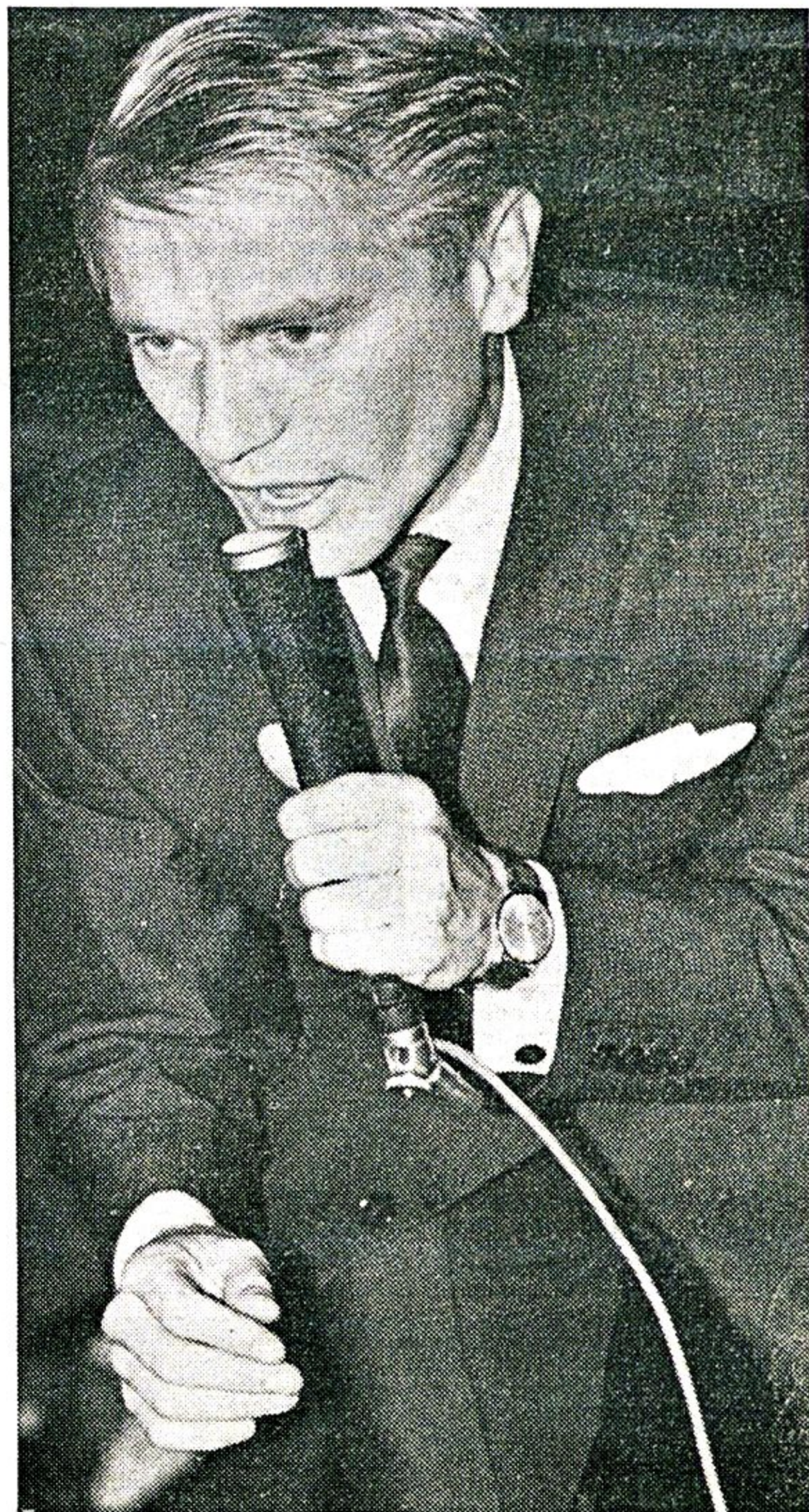
happier

"I feel much happier now that the series is under way," he said. "Before, I was very nervous about it. After all, I realise that this series could mean a lot to me. If it is a success then it is just what I need. It will mean that I can do more shows like it and that would be great because television is something that I like doing."

"I am very happy with the result and reception the first show received. Doing this series is great fun and I enjoy comping as well as singing."

"We have tried to make each of these half-hours completely relaxed and natural. We have

Contd. back page, col 6



ADAM FAITH—Relaxed on stage, and off.

No. 236 Week ending September 29, 1962
Every Thursday, price 6d.

Inside

CHARTS FROM ALL OVER THE WORLD

(page 2)

★ Bigger and better reviews

(pages 8-11)

SPECIAL FEATURES ON

- Matt Monro
- Billy Vaughn
- Freddy Cannon



New harmonica sound from BRIAN POOLE and The TREMELOES.

Tremeloes booked for northern tour

BRIAN POOLE and The Tremeloes, whose debut disc has just been released, have been booked for a one-nighter tour of the north next month. No definite dates have yet been set, but the tour will last from October 19 to November 1.

Before that the group will play Catford (October 3), Blackpool (5), Bishops Stortford (6), Hayes, Middlesex (8), Frome (10), Bournemouth (11), High Wycombe (17), Liverpool (18).

The new single by Brian and The Tremeloes couples an Italian melody with English lyrics, "Blue," with "That Ain't Right," penned by busy session MD Ivor Raymonde.

The Tremelo line-up is Rick West (lead guitar), Alan Blakely (rhythm guitar and clavoline), Alan Howard, known as "Willie" to distinguish him from Alan Blakely (bass guitar) and Dave Munden (drums).

The Tremeloes are the first group in Britain to feature the rhythm and blues harmonica on disc and they have the talent and determination to go places, but they very nearly didn't make it!

They were discovered by Decca A and R man Mike Smith, but when he first heard them more than two years ago he turned them down!

Dutch want Jet Harris again

FOLLOWING his smash success on radio and television in Holland last week, Jet Harris has been invited back to Amsterdam to top a bill at the famed Concertgebouw Theatre there. He will probably go early in the New Year.

Jet, currently on a Scottish tour, opens for a week with Del Shannon on Monday, followed by three weeks with Little Richard and Sam Cooke, opening October 8.

In November he does his spot for the Milton Subotsky film, "Just For Fun," and this may be followed by a straight film.

'DISC' GOES ON 208

DISC is going on Radio Luxembourg! From next Wednesday, October 3, and for the following 12 weeks you can hear 15 minutes of the brightest in pop music. And the man who will be presenting this sparkling show to you on behalf of

DISC is top DJ David Jacobs!

The time is 9.45 p.m. The show is called 'Date With DISC'

DON'T MISS IT!

BRIAN POOLE and THE TREMELOES... BLUE



F 11515
45 rpm RECORD

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1

Ted King breaks a speed record

DISC jockey Ted King has broken a speed record. He starts a series of "Twelve O'Clock Spin" for the Light Programme next Wednesday. The shows will run for five months and it is the first BBC DJ spot for Ted since he left Radio Luxembourg five months ago to the day.

That's the speed record. It's nothing new for a disc jockey to start programmes for the BBC after a staff spell at Luxembourg. Don Moss, Alan Freeman and Pete Murray are just three others who have trodden the same path.

But Ted believes he is the first to bridge the gap within the space of five months.

It wasn't easy. There is a slight but definite coolness between the BBC and 208 on account of the endless battle for evening listening figures.

And if the past is anything to go by a DJ departing from Luxembourg seems to have to serve an apprenticeship in the unemployed wilderness before his former attachments are forgotten or discounted.

Human, really

"Actually I think the position is much better now," said Ted. "Some BBC people went over to Luxembourg this year for the Eurovision Song Contest final and met the Luxembourg people while they were there. Both sides found out they were quite human really, and the meeting did a lot of good in that respect."

Ted hopes to inject plenty of variety into his "Twelve O'Clock Spin" spots. He will probably sub-title the shows "The Sweet And The Swinging," and introduce contrast-

ing records on similar themes, showing the old approach and the 1962 idea.

"I shall be on immediately before 'Parade Of The Pops' so I do not want to limit the programme to a selection of the current hit tunes only," he told me.

And C and W fans will be glad to know that Ted backs country and western for the next pop phase.

John Summers



THE WORLD'S TOP POPS

Beginning this week!

At-a-glance guide to the world charts (week ending Sept. 22)

AUSTRALIA

Last Week	This Week	Song	Artist
1	1	Silver Threads and Golden Needles	The Springfields
2	2	Roses Are Red	Bobby Vinton
3	3	Guitar Tango	The Shadows
4	4	I Remember You	Frank Ifield
5	5	The Young Ones	Cliff Richard
6	6	Route 66 Theme	Nelson Riddle

Last Week	This Week	Song	Artist
7	7	Devil Woman	Marty Robbins
8	8	Sheila	Tommy Roe
9	9	Surfin' Safari	The Beach Boys
10	10	Ramblin' Rose	Nat King Cole

DENMARK

Last Week	This Week	Song	Artist
1	1	Speedy Gonzales	Pat Boone
2	2	I Can't Stop Loving You	Ray Charles
3	3	Hawaii Tattoo	The Waikikis
4	4	Toy Balloons	Jorgen Ingmann
5	5	Ginny Come Lately	Brian Hyland
6	6	Quando, Quando, Quando	Pat Boone
7	7	Roses Are Red	Bobby Vinton
8	8	I'm Looking Out The Window	Cliff Richard
9	9	Tanze Mit Mir In Den Morgen	Gerhard Wendland
10	10	English Country Garden	Jimmie Rodgers

EIRE

Last Week	This Week	Song	Artist
1	1	Speedy Gonzales	Pat Boone
2	2	I Remember You	Frank Ifield
3	3	Roses Are Red	Bobby Vinton
4	4	Things	Bobby Darin
5	5	She's Not You	Elvis Presley

CLIFF RICHARD—Three songs in three charts, "The Young Ones," in Australia; "Do You Want To Dance," in Holland, and "I'm Looking Out The Window," in Denmark.

Last Week	This Week	Song	Artist
6	6	Guitar Tango	The Shadows
7	7	Picture Of You	Joe Brown
8	8	Adios Amigo	Jim Reeves
9	9	Follow That Dream (EP)	Elvis Presley
10	10	Ballad Of Paladin	Duane Eddy

HOLLAND

Last Week	This Week	Song	Artist
1	1	I Can't Stop Loving You	Ray Charles
2	2	Do You Want To Dance	Cliff Richard
3	3	Heisser Sand/Brandend Zand	Mina/Anneke Gronloh
4	4	Janus Pak Me Nog Een Keer	Paula Dennis
5	5	Ginny Come Lately	Brian Hyland
6	6	Marchin' Along	The Blue Diamonds
7	7	Good Luck Charm	Elvis Presley
8	8	Like I Do	Nancy Sinatra
9	9	Speedy Gonzales	Pat Boone
10	10	Roses Are Red	Bobby Vinton

HONG KONG

Last Week	This Week	Song	Artist
1	1	Al Di La	Kong Ling and the Fabulous Echoes

Last Week	This Week	Song	Artist
2	2	Teenage Idol	Rick Nelson
3	3	My Blue Heaven	The String-A-Longs
4	4	Never In A Million Years	Linda Scott
5	5	Speedy Gonzales	Pat Boone
6	6	She's Not You	Elvis Presley
7	7	Al Di La	Giancarlo and his Italian combo
8	8	Every Night	Paul Anka
9	9	Liberty Valance	Gene Pitney
10	10	Vacation	Connie Francis

ISRAEL

Last Week	This Week	Song	Artist
1	1	Here Comes That Feeling	Brenda Lee
2	2	Things	Bobby Darin
3	3	I Can't Stop Loving You	Ray Charles
4	4	A Steel Guitar and Glass Of Wine	Paul Anka
5	5	Little Miss Lovely	Helen Shapiro
6	6	Vacation	Connie Francis
7	7	Summertime	The Brothers Four
8	8	Breaking Up Is Hard To Do	Neil Sedaka
9	9	Stav	Esther Reichstat
10	10	Speedy Gonzales	Pat Boone

These charts are reproduced by courtesy of the American music paper "Billboard."

Treble charts entry

A TASTE OF HONEY

VICTOR FELDMAN Quartet
267 233 TF

POINT OF NO RETURN

BRAD NEWMAN
267 243 TF

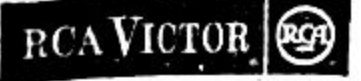
Torture

KRIS JENSEN
267 241 TF

THEME FROM
MAN OF THE WORLD
(new TV series)

HENRY MANCINI AND HIS ORCHESTRA

RCA 1312



45 rpm

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 22).

Last Week	This Week	Title	Artist
1	1	Sherry	Four Seasons
2	2	Ramblin' Rose	Nat King Cole
4	3	Green Onions	Booker T and the MGs
13	4	Monster Mash	Bobby Pickett and the Crypt-Kickers
3	5	Sheila	Tommy Roe
6	6	Let's Dance	Chris Montez
12	7	Alley Cat	Bent Fabric
8	8	Patches	Dickey Lee
7	9	You Belong To Me	Duprees
5	10	Teenage Idol	Rick Nelson
9	11	You Beat Me To The Punch	Mary Wells
15	12	If I Had A Hammer	Peter, Paul and Mary

Last Week	This Week	Title	Artist
16	13	Venus In Blue Jeans	Jimmy Clanton
11	14	Loco-Motion	Little Eva
—	15	Lie To Me	Brook Benton
10	16	She's Not You	Elvis Presley
—	17	I Remember You	Frank Ifield
19	18	Rain, Rain Go Away	Bobby Vinton
—	19	Do You Love Me?	Contours
20	20	Silver Threads And Golden Needles	Springfields

ONES TO WATCH

- Surfin' Safari - Beach Boys
- It Might As Well Rain Until September - Carole King
- Punish Her - Bobby Vee

HANK LOCKLIN

WELCOME HOME, MISTER BLUES;

WE'RE GONNA GO FISHIN'

RCA 1305



45 rpm



TONY ROCCO

Torture 45-R4946

PARLOPHONE RECORDS

E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending September 22, 1962

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

ONES TO WATCH

- It Might As Well Rain Until September - Carole King
- Lonely - Acker Bilk
- Forever Kind Of Love - Billy Fury

CHART CHATTER BY JOHN WELLS

Tornados reach No 3!

BILLY FURY must be feeling as pleased as Cliff Richard did when The Shadows had their first big hit. His backing group, The Tornados, are now riding at number three with "Telstar" and on present form could eventually present a serious challenge to the popularity of The Shadows.

Cliff's group, apart from the occasional American instrumentals, have had it their own way for a considerable time. A little competition won't come amiss... particularly as there are a number of extremely good and original groups just waiting for the right number to come along.

The top half of the charts hasn't undergone any shattering changes this week, Presley's still top, he's only been there three weeks so still has plenty of time to go! Tommy Roe has come in at eight with his American chart topper "Sheila." But look out soon for a shake-up!

Currently standing at number 11 is another Ray Charles disc "You Don't Know." It's jumped from eighteenth position and next week should be well into the top half. As with "I Can't Stop Loving You," the new side is taken from his latest LP, "Modern Sounds In Country And Western."

Another disc in the ten and which OUGHT to climb much higher is "Don't That Beat All" by Adam Faith.

In at 14 is Shirley Bassey, proving once again that she is our leading female vocalist. Her latest hit is "What Now My Love," a disc which must have collected plenty of buyers when she performed the number recently on the Palladium show.

Also in this week is America's leading pop girl singer, Brenda Lee. New one from her is "It Started All Over Again."

Harry H. Corbett
Junk Shop
The Isle Of Clerkenwell
7N 15468

THE THEME MUSIC OF TWO TOP TV PROGRAMMES
DR. FINLAY'S CASEBOOK
B/W
THE SAINT
PLAYED BY THE
LES REED STRINGS & BRASS
PICCADILLY 7N 35080

HAVE YOU HEARD THE LATEST? IT'S GREAT! IT'S
DAVID MACBETH'S
HAVE I TOLD YOU LATELY THAT I LOVE YOU
PICCADILLY 7N 35072
PAUL PETERSEN
LOLLIPOPS & ROSES
PYE INTERNATIONAL 7N 25163
JAMIE HORTON
ONLY FOREVER
PYE INTERNATIONAL 7N 25167

PYE INTERNATIONAL
PICCADILLY

Welcome, Freddy, and don't worry about those misses!

FREDDY CANNON—Few hits, but scores of fans. (DISC Pic)



FREDDY CANNON has had 15 consecutive entries in the American charts. They haven't all been big hits, but he has got in just the same. Here, Freddy has had two major smashes—"Tallahassie Lassie" and "Way Down Yonder"—and a couple which crept in at the bottom of the Twenty—"Jump Over" and "Palisades Park"—but when he opens in Britain his welcome won't be any less through his inability to hit the number one slot.

Freddy arrived yesterday (Wednesday) to take over where Dion leaves off—to appear with Del Shannon, Joe Brown and Buzz Clifford. In America he's still billed as the "last of the rock 'n' rollers," having barnstormed his way through almost every city, town and village in the United States.

He doesn't have a big hit here to greet him—"Palisades Park" just made it, and "What's Gonna Happen When Summer's Gone" was only issued last week—but he does have scores of followers in this country.

Fleeting

Although these visits have been fleeting, what Freddy doesn't know about British stages, package, shows and television isn't worth telling. In 1959, when he first came over for "Boy Meets Girls" he positively glowed with admiration for British TV producers, who in turn invited him back on the strength of one great performance.

In 1960, Freddy returned for his first British tour.

At the time "Way Down Yonder In New Orleans" was riding high in the charts and Freddy's reception was overwhelming. He deserved it—he works harder than most.

His voice, which sounds like a hammer pounding on galvanised iron, was ideally suited to the rock arrangement, and Freddy, unlike most, didn't change it a scrap.

Then, in April of this year, Freddy did a Bobby Vinton by recording "Palisades Park" to commemorate the opening of this giant funfair the same month.

The success of this song, Freddy's first top of the charts since "Way Down Yonder," aroused a renewed interest. He won his second Golden Disc, was feted at Palisades Park and suddenly swapped with offers.

In a note to DISC last week, Freddy said: "I'm looking forward tremendously to this trip, and having been over twice before can really say it's like going to a second home."

June Harris

WHERE NEXT?

He's having a raw deal

IMAGINE you are Matt Monro's manager, Don Black. You are in your mid-twenties, and have been a friend of Matt's since long before he became a star.

It is your advice which helped to build one of the most sought after artists in Britain—and America. But it is now that your problems are really beginning. Not, WHAT to do—your office is inundated with offers—but WHERE to do it.

Said Don: "One of the problems is that Matt has been around British show business for a long time. Consequently his name was known long before his success with 'Portrait Of My Love,' so he didn't arrive with the impact that so many overnight sensations did.

U.S. impact

"It's not possible to generalise on this, but a lot of agents and bookers still don't appear to realise what a great star Matt has become. So we get better offers coming in from America where he *did* arrive with this impact than we get from home!"

For a star who thinks America is Utopia this would be ideal, but Matt is as English as the red London Transport buses he once drove.

"Don't misunderstand me about this," said Don. "Matt thoroughly enjoys working in America, but naturally he doesn't want to be away from England too long. This is his home and I don't think he could ever settle in America permanently."

"But the offers keep coming in from there . . . and not just for cabaret and TV. We've received some very interesting approaches from Hollywood for Matt to make films there. They

John Wells talks to his manager Don Black

see him developing into a very good actor. But from the British film industry? Nothing worthwhile.

"We have had a number of offers for Matt to appear in



MATT MONRO—The offers pour in from America.

British films but none of them have been right for him. We've nothing against some of these musical films which have been made recently, but they're not right for Matt.

"For him just to stand in front of a film camera, say a couple of lines and then do a couple of songs, would probably do him more harm than good."

"But this isn't the way that Hollywood sees him. At first I think we may get one or two small cameo parts, then I'm sure they will begin building Matt into an actor where he doesn't necessarily sing a note.

"It's been done before, plenty of times. Sinatra and Crosby are probably the most famous. They started as singers and then developed into really fine actors. This is how America sees Matt developing . . . and he can."

Then there is cabaret. Of course, in America it is much more flourishing than at home,

it's still a trifle annoying to learn that Matt receives offers from Chicago, Las Vegas, and San Francisco, yet not from London night spots.

Why? Don wasn't sure. "There's nothing we can do about it, anyway," he said. "If the offers don't come in then there's no point in my going out and selling him."

Better paid

"We get so much work from America which, let's be frank about it, is better paid, that we don't really have to worry. It would be nice, though, to think that the London clubs wanted him as well."

"It's the same with TV. Matt gets better offers from America than he does from here at home. Why? Don't ask me."

"At home we are trying to work something out for TV either on ITV or the BBC. Matt is wasted when he just gets up in front of a mike and camera and sings. Anybody who has seen him in cabaret will agree with this."

"What is so odd is that America appears to realise this and Britain doesn't, or not to the same extent anyway."

Roll out the carpet, here comes Shearing!

GET ready to roll out the red, white and blue carpet! Because one of the most commercially acceptable jazz pianists in the world arrives in London this week . . . and he's British!

From Battersea to Birdland. In a nutshell, that's the success story of the brilliant British pianist, George Shearing, who lost his sight only two weeks after being born in 1919.

George rose to fame here during World War II. Incidentally, he met his wife Trixie while sheltering from an air-raid. He won many piano popularity polls as a result of his BBC broadcasts and wrote arrangements for the Ted Heath and Cyril Stapleton bands.

He emigrated to America in 1947. Two years later, he began to record with a quintet featuring an unique sound blend of

Cable from AMERICA

EDITED BY MAURICE CLARK

DARREN IN NEW 'GIDGET' FILM—HIS THIRD!

JAMES DARREN is all set to appear in yet another "Gidget" film. This time it's "Gidget Goes To Rome." This will be his third appearance in this popular film series. Location work starts next month.

United Artists, who have already issued a Charlie Mingus on a one album pact, are now about to sign the artist for a long term deal. The disc company are sponsoring a concert by Mingus to be held at New York's town hall, which will be recorded and issued by them.

Newly formed Goldie Records have just signed three new artists to the label. They are Gene Avery, Johnny Appalachian and pianist De Maio.

Latest well known artist to have a shot at the country and western market is Stan Kenton on Capitol. Stan recorded "Mama Sang A Song," is a complete change of pace for the maestro.

NEXT week the Benny Goodman on-location album will be released by RCA Victor: it will be called "Benny Goodman in Moscow." Included in the album are 10 new band arrangements, plus seven original compositions specially written for the Iron Curtain tour.

Bobby Darin's first single for Capitol, "If A Man Answers," is all set, via a huge sales drive, to become a hit. The song, which was written by Darin, is the title number from his next film in which he co-stars with his wife Sandra Dee.

Although he is shortly to take a small part on TV and has done a little arranging, Frank Sinatra, jr is not expected to follow in his father's footsteps—at least not for the present. Pop wants

him to return to school and forget the music business for a while.

Nat King Cole is touring in a new revue to celebrate his 25 years in show biz. The revue, called "Sights and Sounds," may shortly make its way to Broadway. Nat is on stage for nearly two hours, and is backed by a choir of 16 called The Merry Young Souls, and sings more than 50 numbers made famous by him in every possible style—which proves what a wonderful artist he is.

Tennessee Ernie Ford is trying to persuade California State prison officials to let him use the St. Quentin Prison Choir to back him on a forthcoming album of hymns on the Capitol label. They are supposed to be fabulous, perhaps because they have plenty of time to practise.

RCA Victor have just cut an album called "Bonanza" with all four stars of this popular TV series taking part.



JAMES DARREN—Starts new "Gidget" film next month.

They are Lorne Green, Michael Landon, Pernell Roberts and Dan Blocker. Although it is nothing new now for TV stars to record, it is the first time a complete cast have appeared vocally on one album.

FOUR Star TV Productions, which is owned by David Niven, Charles Boyer and Dick Powell, is to enter the record field via a new deal recently completed with Liberty Records. First assignment under the terms of the new pact is the distribution and promotion of the new Dean Jones single, "The Crowd Don't Cry."

hit, "Let There Be Love" backing Nat King Cole. This week, Capitol releases a single by Shearing with strings, "Baubles, Bangles And Beads."

Sharing top billing with Shearing (as a last-minute replacement for an ailing Sarah Vaughan) will be big, ex-Basie, blues singer, Joe Williams. A great favourite with audiences everywhere, especially in Britain, I think you will find that Joe has now developed into an artist of much broader appeal. There will be ballads as well as blues in this, his first solo appearance here.

Backing Williams will be one of America's top "soul jazz" specialists, Riverside recording star, pianist Junior Mance and his Trio.

He, too, has been to Britain before—with the Dizzy Gillespie Quintet.

They open their tour at the Royal Festival Hall this Saturday.

Tony Hall



GEORGE SHEARING

piano, vibes and electric guitar. This sound achieved international popularity almost overnight. And ever since, Shearing has been one of America's highest-paid jazz attractions.

His brilliant playing was undoubtedly largely responsible for the fantastic success of the recent

WOULD YOU LIKE TO WIN THE PILLOW THAT RUSS SAINTY DREAMS ON?

FOR DETAILS OF A UNIQUE COMPETITION

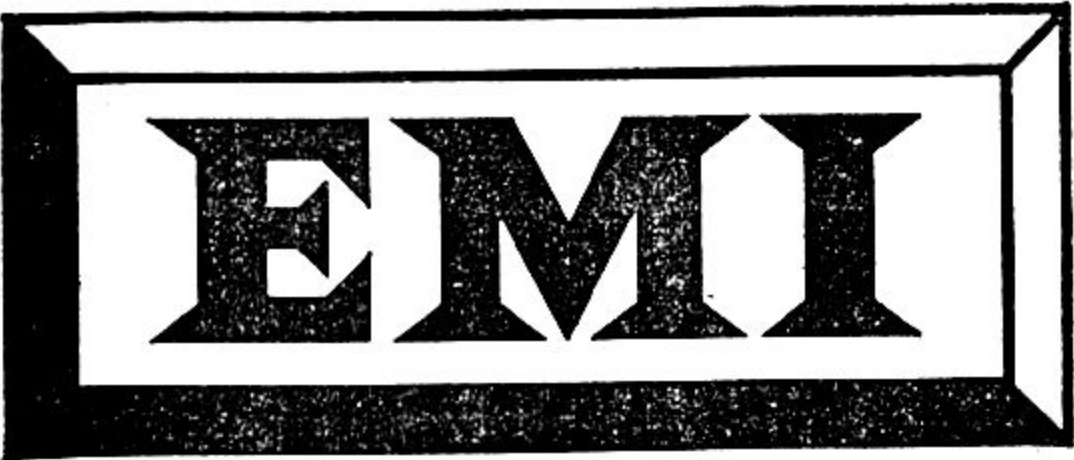
LISTEN TO NEXT WEEK'S EDITION

(Oct. 5th at 10 p.m.) of

THE FRIDAY SPECTACULAR

AN E.M.I. PRESENTATION ON

RADIO LUXEMBOURG



NEW POPS

This week's 'Top' single

Terry Lightfoot

and his Jazzmen

BALL HA'I

(from South Pacific)

COLUMBIA SCD2188



The John Barry Seven AND ORCHESTRA

THE JAMES BOND THEME

(From the film "Dr. No")

COLUMBIA 45-DB4898

Nat King Cole

RAMBLIN' ROSE

CAPITOL 45-CL15270

Gene McDaniels

POINT OF NO RETURN

LIBERTY LIB 55480

Gene Pitney

IF I DIDN'T HAVE A DIME (TO PLAY THE JUKE BOX)

UNITED ARTISTS 45-UP1005

Tony Rocco

TORTURE

PARLOPHONE 45-R4946

Bobby Vee

A FOREVER KIND OF LOVE

LIBERTY LIB 10046



Little Eva wasn't meant for YOUR ears

'Loco-Motion' is a demo!

LITTLE EVA'S recording of "Loco-Motion" that rocketed to the top of the American charts a few weeks ago was never intended for release! It was made simply as a demonstration record for Dee Dee Sharp, but it turned out so well that the composers, Carole King and Gerry Goffin, decided that it should be pressed in its own right.

And that was not the only fantastic bit of luck that Little Eva had. It was practically a miracle that she ever recorded the number at all!

Carole and husband Gerry were looking around for someone to do the "demo." They happened to hear their baby-sitter singing a Dee Dee Sharp song and that was it. Little Eva was discovered!

THEY'RE FRIENDS

Since then Eva and Dee Dee have become great friends. On tour they share dressing rooms. Eva idolises Dee Dee and Dee thinks Eva's singing is "the tops." As Dee Dee puts it "We dress alike, think alike and laugh at the same jokes."

Eva, who comes from N. Carolina, has been singing ever since she can remember. Her family was a choir in itself—she has 13 brothers and sisters!

They all sang gospel music at the chapel and Eva sang pop music at High School, so although young in years—she's 17 but looks 14 on stage and very, very cute—she has had plenty of singing experience.

Dee Dee Sharp's background is even more impressive. She is at present a registered student at Lincoln Prep. University and is reading for a degree in serious music. She plays the piano and has been studying the theory of music for the past eight years.

ONLY NAME

In off hours from school she became a valued session-singer—that is reading background chorus harmony lines at sight. I can't think of many name singers on either side of the Atlantic who could do this.

Don Lang is the only name that jumps to mind. But to my knowledge there is no other rhythm and blues star who could do it.

So there you have it—two very bright, intelligent and experienced teenagers singing rhythm and blues. It's the sort of thing that doesn't happen too often in Britain.

There we tend to have two separate camps—on one side the technically well-versed musicians and arrangers who will work on a beat record sheerly as a bread-and-butter proposition, and on the other side the untutored artists and musicians, looked down on by the rest, who actually enjoy this sort of music.

These two camps are bridged only by a very few, very valuable people—people like John Barry, Charles Blackwell, Reg Guest and Jim Sullivan.

ALL this started from talking about a demo, something that is a very important feature of the pop music business nowadays, in Britain as well as over here.

It is no longer enough for songwriters to write songs. They are expected to create material—which is a very different thing.

It's not just the words and music but also an attitude to the words and music—how it should be sung, what sort of rhythm and tempo should be used, what sort of arrangement and any special sound gimmicks. For, let's face it, these things are often more

important to the success of a record than the song itself.

So nowadays a songwriter doesn't post off his composition in the form of sheet music and hope that the A and R man will see great possibilities in it. Because he won't. Instead the songwriter sends the A and R man a recording which spells out all the possibilities.

Almost invariably the song is composed with a specific artist in mind and in this case the demonstration recording will be sung by someone giving an impersonation of the artist for whom it is intended.



JACKIE DE SHANNON—It's hard to tell the difference between her and Brenda Lee. (DISC Pic)

Some of these impersonations are fantastically close—you should hear a Johnny Worth or Trevor Peacock demo for Adam Faith, for instance, or a Jackie de Shannon demo for Brenda Lee. It's hard to tell the difference.

The really astonishing thing is how often, with everything done for them, the A and R man and the star performer between them manage to ruin the whole thing and produce a master disc that is infinitely inferior to the demonstration record!

EXCITING SESSION

On second thoughts I suppose it's not so astonishing. When you make a demo you aim entirely at creating an exciting "feel." The session is directed by the songwriter who obviously is enthusiastic. Mistakes here and there aren't important, so the session has a relaxation about it that the final effort won't have.

On the contrary everyone at the big session will be tensely seeking for perfection, losing sight of the original that sold the A and R man on the song in the first place.

But really the answer is that in these situations the demo is the original creative work and a copy can never have the same magic.

In other words, most records you hear are as much cover jobs as the cover jobs you know about. It's just that in the former instance you don't hear the originals.

'LUCKY STARS' PROMISES TO BE EVEN BETTER

More lavish, more topical, more stars

MORE and more star names. More and more American top-line visitors. Ornate, lavish sets. Records featured the day after their official release. Slick, fast-moving production to keep interest and impact at maximum temperature for 50 solidly swinging minutes each Saturday.

That's what you can expect when ABC TV's "Thank Your Lucky Stars" returns to the full ITV network this weekend. And you can expect it for 26 weeks on the trot at least.

The schedule says it's an "open booking," which means that ABC TV and producer Philip Jones will keep it coming thick and fast as long as the ratings respond. And the way they responded for the last series of "Stars" indicates that we shall be able to thank our lucky stars each week for a good nine months at least.

The new series will differ slightly from the old one. The idea of presenting established stars together with complete

newcomers is being abandoned.

"By sticking to that principle all the time we would miss a whole lot of good artists who aren't completely new but haven't quite reached the status of fully-fledged stars." Philip Jones told me when I talked to him at Teddington Studios last week.

New studios

"Lucky Stars" is taped in Birmingham at present on Sundays six days before transmission the following Saturday. In November ABC plan to handle the programme at their ultra-modern and very spacious studios now nearing completion at Teddington.

This will help production, and also make the show really topical in the matter of playing records the day after their release, something which presents quite a problem.

"We're sometimes faced with just a title and the artist's identity with no record ready to listen to. In cases like this,

the set designers have to get cracking with perhaps no more idea of the tune than a few bars hummed over the phone by an A and R man or a song pluggier.

"The sets are worth a lot of attention. They help the visual impact of the artists and their discs, and I think they help the artists to come over well if they've got a good showcase. I'm longing for colour TV, I can tell you!"

The series will be screened between 5.50 and 6.30 p.m. every Saturday as before, putting it in direct opposition to BBC TV's marathon-running "Juke Box Jury" once again. Philip accepts the challenge willingly, and doesn't want another time slot.

"Juke Box Jury" is a formidable opponent, there's no doubt about that," he grinned. "But I think we're offering more. We have the stars in vision as well as playing their latest records, and I don't reckon you can beat that!"

John Summers

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- THE MANY SIDES OF GENE PITNEY H.M.V. CLP1566 (mono)
- HORNFUL OF SOUL—Bennie Green Parlophone PMC1180 (mono)
- UP A LAZY RIVER—Si Zentner and His Orchestra Liberty LBY1007 (mono)
- FIORELLO I!—Original Broadway Cast Capitol SW1321 (stereo) W1321 (mono)
- DINAH DOWN HOME!—Dinah Shore Capitol ST1655 (stereo) T1655 (mono)

Denver may tour Australia next year

KARL DENVER may go to Australia next April, following his season in "King Cole" at the Manchester Palace.

Several promoters have made offers, and it is almost certain he will accept. He will be away three or four weeks, during which time he will also appear on Australia radio and television.

Denver, currently on holiday in Scotland, will open in the Larry Parnes Autumn Show on Sunday at Guildford.

This is followed by a spot in the new Milton Subotsky film, "Just For Fun," which he films on December 3; and then rehearsals for "King Cole," which opens on December 18.

Tomorrow (Friday), Decca are releasing a new album, called "Karl Denver" on their Ace of Clubs label.

Rydell film is late

SHOOTING on "Bye Bye Birdie" is running late, and Bobby Rydell will not now complete his rôle of Hugo in the film until October 1.

Bobby's first engagement on completion will be the Holiday House, Pittsburgh. His new album, released in the States this month, is "An Era Reborn" in which he sings top standards from the last two years.

He also has a new single release in the States, "Cha Cha Cha," which will be issued here later.

Kenny Ball band booked for 10-day U.S. tour

Del Shannon disc out this week

LONDON Records are releasing Del Shannon's "Swiss Maid" here on October 5. The number is currently in the American hundred.

Also released is "Nothing Can Change This Love" by Sam Cooke on RCA, to tie up with the visit of the American star, who opens a British tour with Little Richard on October 8, and a new single by Floyd Cramer, "Swing Low."

Peppi, of Peppi and the New York Twisters, currently on the Del Shannon package, has his first single release on October 5.

Title is "Stories," a rocker, and the session was taken by Tony Meehan.

Springfields' session

FOLLOWING a disc session for Philips on Sunday, The Springfields began their Scottish tour at Ayr on Monday. They are at the Town Hall, Gallashiels, tomorrow (Friday), Auchinleck Community Centre (Saturday), and the Beach Ballroom, Aberdeen (Sunday).

The trio flies to Liverpool on Monday to begin a week's cabaret at the Royal Restaurant.

Josh in folk programme

JOSH WHITE will be featured in a programme of folk songs on the BBC Home Service, Thursday, October 4.

He will be accompanied by the George Mitchell Choir and Jack Fallon (bass) with Ken Gordon (drums).

KENNY BALL and his Jazzmen have been booked for their second American tour in a year! They will play an eight to ten-day series of dates at universities from November 16. This will be on the way home from their Australian and New Zealand appearances which begin on October 24.

New single by Connie

CONNIE FRANCIS, Neil Sedaka and Richard Chamberlain have new releases out in the States.

Connie, following up the success of "Vacation," has chosen a track from her recent "Country Music, Connie Style" album, called "He Thinks I Still Care," backed with a beat ballad "I Was Such A Fool."

Neil Sedaka has again composed his new single with Howard Greenfield, titled "Right Next Door To An Angel," backed with "I Belong To You" from the same team.

Richard "Dr. Kildare" Chamberlain has revived the Elvis Presley hit of a few years back, "Love Me Tender," and coupled it with another oldie, "All I Do Is Dream Of You."

All three discs will shortly be issued here.

'Crazy World' rehearses

"WHAT A Crazy World"—the show written by 22-year-old cockney, ex-bookmaker's clerk, Alan Klein, and based on his hit song of the same title—began rehearsals this week.

The musical comedy opens at the Theatre Royal, Stratford E., on October 30, with Gerry Raffles producing.

Sarah Vaughan ill, trip cancelled

SARAH VAUGHAN, top American jazz singer who was due to arrive here this week for a tour with George Shearing opening at the Royal Festival Hall on Saturday, has had to cancel her trip. She has been taken ill and has entered a New York hospital for treatment.

However, the tour will still take place with former Count Basie vocalist Joe Williams taking Miss Vaughan's place. He will play all her scheduled dates and will be accompanied by the Junior Mance Trio, who will travel with him from the States.

Tony Hall writes about Joe Williams and George Shearing on page 4.

Disc session for Pet?

PETULA CLARK arrived in Britain last Saturday and telerecorded a "Startime," which was transmitted by ATV last night (Wednesday).

She is here for about a week and Pye are hoping that she can fit in a recording session.

To coincide with her trip, they have issued a new EP released tomorrow (Friday).

Change in Faith series

THE guest appearance by Chris Barber and Otilie Patterson in Adam Faith's BBC TV series, originally planned for next Wednesday, has now been postponed until October 10. Instead, next week's guest will be revue actress Betty Marsden and new singer Ian Paterson.

ILLNESS FORCES 'STARS' SWITCH

THE indisposition and consequent withdrawal of Karl Denver and Billy Fury from the opening "Thank Your Lucky Stars" show on ITV this Saturday has caused a rearrangement of the cast which will now be Petula Clark, Chubby Checker, Mike Sarne, Mark Wynter, The Tornados and Chris Barber's jazz band with disc jockey Alan Freeman in the "Spin A Disc" spot.

Future bookings for the show are The Flee-Rekkers (November 10), Joe Brown (17), Adam Faith (24) and Johnny Hallyday (December 1).

The Hallyday booking is provisional and depends on the outcome of negotiations for a British tour by the French rock star.

BILK TO STAR IN SECOND FILM

ACKER BILK and his Paramount Jazzband, whose "Band Of Thieves" is now on general release, are to star in another film, to be shot in colour and CinemaScope. It will be a musical short entitled "Four Hits And A Mister" and will feature the band in four of the biggest Bilk successes, including "Stranger On The Shore."



SARAH VAUGHAN

David Bilk, brother and manager of the trad star, will act as co-producer of the film, which goes on the floor at MGM's Elstree studios next Tuesday.

The Bilk band will record the four numbers for the sound-track the previous day.

Wynter in 'Parade of Pops' GUESTS for the Wednesday lunch-time radio show "Parade Of The Pops" next week (October 3) will be Mark Wynter and The Karl Denver Trio. It will be Denver's first radio engagement since recovering from his car accident in Yarmouth.

Breakaways tour Germany

THE Breakaways (three former Vernons Girls) are to tour American military bases in Germany for a month from November 5.



Ifield U.S.

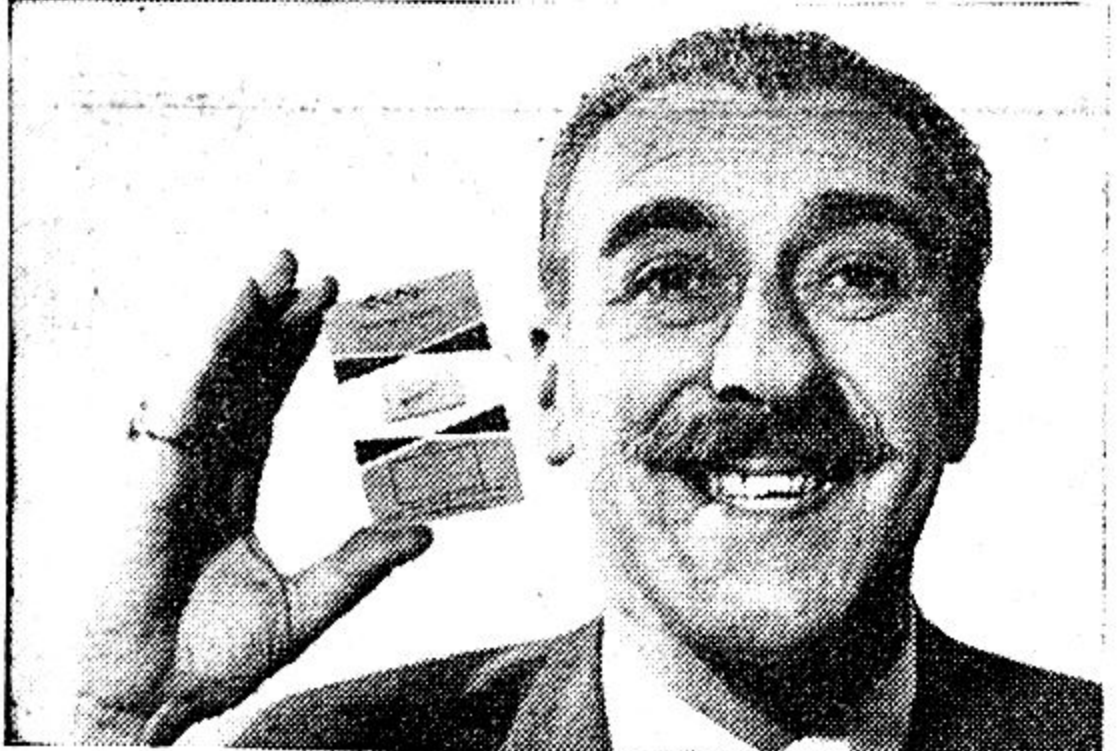
Barber—film music

THREE of Chris Barber's jazz band will be recording the sound-track music for Tony Richardson's latest film production "The Loneliness Of The Long Distance Runner." They are Pat Halcov (trumpet), Dick Smith (bass) and Graham Burbage (drums).

The Barber band was seen and heard in Richardson's screen version of "Look Back In Anger."

Rog in demand on 'Beat Show'

FOLLOWING his recent success on the BBC "Beat Show" programme, Rog Whittaker has been booked for three further appearances on the show during October.



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TRAITOR IN DISGUISE Sue & Mary DECCA F 11517	YOUR NOSE IS GONNA GROW Johnny Crawford LONDON HL 9605	Charlie Gracie Pretty baby LONDON HLU 9603	WARNER BROS
NO LOVE, BUT YOUR LOVE Ricky Shaw LONDON HLU 9606	A WONDERFUL DREAM The Majors LONDON HLP 9602	LIMBO DANCE The Champs LONDON HLH 9604	
		TO BE YOUNG AND IN LOVE Laura Lee DECCA F 11513	



Lonnie, Helen — see you in November!

HELEN for Australia and Lonnie for America. That was the order of things at London Airport on Sunday when two of our top stars flew out for appearances thousands of miles away.

With Lonnie was (left) his bass player, Peter Huggett, who is acting as his personal manager for the tour, and his guitarist Denny Wright. Helen was accompanied by her parents.

Before he opens his month's engagement at the Village Gate in New York, Lonnie Donegan will play a week at the Forty Thieves Club in Bermuda from October 1. At the end of the month his business manager Cyril Berlin is flying out to negotiate a week's tour in Canada.

After her dates down under Helen Shapiro will fly to America to visit relatives in California. She then goes to New York for five days on October 23 and appears in the Ed Sullivan TV show on October 28. She will also tape another appearance before flying to Toronto to appear with Norrie Paramor in a TV Spectacular.

While she is in America Epic Records will release the top side of her new disc "Keep Away From Other Girls." This is an American number written by Bob Hilliard and Bert Bacharach.

Frank Field's American trip is now definitely fixed. He will fly out to New York on October 7 for a five-day promotional trip which includes an appearance on the Dick Clark TV Show from Philadelphia the day after he arrives.

The visit has been fixed by his American company, Vee-Jay, who is arranging for him to meet disc jockeys in New York, Philadelphia and Chicago.

He returns here on October 12. The following day starts rehearsals for his tour with The Merry Brothers, which opens on October 14.

"I Remember You" is 17 in the American charts this week, and still at 5 in Britain. With several numbers in the can, Frank hasn't decided on follow-up titles, but his next disc will be issued towards the end of October.

Sales of "I Remember You" are now well over the million mark throughout the world, but have not yet reached that total in Great Britain.

Monty LP for States

TRAD star Monty Sunshine's new LP, cut by Record Supervision, and not due for release here until December on Decca, is to be issued in the States on October 15, on the Kapp label.

The album, as yet untitled, features several standards along with jazz numbers, and these include "Gonna Build A Mountain," "The Harry Lime Theme" and "South Of The Border."

Danny tops 'Easy Beat'

DANNY WILLIAMS will top the bill in the October 14 edition of "Easy Beat." Also starring will be The Springfields, Bert Weedon, Jimmie MacGregor and Robin Hall, and Alex Welsh's band.

SINATRA'S BRITISH LP HELD UP

Damaged tape causes delay

FRANK SINATRA'S new British-made Reprise LP, "Sinatra Sings Great Songs From Great Britain," due for issue tomorrow (Friday), will not be available for at least three weeks because of a faulty master tape.

Two-hundred copies of the album had been run off at the Pye factory before it was discovered that the original tape had been damaged, thus producing a faulty master from which the waxings were taken.

Louis Benjamin, director and general manager of Pye who is on a visit to America, was seeing Moe Ostin, Vice-President of Reprise on Tuesday of this week in order to secure the only other tape which is being held in America. A decision was to be reached yesterday (Wednesday) when Benjamin was phoning London from the States.

If Reprise agree to release the tape it will be flown to London as soon as possible, but this will still mean a delay of at least three weeks on the original release date.

The album was cut in London last June on a three day session, with Robert Farnon acting as arranger and M.D. There are ten numbers, including "The Very Thought Of You" and "A Nightingale Sang In Berkeley Square," all written by British composers.

Joe Henderson LP for States

THE Joe Henderson album, "You'd Be So Nice To Come Home To," is to be issued in the States this week on Capitol.

Studio Snippets

NEWS OF TOMORROW'S HITS

SHORT of wearing a grass skirt and waggling his hips, Geoff Love couldn't have been more Hawaiian at EMI's Abbey Road studios last week if he had tried.

With the aid of a sizeable orchestra, a 21-voice choir and some exotic percussion instruments, he cut a complete LP of Hawaiian standards and newer items in the same idiom for American MGM.

It's all vaguely connected with the forthcoming cinema circuiting of the remake of the famous "Mutiny On The Bounty" film, which cost umpteen million dollars and lots of location work in the South Seas for that temperamental bongo player Marlon Brando and a host of other top screen stars.

"MGM in America asked me to do this LP," Geoff told me just before his final session on Friday. "They sent over the numbers they wanted in it, and left the rest to me."

First time

"I've done Hawaiian-type backings for pop discs before when the occasion demanded it, but this is the first really Hawaiian assignment I've had."

It's very likely that the LP will be released here eventually, judging by previous examples.

Otherwise, it was a rather quiet recording week. **Bridie Gallagher** (Parlophone), **Kevin Kirk** (Columbia), **MD Ken Jones** (Parlophone), **Danny Davis** (Pye), **Teddy Johnson** and **Pearl Carr** (Columbia), **The Kestrels** (Piccadilly) and **Brian Poole** and **The Tremeloes** (Decca) all did singles.

So did **Christine Quate** (Oriole) and **Lorne Gibson** (Decca), both of them in a rush. Christine's top side will be "Your Nose Is Gonna Grow" for imminent release, and Lorne's will be "Little Black Book," out on October 5.

In action for LPs were **Jimmy Justice** (Pye), **Alma Cogan** (Columbia) and **Norman Vaughan** (Pye).

Schoolgirls' disc

TWO thirteen-year-old school girls, Susan McGowan and Mary McGlynn have written and recorded their first song for Decca.

Called "Traitor In Disguise" the disc is released tomorrow (Friday), with a backing by Charles Blackwell.

The girls, who are known as Sue and Mary, are the youngest duo ever to be signed by Decca.

Shadows' quick tour

THE Shadows will make a lightening tour of Britain before they leave for the States in late October, starting at the Granada, Dartford, on October 9.

This will be followed by the Granada, Greenford (10), Gaumont, Taunton (11), Gaumont, Salisbury (12), Winter Gardens, Bournemouth (13), Odeon, Colchester (14), and the Granada, Edmonton (15).

Their departure date for the States has not yet been set.

Chubby Checker flies out

FOLLOWING his highly successful British tour, Chubby Checker returned to Philadelphia last weekend, and on Tuesday of this week set out on a 17-day tour of South America.

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DISC DATE

WITH DON NICHOLL

Darin writes another hit for himself

Bobby Darin

If A Man Answers; A True True Love (Capitol CL 15272)

DNT "If A Man Answers" is the title song of a new film, and it has been written by Darin for himself. Indeed, both halves were Darin-composed for this picture. "If A Man Answers," I should think, will follow "Things" into the parade and possibly climb even higher and faster. A very smooth beater this, with a very effective guitar noise in the backing by Jimmie Haskell. Darin chants his song with such an innate sense of rhythm that you just cannot resist moving along in company. For dancing and for listening, but definitely not for sitting still! Smart lyric, too.

Sub-titled as the love theme from the film is "A True True Love," and it's a gentle waltzing contrast to the push of the top deck. There's no real similarity apart from title, but the ballad does have the sort of appeal Cole Porter found with his "True Love" hit. Darin sings it tenderly and with all the necessary romanticism. A last waltz that could last and last and last.

The release, incidentally, comes in a coloured portrait sleeve of Darin.

Billy Fury does a 'Presley'

Billy Fury

Because Of Love; I'm Runnin' Around (Decca F 11508)

DNT **BILLY FURY** sings darkly for the upper half here with a very Presley-like intonation. The ballad itself is the sort which Elvis has been taking to in recent months. A slow compulsive ballad with a Latin beat in it, "Because Of Love" should stir up plenty of emotions in young hearts. Fury, as I say, is a little imitative on this performance, but I shouldn't

think it will worry his customers in the slightest. Overall production is big with an Ivor Raymonde orchestra and chorus supplying plenty of glamorous size. "I'm Runnin' Around" is a beater offering with a country and western slant to it. Fury's in dark, husky voice again, but the studio sound is a little more edgy. Good

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).

rhythm team at work in the Raymonde accompaniment while Fury plants the lyric in sure-tongued fashion.

Album trailer could make it

Eric Sykes and Hattie Jacques

Doctor Kildare; Bedtime Story (Decca F 11512)

DNT **BOTH** these tracks have been lifted out as "trailers" from a new long-player which Sykes and Jacques have made, called "Eric And Hattie And Things." If it does nothing else it will make you wish to hear more of the album, which has been produced by Marcel Stellman. Eric Rogers is the musical director. I think this single itself will reach the charts. Firstly because of the two stars' popularity, secondly because the material is good. The top side, particularly, is a winner. I won't spoil the gag by describing it . . . enough to say it's short and cuttily effective! "The Bedtime Story" side has Eric in the role of harassed father

I DON'T know whether you've noticed it or not, but there's a distinct trend among songs at the moment. A trend which seems to be seizing the openings created by the country and western breakthrough.

The new numbers are ballads with an elusive quality . . . they're NOT C and W, they're NOT litters and they're NOT beaters. Yet they've something of all three, and with a novelty all their own.

The younger set of composers is providing them . . . people like Goffin and King, Weil and Mann, Leiber and Stoller. Ballads that are a good cut above the normal, and which avoid the stod-

giness that sometimes affects the routine romantic song.

Tremendous emphasis is being placed upon intriguing lyrics (and this is where I think C and W has paved the way), but the accompaniments, too, are climbing in standard. There's no condescension about the new efforts . . . no playing-down to be commercial. Yet at the same time they're all sparkling with youth in their approach.

I hope they catch on. For examples this week look to the reviews of The Crickets, Mike Clifford, Eve Boswell and Lenny Welch (the latter because he's one of the many with a version of "A Taste Of Honey" to offer).



Title song of a new film from BOBBY DARIN.

trying to get daughter Hattie off to sleep . . . and Hattie is one of those "Why?" children who aren't satisfied with "Because" for an answer.

I laughed out loud at the A side . . . chuckled at the other.

Lucky one for Fielding?

Alan Fielding

Too Late To Worry Too Blue To Cry; You Reap Just What You Sow (Decca F 11518)

DNT **ALAN** FIELDING picks up the slow country and western ballad from the States, "Too Late To Worry Too Blue To Cry," and makes it his most likely hit contender yet. He's been on the verge before. This one's the clincher I'd say.

If Alan doesn't make it with his entertaining, husky treatment of this song, then perhaps he'd better stick to composing.

Altogether there's a warmth and genuine pathos to his vocal here. And he gets a fine accompaniment from Reg Guest, using piano and chorus as well as chorus work.

On the second side, "You Reap Just What You Sow" isn't quite so compulsive, but it has a polished production to recommend it. Alan's light voice suits the number, and he's given a sha-la-la feminine group for backing.

Sarah Vaughan

Moonglow; I Could Write A Book (Columbia DB 4901)*****

TWO standards from Miss Vaughan, and both with the bonus of a Quincy Jones accompaniment.

Moonglow is given one of the smoothest, varied readings I've heard as Sarah slips some easy jazz into the melody. Her lyric phrasing never palls. Jones' big orchestra builds the noise superbly after beginning with easy rhythm and strings.

The Rodgers and Hart gem I Could Write A Book opens with bass and drums behind Sarah, the brass popping in much later for sharp emphasis. Sarah's treatment is skilled and entertaining—again bending the familiar phrases delightfully.

Vince Hill

There You Go; Just As Long As (You Belong To Me) (Piccadilly N 35068)*****

JOHNNY WORTH wrote There You Go and Johnny Keating directs the backing as Vince Hill sings. The threesome make a good combination, and one which could sleep to big sales in coming weeks.

The number is almost in the C and W vein but not quite . . . it has a ballad drama that Hill captures confidently.

Geoff Goddard (another of our hit makers) was responsible for the turnover tune Just As Long As (You Belong To Me)

Conrad still has hit potential

Jess Conrad

Pretty Jenny; You Can Do It If You Try (Decca F 11511)***

WHAT'S happened to Jess Conrad? He seems to have faded from the disc scene considerably since he's been concentrating on screen work. Yet the hit potential still exists. So much is obvious from the personality which shines through the bouncy production of "Pretty Jenny." An Adam Faith kind of number which may be just that much dated, it could still do Conrad the favour of reminding pop customers he has something to offer. Johnny Keating bats.

On the reverse, "You Can Do It If You Try" follows the if-at-first-you-don't-succeed idea strongly in lyric. Melody is straightforward without being very infectious. Beat has Latin in it, and Keating supplies a good sound while Conrad offers the advice a little flatly.

Kris Jensen

Torture; Let's Sit Down (Fontana 267241 TF)***

FROM the Hickory label in the U.S., Fontana have picked up the Kris Jensen version of Loudermilk's Torture song. I've already raved about Tony Rocco's treatment, but this is the side that's selling high across the water.

Completely different in approach from the British job it is also (for my book) not so good. Jensen sings it well enough but in a subdued manner that I found a little boring after a time.

Let's Sit Down (also from the Loudermilk pen) is quicker and happier . . . but once more it could have benefited from a more imaginative accompaniment.

Russ Sainty

Send Me The Pillow; What Do You Know About That (HMV POP 1069)***

THE Hank Locklin country and western composition Send Me The Pillow (That You Dream On) is getting plenty of coverage . . . and I'm not surprised. I've already remarked the virtues of this ballad, and while I don't rate Mr. Sainty's performance quite so highly as Tillotson's it still has the power to please.

One of Sainty's own compositions—What Do You Know About That is a quick lilter in the Johnny Worth pattern. Cute second half.

Johnny Wade

Andiamo; You Fool Of A Heart (Piccadilly N 35076)***

LATIN tempo with a tropical flavour in the accompaniment as Johnny Wade sings Andiamo like a lover who means it. The voice is warm and attractive and should provide competition for people like Matt Monro in months to come.

Whether the ballad itself is just a mite too square for current sales, is one of the doubts.

You Fool Of A Heart is a confident swinger which Wade slips over effortlessly to a neat band backing.

Buzz Clifford

Nobody Loves Me Like You; More Dead Than Alive (Columbia DB 4903)***

BUZZ CLIFFORD with group assistance walks a steady beat in Nobody Loves Me Like You. Good rumbly noise in which piano dominates. Dancers will go for it.

Buzz penned both the songs on this disc—More Dead Than Alive wandering, with some hiccoughs, into the country section.

Janice Harper

Where Shall I Find Him; 'Til Tomorrow (Capitol CL 15271)****

AT one time it seemed as if we were going to hear a lot from Janice Harper, but there's been quite a lull in issues and the ballad girl has yet to make a British name for herself. This disc could help a lot.

Where Shall I Find Him is one of the Noel Coward songs from "Sail Away." A good romantic song

Contd. on facing page

NEW TO YOU

Johnny Wade

'Andiamo'

JOHNNY WADE has had a startling career. He started in show business as a singer, gave up singing, turned to acting, and was then given a recording contract through appearing as a SINGER in the BBC TV series "Compact"!

For his first disc on Piccadilly Johnny has recorded the number he sang in the programme earlier this month.

"Andiamo," it was written by "Compact" scriptwriters Ted Dicks and Hazel Adair.

Johnny was born in London in 1933, but soon moved to Manchester. In his late teens he returned to London to work as an apprentice electrician, but following his national service, quit his job and became an air steward.

His first singing break came when he was signed by the Ronnie Keene Band, and later by Phil Tate. More recently he gave up a job as a vocalist with the Cyril Stapleton Showband because he could not get a recording contract.

Mike Clifford

'Close To Cathy'

SHOOTING up the American charts is a number called "Close To Cathy," recorded on United Artists by 18-year-old Los Angeles-born singer Mike Clifford.

Mike started singing while he



MIKE CLIFFORD

was at school. He had no musical coaching whatsoever, yet he was still able to play the piano and appreciate good music.

His favourite composers are the Rodgers and Hart, Lerner and Loewe, Oscar Hammerstein and Leonard Bernstein, and he particularly flips over the score from "West Side Story," saying it's one of the greatest modern musicals ever written.

Frank Kelly

'Send Me The Pillow'

DESPITE his name, 19-year-old Frank Kelly isn't really an Irishman—he was born in Hampshire, where his father was a farmer.

Not very long ago Frank was spotted by the Wilson Agency and chosen to replace Dave Sampson as lead singer with The Hunters, who already have a disc contract with the same company.

This move came after some considerable experience on the South Coast with his own group, The Paramounts, and in April of this year, Frank turned full-time professional.

Together with The Hunters, Frank has toured with Marty Wilde and, without the group this time, was commissioned by the Christian Broadcasting Corporation to film and record religious songs for them.

LISTEN TO

Pat Reader

DOING THE

'Cha-Cha On The Moon'

ON

PICCADILLY 7N 35077

WOULD YOU LIKE TO WIN THE PILLOW THAT RUSS SAINTY DREAMS ON?

FOR DETAILS OF A UNIQUE COMPETITION

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(Oct. 5th at 10 p.m.) of

THE FRIDAY SPECTACULAR

AN E.M.I. PRESENTATION ON

RADIO LUXEMBOURG



THE CRICKETS—You'll spin it once, twice, then buy it.

DISC DATE

Contd. from page 8

this, with a clear-cut line and easily remembered phrases.

Also a show song is "Til Tomorrow, which comes from "Fiorello." A more sentimental slow waltz, this one's sung in corny good-old-friends fashion with male chorus singing alongside the girl.

The Del Vikings

Kilimanjaro; Confession Of Love (HMV POP 1072)***

AFRICAN chant on the Kwela kind of kick is Kilimanjaro, which the Del Vikings team offer here. Good solid beat and some pretty effective calling.

Confession Of Love is a warped vocal which lead voice husks out rather painfully.

Tom Dunphy

Bless Your Heart My Darling; Marta (HMV POP 1070)***

TOM DUNPHY—of The Royal Show Band, Waterford—sings here with simple instrumental accompaniment and sings the soulful

slow ballad **Bless Your Heart My Darling** in a way which will please family requests listeners. Straight-forward sentiments.

Marta is revived in modernised country fashion. Dunphy yodelling with Irish accent.

The Duprees

You Belong To Me; Take Me As I Am (HMV POP 1073)***

AN oldie, **You Belong To Me** is revived by the vocal group The Duprees with a slow, lulling beat that's quite entertaining. Piano rafts well and part of the accompanying sound is not unlike the pattern Glenn Miller used to sell.

For the turnover—**Take Me As I Am**—The Duprees continue the style and tempo, but the song is not so good.

Eve Boswell

Love Me; You're My Thrill (Decca F 11509)****

SHEEMS to be a very long while since we heard from Eve Boswell on record. And now that she does return, it's under the Decca banner you'll notice. What's more she's accompanied by a Johnny Keating orchestra.

But don't expect a slick, modern beater for the upper half. Instead, **Love Me** is a straight ballad with a very good line. Eve sings it sincerely and appealingly.

It could sleep to big sales. **You're My Thrill** contrasts cutely

as Eve whips across the number to a catchy rhythm team accompaniment. Rather in the "Fever" category if you're looking for a bracket.

Laura Lee

To Be Young; Brand New Heartbeat (Decca F 11513)***

PETER KNIGHT is the MD on this release which brings Laura Lee waltzing out prettily on a romantic ballad, **To Be Young**. The singer I find a little stagey for pop

night (as the lyric implores). I just couldn't stand the noise.

I've Cried Before doesn't try to shock in the same manner. A quieter, slower country ballad with male voice leading.

Semprini

Rosanna; Autumn Song (HMV POP 1071)***

ATUNE from the picture Hemmingway's **Adventures Of A Young Man**... **Rosanna** is played by the pianist Semprini against a slow velvety backdrop of an orchestra conducted by Frank Cordell. Slow, stately melody with performance to match.

Autumn Song is a nostalgic theme which, too, has the flavour of a sound-track.

Etta James

Stop The Wedding; Street Of Tears (Pye International N 25162)***

THE opening of **Stop The Wedding** is gimmicked up with

preacher's voice reading the bit about "If there's anyone here who knows why these two people should not be joined together..." Then in shouts Etta huskily with her command "Stop The Wedding."

Drifts from there into a slow rocking ballad with Etta planting all her personality into a number that's not really worth her trouble. **Street Of Tears** quickens matters somewhat and Etta calls out a forceful bluesy performance, with girl group chanting behind her.

Roger Williams

Niagara Theme; The Lorelei (London HLR 9600)****

A BRITISH composition—written by George Martin—**Niagara Theme** is growing in popularity outside these shores. This American recording by Roger Williams, I'm told, is having a huge success both as a single and in a Williams LP.

The pianist ripples the mood clearly and is accompanied beautifully by sweeping strings and chorus in a very skillful merger.

For **The Lorelei**, Williams adopts a clean, classical approach. For most of the track he is alone... strings and chorus coming in for the climax only. And I'm not sure they were needed.

Brad Newman

Point Of No Return; Now I've Lost You (Fontana 267 243 TF)***

PPOINT OF NO RETURN you've probably heard by now, but it's worth giving this Newman version a spin if you are wondering which disc version to buy. Brad's doing well at the moment both as composer and as singer he chants a powerful beat here.

Now I've Lost You with Brad double-tracking is a simple, tuneful fling; the mood in melody is happier than the lyric.

Susan Maughan

Bobby's Girl; Come A Little Closer (Philips 32654 BF)***

SUSAN MAUGHAN tries for the top again, and by now her publicity should be having some effect. Extra tracking in echo for some of the side, Susan with male group accompaniment for other spots... this is what we get in **Bobby's Girl**. Good, but not exciting enough to make me rush to the counters. **Come A Little Closer**, written by Mike Hawker and Johnny Franz, is amusing and bounces nicely. Susan sings it easily, yet with a welcome firmness in the voice.

Della Reese

Blow Out The Sun; I Love You So Much It Hurts (RCA 1306)****

BLOW OUT THE SUN is a clever tune and a smart lyric too. There's a philosophical idea behind

Contd. on page 10, col. 1

New Jimmie Rodgers kick is just great

Jimmie Rodgers

The Fox And The Goose; Soldier, Won't You Marry Me (Columbia DB 4904)****

IM thoroughly enjoying the new Jimmie Rodgers kick of presenting folksy items in his easy-to-the-ear voice. "The Fox And The Goose" is told by the singer in a way which even Burl Ives himself would applaud. The rhythm is catchy and most people will stay listening to the verses right through to the end. Quiet guitar accompaniment as Rodgers sings.

This could grow into another hefty seller for the star, though not—possibly—of the "Country Gardens" size.

"Soldier, Won't You Marry Me" is a very familiar song, of course, and we've had records from many a pop star in recent years. Jimmie sings it to a jogging trot and with a nice appreciation of the wry humour in the words.

Once more, much of the track's virtue lies in the controlled simplicity of the rhythm accompaniment. Hugo Peretti has been very wise not to lush up these sides.

success... but I'd like to hear her on something geared more surely to the market.

Brand New Heartbeat is nearly it... but not quite. Easter with Laura chanting happily.

Papa Bue's Viking Jazzband

Washington Post March; Lead Me Saviour (Parlophone R 4945)***

THE PAPA BUE VIKINGS have collected plenty of fans of late, and their rousing trad treatment of the famous **Washington Post March** ought to sell sweetly in this country.

The traditional air, **Lead Me Saviour**, has also been arranged by Papa Bue for his jazzmen. Clarinet begins it softly and sincerely to quiet rhythm... then the half wakes up with a gospel kind of strut that is very infectious.

Conway Twitty

Unchained Melody; Comfy 'n' Cozy (MGM 1170)***

UNCHAINED Melody keeps coming down off the shelf. Conway Twitty's version, in my opinion adds nothing in the way of improvement on other versions. Slow, yawning treatment.

Quicker shuffle beat for the turnover, **Comfy 'n' Cozy**. Chorus in the backing as Twitty yeah-yeahs.

The 4 Seasons

Sherry; I've Cried Before (Stateside SS 122)***

I STILL don't know if producer Bob Crewe is taking the micky with this disc or not! The mixed vocal team shriek **Sherry** on a Latin beat... and if I was Sherry I certainly wouldn't come out to-

SEASONS WIN GOLD DISC FOR 'SHERRY'

THE 4 Seasons have won their a Golden Disc for "Sherry," their American smash hit and first release in Britain. The record took just four weeks to reach number one, hit a million and establish the boys as a household name.

Only two other discs this year have had the same success—"I Can't Stop Loving You" and "Roses Are Red"—and both won almost the same amount of success in Britain. This could be the third, providing out and out, raucous, solid hard beat is acceptable to the British market!

The 4 Seasons are led by Frankie Valli, New Jersey born, who sings tenor and started chanting while at High School.

Other members are Nick Massi who sings bass and does the vocal arrangements for the group, Bob Gaudio, tenor, doubling on piano and organ, and Tommy DeVito, baritone and guitarist.

With the exception of Frankie, who spends his free time playing drums, the other three write songs, many of which have landed up in their own repertoire. Six years ago The 4

Seasons started their professional life as The Four Lovers. Three of them were fresh to the music scene, and Bob Gaudio made up the fourth by leaving the Royal Teens.

The group had considerable hit parade success with two numbers, "Apple Of My Eye" and "The Girl In My Dreams."

For a while things swung for the team, but then they hit a lean time. Life was far from rosy—until Frankie Valli, on one of his visits to New York, stopped at a publisher's at just about the same time as hit producer Bob Crewe, who remembered the original success of the group and determined to help them get a new start.

Crewe picked a different name, routed the boys in new numbers, and cut a new disc. It was a flop.

But they kept on trying and their second shot was "Sherry." Now they're glad they didn't give up when things looked black, and all they want now is for the number to sell a million in Britain too!

June Harris

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Novel beater from The Crickets

The Crickets

Little Hollywood Girl; Parisian Girl (Liberty LIB 55495)

THE Goffin—King composing partnership is growing to greater strength with every issue, and "Little Hollywood Girl" emphasises this fact. The song, which moves on a clever, quiet beat adapted from country style, has a bitter-sweet lyric which reminds me of Coward's "Dance Little Lady." It is really a modern angle on that kind of idea.

The Crickets sing it very neatly and compellingly indeed to a clever background of piano, rhythm and echoing girl group. I might be wrong, but I think the time has come for something as novel as this to hit the charts.

The Crickets have a ready-made following to help from the start. At least their name virtually guarantees the disc a hearing... and once heard I believe it'll be spun twice, and bought.

The "Parisian Girl," which completes the coupling, was penned by Sonny Curtis and it gives The Crickets a warm contrast. I don't care for their "Pareeshun" pronunciation, but the ballad is a good romancer. And there's a picturesque break by guitar around the halfway stage.

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HERE'S THE BIGGEST POP BOOK NEWS EVER



For the first time, Radio Luxembourg, the Station of the Stars, presents its own official annual. Every writer in it is a star and every one of its 350 pictures comes from the stars' own personal albums. Just look at its fabulous all-star list of contributors - PAUL ANKA, FRANKIE AVALON, KENNY BALL, SHIRLEY BASSEY, PAT BOONE, RAY CHARLES, PETULA CLARK, ALMA COGAN, NAT "KING" COLE, PERRY COMO, SAM COOKE, BOBBY DARIN, JAMES DARREN, DION, LONNIE DONEGAN, DUANE EDDY, EVERLY BROTHERS, ADAM FAITH, CONNIE FRANCIS, ALAN FREEMAN, BILLY FURY, DAVID JACOBS, BRENDA LEE, JOHNNY MATHIS, MATT MONRO, PETE MURRAY, TONY NEWLEY, ELVIS PRESLEY, CLIFF RICHARD, THE SHADOWS, HELEN SHAPIRO, FRANKIE VAUGHAN, BOBBY VEE... and MANY, MANY MORE

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12/6 FROM ALL NEWSAGENTS AND BOOKSELLERS

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A HIT FROM THE WORD GO

Disc Date

Contd. from page 9

its romanticism, but this isn't treated with the usual sentimentality. Instead it runs on a firm beat that comes fairly close to gospel. **I Love You So Much It Hurts** is an old song which Della puts into the country category with more than usual stress on the bluesy side of things.

Brook Benton

Lie To Me; With The Touch Of Your Hand (Mercury AMT 1187)****

WITH The Merry Melody Singers in a production by Shelby Singleton, Brook Benton has a strong walking song to offer on the **Lie To Me** top deck. Benton's in great treacly voice once more and the noise behind him is full of a good bluesy atmosphere. Harmonica and guitar underline this powerfully. A country and western turnover, with Brook flowing through the sentimental words of **With The Touch Of Your Hand** Country-Cramerish piano beneath the sad strings of the backing.

Lenny Welch

A Taste Of Honey; The Old Cathedral (London HLA 9601)***

THE Lenny Welch vocal on **A Taste Of Honey** makes it seem that all the recordings made of this melody must be good ones. Certainly I haven't had a bad one to date. Welch sings it huskily with a hint of folk in his approach.

The **Old Cathedral** is a slow tale sung sentimentally to guitar and organ accompaniment, with chorus supplying angel voices above Welch's tears.

Frank Kelly and the Hunters

Send Me The Pillow; 'Cept Me (Fontana 267242 TF)***

YET one more cutting of Hank Lockin's **Send Me The Pillow**. Frank Kelly, backed by The Hunters, makes a warm-hearted country stab at the number. Pleasant... but I'm afraid Kelly's outgunned on this particular song. 'Cept Me will get you twisting in four seconds flat. Good beater this with smart twangy backing.

Mike Clifford

Close To Cathy; She's Just Another Girl (United Artists UP 1006)****

WHETHER they'll succeed or not, we must take off our hats to the United Artists series of recordings which are coming out just now, mainly under Leiber-Stoller direction.

Mike Clifford bows on this one as a young (18-year-old) singer with a precise, light voice that's sincere in its romantic inflections. The ballad **Close To Cathy** is a slow, not unsophisticated item which has been given an orchestral accompaniment that's very close to concert.

Jerry Leiber and Mike Stoller themselves composed the flip song **She's Just Another Girl**. Slow, quiet and tender with a relaxing Latin undercurrent.

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 FOX... c/o DISC, 161, Fleet St., London, E.C.4. Space for classified advertisements enclosed within box rules is available at £2 5s. 6d. per inch. 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.

ENTERTAINMENTS

OUT OF TOWN THIS WEEK-END? Everybody visits the SYMPOSITION CLUB.—30, High Street, Folkestone. (Above Acropolis.)

FAN CLUBS

RAY CHARLES Supporters Club, S.A.E.—6, Newbury Gardens, Harold Hill, Essex.

PERSONAL

ATTENTION all Club Secretaries! Add to funds by selling your members Automatic Pens made in the colours of your club and with the clubs name inscribed on them. Please write for full details of this grand offer to DISC, 161-166, Fleet Street, E.C.4.

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

PEN FRIENDS at home and abroad. Stamped envelope for details. — European Friendship Society, Olney, Bucks.

PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free. — Mary Blair, 43/21, Ship Street, Brighton.

PEN FRIENDS everywhere. Age 17 upwards. Sample lists free.—S.C.C., 11/37, Black Lion Street, Brighton.

PEN FRIENDS of many nationalities. — M.F.C., 9, The Arbour, Farnhill, Keighley, Yorkshire.

JAZZ

BEST YET FROM ZOOT SIMS ON SCOTT CLUB DATE

MOD

ZOOT SIMS QUARTET
Solo For Zoot
Blues In E Flat; Somebody Loves Me; Stompin' At The Savoy; Autumn Leaves.
(12in. Fontana 680 982 TL)

PERSONNEL: Zoot Sims (tenor); Stan Tracy (piano); Kenny Napper (bass); Jackie Dougan (drums).

THESE are further tracks recorded at the same time as those issued on the earlier Fontana album, "Zoot At Ronnie Scott's." And they're even better. In fact, I'd go as far as to say that they contain some of the very best Zoot Sims on record.

The **Blues** is slow and the emotional content is considerable. **Somebody** is bright and buoyant. **Savoy** really does stomp. And **Leaves** (with a sort of Louis Hayes drum feel) gets a great groove going, with Zoot sounding more "modern" than usual.

EmCEE FIVE

Let's Take Five
The One That Got Away; Stephenson's Rocket; Preludes.
(7in. Columbia SEG 8153)****

PERSONNEL: Garry Cox (tenor); Ian Carr (trumpet, flugelhorn); Mike Carr (piano, vibes); Spike Heatley (bass); Ronnie Stephenson (drums).

IF it hadn't been for the trumpeter on this record, I'd never have heard it. Very glad I did, though. Because I'll bet you anything you like that you'd never guess who these musicians were. At first hearing, the combo sounds like the Horace Silver Quintet or some other top New Yorkers... yet they hail from our own Newcastle-upon-Tyne! .. Tyne!

The tunes—all originals—could have come from Horace's library. I urge you to hear this record... and buy it, too.

JOE GORDON QUINTET

Lookin' Good

Terra Firma Irma; A Song For Richard; Non-Viennessé Waltz Blues; You're The Only Girl In The Next World For Me; Co-op Blues; Mariana; Heleen; Diminishing.
(12in. Contemporary SCA 5031)

PERSONNEL: Joe Gordon (trumpet); Jimmy Woods (alto); Dick

Whittington (piano); Jimmy Bond (bass); Milt Turner (drums).

THIS effort is rather a disappointment. Joe isn't half so impressive as on his several albums as a sideman. He seems to be strongly influenced by Miles these days. Gone is the brassy exuberance which distinguished his work with Art Blakey, Dizzy's big band and Shelly Manne's Men.

All the tunes on this LP are Gordon's own. I'm sorry to say that almost all of them are decidedly derivative. The best theme—and track—is probably the lovely ballad **Heleen**.

Otherwise, they're the sort of thing that Cannonball's group has churned out in abundance and with much greater spirit.

Somehow this LP just misses out. A few familiar standards might have helped.

Stan Getz puts single in U.S. 100

YOU'LL never believe it, but Stan Getz has a single in the American Top 100 charts! And now another label has rushed out what its advertisements describe as "the big pop version of the jazz hit!" How about that!

The tune in question is called "Desafinado." On it, Getz combines his talents with those of guitarist Charlie Byrd. Remember his superb playing when he toured here with Woody Herman?

The disc features a new rhythm from Brazil which is sweeping the U.S.A. called the "Bossa-Nova," a sort of jazz samba. Very infectious. And many jazz musicians have found it fascinating... and COMMERCIAL.

Apart from the Getz-Byrd set, from which this single was taken, Quincy Jones has done a "Bossa-Nova" album, big band style.

And Sonny Rollins' second set under his incredibly lucrative deal with RCA is based on the "Bossa-Nova," as well as other Latin rhythms.

Through the courtesy of RCA's European boss, jazz enthusiast Arnold Klein, I have already heard the Rollins LP. Frankly, I loved it.

A change

Unfortunately, when it is eventually issued here one track will have to be changed. Because it comes from the score of a Broadway musical still to be presented here called "Camelot."

A pity. Because this track—"If Ever I Would Leave You"—is not only great Rollins... but the "Bossa-Nova" at its jazz-oriented best.

Incidentally, another jazz musician to make an impact on a wider audience recently has been flautist Herbie Mann. He has currently a big-selling album and single on Atlantic.

Of course, there's also our own Vic Feldman, whose "Taste Of Honey" is getting lots of air-play here. In America it's a hit.

And any single by organist Jimmy Smith is now automatically a "Pop Pick of the Week" in the American musical trade press.

I can't help making one rather cynical observation, though. Because, though the Verve single of "Walk On The Wild Side" got into the American Top Twenty and the label credit was for Jimmy Smith, the side that got all the air-play and plaudits was Part One... which was really by the Oliver Nelson big band.

Nobody ever played Part Two... because that was virtually unadulterated jazz by Jimmy on his own, which would have sounded completely out of place on pop programmes!

BY TONY HALL (MOD) AND OWEN BRYCE (TRAD)

Fine LP—but the wrong title



STAN GETZ—His "Desafinado" features a new rhythm from Brazil.

TRAD

IT'S REAL TRAD, DAD
Sidney Bechet: *Sweet Lorraine*. Jonah Jones: *Beale St. Blues*. Jack Teagarden: *High Society*. Treacher Rollo: *Indiana*. Rex Stewart: *Diga Diga Doo*. Pee Wee Erwin: *When The Saints Go Marching In*. Pee Wee Hunt: *After You've Gone*. Pee Wee Russell: *St. James Infirmary*. Muggsy Spanier: *Ja Ja*. Jimmy Rushing: *The Way I Feel*. Wingy Manone: *Isle Of Capri*. Dixieland All Stars: *Sweet Lips*.

(Ember XX NR 5002)****

THIS is going to upset a whole lot of people. For one thing, a lot of non-jazz tradie-pop collectors are going to buy the record. They'll suffer the embarrassment of hearing some real jazz when they least expect it. And I needn't tell you how odd Bechet/Teagarden/Pee Wee Russell/Spanier/Rushing can sound when you expect Light-foot or Wallis.

Secondly, I'm darned certain a lot of Dixieland fans are not even going to get past the title of the LP. Surely the Ember people must know that TRAD has funny connections these days... and those connections aren't in the direction of American Dixieland music.

Nearly every track is good of its type, but I don't like the mixing of artists and styles. Sidney Bechet and Spanier join forces to give us the delightful **Sweet Lorraine**. Jack Teagarden goes gay with the **High Society**. Rex Stewart comes up with the odd **Diga Diga Doo** with Barney Bigard and Lawrence Brown.

There's a rather corny Pee Pee

Hunt, though Matty Matlock plays well enough on this side... and so it goes on. By the way, the last track by the Dixieland All Stars turns out to be the same as the Billy Butterfield tribute to Louis Armstrong.

BRUCE TURNER JUMP BAND

Big Noise From Winetka; Jamaica Jump.

(CRD 1000)***

TWO rather odd sides from the Bruce Turner Jump Band, and not quite up to Bruce's usual level. Neither tune is exactly Turner material, though it's true this band gets away with a lot of things because of clever arrangement.

Jamaica Jump, for example, is in calypso rhythm... Bruce's own solo comes out as modern as anything I've yet heard him do. Follows an ensemble with Latin American drumming, and that's about the strength of it. I suppose this is aimed for some reason at the singles market. If so, I doubt whether it'll ever make it.

Big Noise has a big band sound. Again good scoring results in depth. Johnny Chilton comes across with another of his wild solos... biting, vicious, driving. Then Johnny Armitage on the drums and more ensemble. Interesting but not typical, and rather short.

THE CLARINET OF ARCHIE SEMPLE

Easy Living

Easy Living; That Old Feeling; Last Spring; I Get Along Without You Very Well; Jenny; Bye Bye Blackbird; Old Folks What's New; Lazy Summer; Archie's Blues; For All We Know.

(Columbia 33 SX 1450)***

I AM a great fan of Archie Semple and a long admirer of flautist and arranger Johnny Scott. But I don't go for this. Archie said most of what he had to say in this idiom on his "Jazz For Young Lovers," which I play more than most.

All these numbers with one exception, Archie's **Blues**, are played slowly, even **Bye Bye Blackbird**. One other, **I Get Along Without You Very Well**, has a Latin-American backing of sorts... but there simply isn't enough relief... and anyone who can't get started with the lady of his choice on two sides of "Jazz For Young Lovers" has no right to be remotely interested in either music or ladies. So what's the point?

Oh yes, they are beautifully played... and Johnny's arrangements are very nice, thank you... the tunes are delightful... the best... but they're not for the Semple clarinet.

Trad Round-up

Local councils give jazz the go-ahead

MORE and more local education authorities are climbing on the jazz bandwagon. In London alone there will be classes at Hendon on Thursday nights, Chiswick (Tuesdays), Lewisham (Wednesdays) and during the day at Bethnal Green on Mondays, Tuesdays, Wednesdays and Thursdays.

Most of these classes are purely instrumental, the course including chords, sequences, improvisation, etc. At some others straight lectures on jazz are included. At all of them yours truly will be in charge.

In addition I understand there is a course on Tuesday nights in Chelsea run by the L.C.C. Apart from all this, East Hertfordshire County Council are organising a course on jazz with myself, Benny Green, John Martin and others for a week-end in November.

Then there are week-end schools in Bromsgrove (Wores.), Ipswich (Suffolk) and possibly Ludlow (Salop) coming up. And the Workers Music Association's Summer School near Sheffield next August is already filling up.

DICK CHARLESWORTH and the City Gents have moved into the Marquee, London, for several Monday night dates. They began this week, and their next date there is on October 8.

Dick's is one of the many bands at the Autumn Jazz Parade at the Albert Hall on Saturday. After his showing Dick and the boys rush down to Sevenoaks to open Peter Malkin's new club at Bligh's Hotel.

ERIC ALLANDALE goes to prison on Wednesday to give a free show for the inmates of Wandsworth Jail. Among drummers filling in with the band since Laurie Chescoe left to join the Sunshine Band was Mick Wallace, previously with Nat Gonella and Sonny Morris.

PROMOTERS Ralph Peters and Don Brooks join forces to present a "first time in Britain" weekly session at the Savoy Rooms, Catford. Novelty is that both Trad and Modern will be featured every Thursday night.

The Savoy has two large rooms and Chris Barber plays in one on the opening night, October 4, while Tubby Hayes is featured with his group in the other.

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REVIEWED BY NIGEL HUNTER



Buddy's best—till the next!

New name but it's the same old Ricky

LP OF THE MONTH

BUDDY GRECO
I Like It Swinging

Day In, Day Out; I Wish I Were In Love Again; Hey, There; Too Darn Hot; Once In Love With Amy; Love; Around The World; They Can't Take That Away From Me; The Surrey With The Fringe On Top; Fever; Secret Love; I Love Being Here With You.

(Columbia 33 SX 1441, stereo SCX 3445)*****

TAKE a bunch of top New York jazz talent. Put them in a recording studio, preferably late at night when things swing that much easier. Place some fine jazz-slanted arrangements of fine pop standards, scored by a notable like Al Cohn, in front of them. Add a pianist-vocalist who can match the musicians note for note, and phrase song lyrics like he was a jazz instrument himself, and you have one potent, unbeatable recipe which needs no stirring or mixing.

Every time I hear Buddy Greco I think he must have reached the ultimate with nothing more to say or do on future discs. Every time he proves me wrong, not by being different but by being himself with such refreshing verve and polished talent that he will never get stale or boring even if he goes on recording until he's a hundred.

This set, cut in New York in April of last year, has a full 100-megaton impact right from the blast-off in "Day In" up to the last bars of "I Love." Once again you hear the chain reaction set off when first-rate instrumentalists get the chance to work with a singer who thinks and feels music like they do.

Standouts of a standout selection are "Too Darn Hot," with Buddy capturing the full flavour of some of Cole Porter's most saucily pointed lyrics, and the last track, where he refers frankly to the habits of his friend Frank Sinatra in a manner which must have curled up the Voice with approving mirth.

This is his best album yet—until the next one.

pletely elementary and unsubtle exercise in heavy-handed hide walloping as a result.

Sandy tries to pitch in some cross-rhythms and variations in the title track, and significantly fails to register with them. The "fantastic" track Day Drumming is notable only for its playing time of six minutes.

Otherwise, Sandy does nothing which couldn't be accomplished by any reasonably competent beat percussionist, and the chance to

swing in the eminently swingsome old Count Basie big band classic Topsy is missed.

In fact, the rhythm never gets off the ground anywhere in this set.

MAUREEN O'HARA
Sings Her Favourite Irish Songs
(CBS BPG 62024)*****

THIS was a remarkably pleasant surprise because I had no idea that the gorgeous Hollywood actress had such a clear and true singing voice.



BUDDY GRECO—An unbeatable recipe (DISC Pic).

She's picked a collection of genuine folk items from the land of her birth, avoiding foreign imitations, and sings them with skill and sincerity, whether they are merry or melancholy.

RUDY VALLEE
The Young Rudy Vallee
(RCA Camden CDN 170)****

THIS one is strictly from Squaresville, but I found it interesting, nonetheless. Rudy Vallee was a singing bandleader heart-throb in the thirties in the States (he worked for a while at the Savoy Hotel, London, too), and this col-

lection of vintage sides from 1929 up to 1942 are brimful of the pop music atmosphere of the time. Rudy was an accomplished vocalist in the style of the period, and older generations will lap this lot up. He's still active and highly successful in American show business, what's more.

LIVING STRINGS PLUS TWO PIANOS
Play The Most Beautiful Music In The World

(RCA Camden CDN 168)***
A STRANGE, indigestible set recorded in Mexico, but with all the ham-and-corn hallmarks of north of the border.

Apart from the choice of tunes, which won't be everyone's idea of the world's most beautiful music, I just couldn't get used to the idea of hearing medleys combining items like Clair De Lune and Yellow Bird, Liebestraum and September Song and Humoresque and Nola—all done à la 1930-type foxtrot!

Add to this the fact that neither pianists nor thin-sounding strings are really up to the performance of the world's allegedly most beautiful music, and you'll see why most of RCA Camden's recordings of this kind of thing are done in London.

THE STATLER DANCE ORCHESTRA
Let's Dance To Big Hits Of 1962
(Golden Guinea GGL 0140)***

THIS collection is reasonable enough for dancing, but the Statler crew is hardly distinguished in terms of either musicianship or arrangements.

And I don't recall items like Lolita, Down By The Riverside, Marie In Stardust, American Patrol and Always In The Mood being hits this year, do you?

MARINO MARINI
Marino Marini Again
(Durium TLU 97043)****

PIANIST Marino Marini and his Quartet turn in their usual polished and competent performances, but I can't really see much future for a vocal and instrumental set of purely Italian numbers at LP length in this country.

HOLIDAY IN MEXICO
(Golden Guinea GGL 0133)****

THIS surprisingly colourful and authentic set features a marimba band, a mariachi band and an orchestra, all recorded in Old Mexico.

Presumably it's "old" because it's south of the Rio Grande and has to be distinguished from New Mexico in the States.

The marimba and mariachi groups are first-rate, so much so that you can almost feel the sun and taste the wine. The orchestra is thoroughly corn-laden, though, and I wouldn't be surprised if it hadn't been nearer to old Mexico than the Bronx.

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RICK NELSON
Album Seven
Summertime; Congratulations; Baby, You Don't Know; I Can't Stop Lovin' You; Excuse Me, Baby; History Of Love; Today's Teardrops; Mad Mad World; Thank You, Darling; Poor Loser; Stop Sneakin' Round; There's Not A Minute.

(London HA-P 2445)***
HE might be known as Rick Nelson now, but it's still the same old Ricky, with up-tempo work-outs like Excuse Me, Baby and Today's Teardrops, the most successful and acceptable of the material.

This set got off to a particularly bad start in my ears on account of the tasteless butchering of Gershwin's Summertime.

I was saddened still more to see that Jimmie Haskell was the arranger involved in this mayhem, and I'm at a loss to know why Rick and his associates have altered the melody line of Ray Charles' hit, I Can't Stop Lovin' You. Their version is no improvement on the original.

DON SHIRLEY
Drown In My Own Tears
Drown In My Own Tears; Margie; Stand By Me; Willow Weep For Me; I Got Rhythm; Georgia On My Mind; The Lonesome Road; At Last; Amen; Happiness Is A Thing Called Joe; One For My Baby; Just A Thrill.

(London HA-A 2448)****
DON SHIRLEY is one of the most profound and accomplished technicians of the jazz-influenced piano keyboard scene, and displays his prodigious abilities in this LP.

It's deep and intricate in its ideas and arrangements, and demands the sympathetic listener's attention all the time with none of the superficial take-it-or-leave-it pleasantry of an innocuous mood music set.

Don's interpretation of Margie, for instance, is way off the normal course, giving the melody an entirely new breadth of meaning, and the same applies to his reading of I Got Rhythm.

The presence of a cello, in addition to the conventional rhythm section, heightens the unusual quality of the Shirley notions.

Not everybody's cup of LP tea by any means, but a serious, scholarly exercise in original musical thought, influenced considerably by the blues in the same way as the work of Don's vocal favourite, Ray Charles.

SANDY NELSON
Drums Are My Beat
Drums Are My Beat; Hawaiian War Chant; Twisted; Caravan; Drums Are My Beat; Day Drumming; Drum Stop; Hum Drum; Topsy; The City.

(London HA-P 2446)***
BEAT drummers and energetic party hosts should find this lot rewarding, but I can't honestly figure out its appeal beyond that.

The sleeve note blandly proclaims Sandy to be the successor to drummers like Gene Krupa "at the top of the tympani tribe." He certainly doesn't qualify for the distinction on this showing.

It's all rooted mostly to the rock off-beat, and naturally is a com-



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 and ashtray set.

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We fail on the backing

PRIZE LETTER

BRITISH artists are as good as the Americans—except when it comes to backings.

Take the case of two twanging guitars currently in the charts—"Ballad Of Paladin" by Duane Eddy, and "Main Title" by Jet Harris.

Not much to choose between the guitar playing, but when it comes to the backing, what a difference. In one, a fast, powerful full-of-vitality sound, and in the other, a sort of vintage sound that has now become a little the worse for wear.—TONY BRAY, "Nellvie," Barkway, Nr. Royston, Herts.

crites, for Buddy himself was one of the most flagrant imitators.—KEITH GRASBY, 20, St. George's Road, Stafford.

FADING?

THE SHADOWS' image is beginning to fade. The loss of two of the original members and the indifferent quality of their recent releases is taking its toll and the public are looking for other groups to replace them.

The fabulous success of The Tornados and the increasing popularity of The Fentones and Peter Jay and the Jaywalkers looks bad for The Shadows, and they will really have to look to

their laurels and come up with something new to regain their following.—PETE WARRACK, 103, Alexandra Road, Gt. Crosby, Liverpool, 23.

BETTER

SONGS and singers are improving. Only on rare occasions do we hear the screeching mumbo-jumbo of background music with the singer somewhere

BONUS WINNER FOR SEPTEMBER
Brian Johnson, 24, Feenan Highway, Tilbury, Essex.

in the middle of it, yelling to be heard.

Nowadays, at last, we are concentrating more on the singer and less on the background.—BARBARA STEWART, "Gold Mohur," Sudbrooke Lane, Nettleham, Lincoln.

PHONEY

I WISH singers would quit using the dual track recording technique. This gives their voices a completely phoney "electric echo" effect.

When an artist who uses this technique appears on stage, he cannot reproduce the sound by which he has become well known and so disappoints his fans.—ART SEDDON, Otage House, Topsham Road, Exeter, Devon.

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

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JOE GIVES THE U.S. STARS A NEW SOUND

Wish you could have heard it! Joe Brown leading Del Shannon and Dion on a "tune executed" by blowing into part full bottles! No, perhaps it's as well you couldn't hear it . . . and as it's beyond description you'll just have to take our word for it, they had fun. This session (they have a habit of happening when Joe is around!) took place backstage during their current tour. Backing, of course, was supplied by Joe's Bruvvers. (DISC pic)



Big bands will never come back

"BIG bands are not on the way back." So said veteran big band man Billy Vaughn when he arrived in England last week for a brief visit.

"There will always be plenty of work for the big bands to provide the backings on albums, but I cannot see them ever getting on to big selling singles. And they haven't a chance of making chart places regularly.

"Gone are the days when the big bands were the main attraction. There will never be the demand for them to go on one-night tours throughout the country as they used to. This applies to America as well as here."

Surprised

Billy Vaughn recently put out a single that is a hit in the States. Called "A Swingin' Safari" it made the top 20 in America and is still in the top 30.

Here it hasn't had that effect but is selling well. His album of the same title is 29 in America's best selling albums. And 18 in stereo.

"I'm always surprised when I get a hit," Billy told me. "I have had a few hits, but then I have made a lot of records. I am surprised that 'A Swingin' Safari' has done so well."

I suggested that perhaps the African kwela beat had something to do with it.

"I don't know what kwela is," Vaughn said, "except that I have heard this penny whistle music which comes from Africa. But I reproduced the sound with piccolos and flutes. It sounds pretty."

Not only does Vaughn sell well in America on albums and what he calls "the occasional single" but his Continental popularity is overwhelming.

He has just added two more best selling awards to his growing collection. One from Switzerland, in the shape of a cow bell, and another, a golden tulip from Holland. In Germany's all time

says BILLY VAUGHN

best sellers list Vaughn has four placings with "La Paloma," "Sail Along Silvery Moon," "Auf Wiedersehn" and "Blueberry Hill."

Despite his success Vaughn is sceptical about big band successes in American or British charts.

"Certainly not in Britain," he said, "why, we rate your band leaders, such as Ted Heath and Mantovani, much higher than you do yourselves. And even in the States they only really make big sales on albums.

"The advent of the stereo record has helped the big band sound tremendously, it has added to our work. But forget big bands as the coming trend. It is all a lot of hokum."

Peter Hammond

Top disc shows return to Luxembourg

"SWOON CLUB" and "This Is Their Life," two of Radio Luxembourg's top rated teen programmes are returning next month together with many other new programmes including "Date With DISC," this paper's own show.

All the new shows will run for thirteen weeks or more, with the exception of "Ted Heath And His Music," which opens a six week run at 9.45 pm on Sunday, September 30, taking over from "The Sound Of Fury."

On the following day, Mark Wynter's pre-recorded series, "Mark Wynter Time" begins, and "Swoon Club" returns at 11.15 pm.

Again, "Swoon Club" will be featuring its Teenage Idol Poll, which will be launched on October 29, when listeners will be asked to vote for the Idol of

the Year. For the past three years, Cliff has carried off the honours, with Elvis and Billy Fury close behind.

For the new series, John Barry has written a special signature tune which will introduce each programme.

The Pye group are taking two new shows on Radio Luxembourg. The first of these, "Kent Walton's American Pop Parade," featuring U.S. hit parade material, will go out on October 2, and the second, "Brian Matthews' Pop Parade," presenting British discs begins on October 4.

"Smash Hits," where you can request a disc to be played for the last time and then be broken,

switches to Thursday in place of "Meet Tony Orlando," and Gary Marshall and Mollie Love will be introducing "Come Shopping," a disc programme in the same evening.

Alan Freeman will introduce his Decca show, also on October 4.

On Friday, October 5, Jimmy Savile will swap his "Teen And

Adam Faith

contd. from page 1

tried to avoid the straightforward way of introducing artists and used a gimmicky but casual approach. I think it works.

"I need another outlet," he went on. "I need to be popular with adults as well as teenagers. What artist doesn't? These shows might do that for me. But I think that the teenagers will like them, too."

Producer Graeme Muir agreed. "We are aiming at an adult show," he said, "although we are making allowances for the obvious teenage interest."

Dancing

"I hope that he will be doing more dancing and less singing. Although the rest of the series will be similar to the first two we have done there will be a few changes like this."

Adam has learned a great deal by the mistakes he has made in pictures. He winced behind his dark glasses as I brought up the subject of "Mix Me A Person."

"I don't blame the critics," he said honestly. "A lot of people have told me that it was a bad picture."

"But I have already decided that the next picture that I make will be for the fans. I'm not going to try the heavy stuff next time."

"Don't get the idea that I'm depressed. I'm not. I shall go on making pictures, and the minute that I get back from my New Zealand and Australian tour—I leave in just over a month's time—I shall be looking for another film. But this time I am going to be careful and take my time over everything that I do."

June Harris

P.H.



"I'm asking you something, Ethel . . . Ethel! . . . ETHEL!"

Twenty Disc Club" for his own show, which will feature no club news but will be more of a straight disc programme.

"This Is Their Life" is to return on Wednesday, October 31. In this programme, Peter Aldersley interviews top disc stars and plays some of their hits. Names lined up so far are: Kenny Ball, Danny Williams, Peggy Lee and John Leyton.

Later on in the series, there will be an instalment of "The Elvis Presley Story," of which there were two parts last year.

RADIO LUXEMBOURG

Pick of the Programmes for week beginning September 30

SUNDAY.—7.0-7.30 Juke Box. 7.45 Spin Beat; 8.0 Alan Dell's Showcase; 8.30 Topical Tunes; 8.45-9.0 Cliff Richard; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Ted Heath; 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 Mark Wynter; 9.45 208 Rhythm Club; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Brian Matthew; 11.15 Swoon Club; 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

Kent Walton's American Pop Parade; 9.15 Spin Around; 9.30 Sam Costa; 10.0 Peter West; 10.30 Pete Murray; 11.0 Dancing Party; 11.30 Ray Orchard; 12.0 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; 9.45 Date With DISC; 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; 8.15 Smash Hits; 8.45 Fan Fare; 9.0 David Jacobs' Startime; 9.30 As Time Goes By; 9.45 Swinging-U.S.A.; 10.0 Come Shopping;

10.30 Jimmy Young; 11.0 Brian Matthew; 11.15 Alan Freeman; 11.30 Ray Orchard; 12.0 Night Service.

FRIDAY.—7.30 The Week-end Show; 7.45 Friday's Requests; 8.0 Honey Hit Parade; 8.15 Disc Date; 8.30 The Jimmy Savile Show; 9.0 Alan Freeman; 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.

FRANK KELLY

WITH THE HUNTERS

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