



No. 230 Week ending August 18, 1962 Every Thursday, price 6d.

# BOBBY VINTON - NEW SINGLE OUT

**BOBBY VINTON**, whose version of "Roses Are Red" has hit the top spot in America and is still climbing our own Twenty, has a new disc released in the States this week. Other top stars with singles out there include Freddy Cannon and Del Shannon.

The Bobby Vinton disc is "Rain Rain Go Away," backed with his own composition "Over And Over." Top side follows the lines of his hit "Roses Are Red."

Freddy Cannon's follow-up to "Palisades Park" is "What's Gonna Happen When Summer's Done," an upbeat rocker, and the flip is called "Broadway."

Del Shannon sings "The Swiss Maid," which gives him the opportunity for some yodelling. All three will be issued here at a later date.

## Ball plays in Hawaii

**KENNY BALL** is now virtually certain to play two or three concerts in Hawaii, on his return from Australia. First one will probably be on November 15.

The band's last concert date here before going abroad will be at the Empire, Liverpool, on October 14.

Ruby Murray is featured in the film "A Touch of the Sun," to be screened by A-R TV on August 23.



DONEGAN goes back to folk songs and is nearly in the Twenty.

# U.S. radio, TV, recordings for Springfields

**Inside**  
**Fantastic change by ADAM FAITH**

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**THE SPRINGFIELDS** are to go to America early next year for two weeks of radio and TV appearances, possible night club dates and a recording session in Nashville, heart of the recording scene in the U.S.

Some of Nashville's top session men will be booked to back the group and the discs will most likely be a series of singles for U.S. and British release.

Probable departure date is some time in February, and the invitation has come as a direct result of their single, "Silver Threads and Golden Needles," which stands at number 56 in the U.S. charts.

To coincide with their visit, Philips will release their LP "Kinda Folksy," which was issued here some time ago.

## Vaughan panto debut

**FRANKIE VAUGHAN** is to star in his first-ever pantomime this year. It will be "Puss in Boots" and will open at the London Palladium on December 19.

His co-star will be Joan Regan, who will be making her pantomime debut at the Palladium.

Others signed to the star-studded cast are Jimmy Edwards, Mike and Bernie Winters and Dick Emery.

## WEEDON ILL

**BERT WEEDON**, who is appearing for the summer season at the North Pier, Blackpool, had to enlist the aid of comedian Billy Dainty for three days last week.

Bert caught laryngitis, and lost his voice completely. Dainty, appearing on the same bill, announced all his numbers for him from Wednesday until Saturday of last week.

# Donegan may record live LP at New York club Decca put out Joe Brown EP

**LONNIE DONEGAN**, who leaves for a month's appearance at the Village Gate Club in New York in October, may record an LP there live.

His A and R manager at Pye, Alan Freeman, told DISC on Tuesday that he was hoping to discuss the project with Donegan as soon as possible, and he added that he thought there was a good chance that they would be able to arrange something.

are no definite plans for future releases here.

Alan Freeman said that his latest single, "Pick A Bale Of Cotton," was the last they had in the can and he hoped to fix one or more recording sessions before Donegan leaves for the States.

Among other things, he said, they wanted to record a Christmas single.

"Pick A Bale Of Cotton," which was issued here on August 7 and is fast approaching the Twenty (it is One To Watch in our charts this week) is to be released in America through ABC Paramount, probably to coincide with his visit.

Donegan's last hit there was "Chewing Gum" early this year.

**FOLLOWING** the fantastic success of Joe Brown's "A Picture Of You," Decca Records have collected four tracks recorded for them by the artist before he signed with Pye, and this week release them as an EP.

Entitled "A Picture Of Joe Brown," the tracks are "Letter Of Love," "Comes The Day," "Stick Around" and "People Gotta Talk."

## Mudd weds Mudlark

**MARY MUDD** of The Mudlarks is to marry former singer with the group David Lane this week, probably on Saturday.

The couple met when Lane joined The Mudlarks while Jeff Mudd served his two-year period of National Service in the Army. The ceremony will take place in the West Country.

## Sarne, Justice top bill

**MIKE SARNE** and Jimmy Justice top the bill at the Royalty Theatre, Chester, for a one-nighter on August 24.

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Bright future for pop (page 12)



THE SPRINGFIELDS will probably go to America in February

# AMERICAN CAMEO MAY TAKE OVER 'DRUMMER BOY' LABEL

**CAMEO PARKWAY**, the American record company who have Chubby Checker and Bobby Rydell under contract, are negotiating with Spyros Skouras, head of 20th Century Fox, to purchase the 20th Century Fox record label.

20th Century Fox discs were originally issued in Britain by Top Rank, but were taken over by Ember when the former ceased to exist. One notable success the label had in this country was "Little Drummer Boy" by the Harry Simeone Chorale.

Should Cameo purchase the label, it is assumed that it will be issued here through Columbia.

## A chance

There was also a chance, he said, that Lonnie would record some sides while he was over there for release in America through ABC Paramount.

When Donegan was last in America he recorded eight numbers, four of which were later issued here on an EP called "Yankee Doodle Donegan."

Apart from an LP later in the year, and a Golden Guinea album of his earlier hits, there



# 'pick a bale of cotton'

# POST BAG

## Discs are getting worse—not better

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

### PRIZE LETTER

**NEVER** before in the history (1955 onwards) of modern music has so much been offered by so many to so few. I refer to the shocking state of the British record charts. The demise of the old timers (Haley, Richard, Holly, etc.) has left several untalented fools to carry on in their footsteps. There are very few greats left today.

Among these I list Darin, Bonds, Francis, The Everlys, Ben E. King, Shirrelles, Charles, Orbison, Benton, Bessy, Drifters, Lee, Sedaka and Brubeck.

The rest? Suffice to say they are not as good as they used to be.—**M. ROWLAND, 52, Laira Street, Warrington, Lancs.**

### NO LIMIT

**WHAT** a great artist Tony Newley is! I was reminded of this recently when I bought his LP "Tony." His sparkling off-beat sense of humour and the

sincerity with which he sings a lyric enable him to utilise material to the full, while his originality makes even the most hackneyed number sound refreshingly new.

There are so many singers today who can turn out excellent singles but whose limitations are all too clearly exposed when they attempt an LP. But Mr. Newley makes a thumbs up success.

This is the true hallmark of a genius.—**G. J. PERKINS, 162, Long Lane, Grays, Essex.**

### BELLOW

**IT** is about time that we English realised that in everything our record stars turn out there is a serious lack of sincerity and originality. Most of our disc stars still just stand over a microphone and bellow out lyrics without any sincerity at all. It takes a real singer to offer a song with feeling. England has no such singers, but in America they are plentiful. Dinah Washington, Etta James and Ray Charles are just a few examples of the countless number of these American "soul" singers.—**PETER NEWLEY, 4, Tranfield, Bradford Road, Gulseley, near Leeds, Yorks.**

### MORE CARE

**I** THINK record companies should take a lot more care over the condition of records before they are put on sale. Recently I bought a disc and found enough dust on it to start my own cabbage patch.

I tried cleaning the record but the special cloth I used caught on the very jagged edge of the record. The paper covers are not much good either. I think that for the preposterous sum of nearly seven shillings one should be able to buy a clean, smooth-edged record complete with a polythene lined cardboard cover.—**JONATHAN ALEXANDER, 23, Kingsmead Road, Tube Hill, London, S.W.2**

### THE SAME ?

**P**ROBABLY the most successful of all the forthcoming autumn shows will be the Little Richard package, but it is going to be the man we all know, the exciting rocker, or is he going to abandon his old style of showmanship?—**PETE PURNELL, 5, Marsh Common, Pining, near Bristol.**



### SO WRONG

**GEOFFREY SENIOR** (DISC 28.7.62) was not only taking through his hat, but underestimating the British public, when he claimed that we buy records just because of the names.

**TONY NEWLEY**, seen here with Miriam Karlin, uses his talent to the full. See "No Limit." (DISC Pic)

make up his mind.—**PETER PHILLIPS, 4, Stoke Road, Guildford, Surrey.**

### BOUQUET

**I** FOUND the Murray Kash feature very interesting, although I am convinced that commercial C and W discs must help country music. How else can C and W be introduced to the public at large?

After all, few of us are able to listen to the radio at midday when the only C and W programme is to be heard.

### BLAMELESS

**T**HE modern trend of unreasonably short records is attributed, often unjustly, to the artists concerned. The real blame frequently lies elsewhere.

Many lyric writers display an astonishing incapability of producing songs of worthwhile length. MDs also reveal a complete lack of thought and inventiveness, since it is clearly their responsibility to produce records of at least three minutes duration.—**W. R. STRINGER, The Kennels, Ledgemore, Wobley, Hereford.**

I seldom rave over newcomers to the music scene, but in my honest opinion, Andy Smith, whose first recording is shortly due to be issued, will be one of our foremost performers on the C and W field within the next few months, and Mr. Kash would be wise to file his name for future reference.—**ALAN STEPHENS, 86, Nevenston Road, Wickford, Essex.**

### UNJUST

**WHAT** has happened to Roy Orbison's fans? His latest record, "The Crowd," isn't even in the top thirty. The pop fans now seem to prefer comedy songs such as "Right, Said Fred" and "Speedy Gonzales."

Admittedly, these songs are humorous, but I think that a good straight song, sung by a man who puts everything into it, should rate a lot higher than it has done.—**VALERIE JACKSON, 15, Canton Gardens, Acklam, Middlesbrough, Yorks.**

### SACRED ?

**M**ANY old tunes have recently been revived and the one currently topping our hit parade, "I Remember You," has caused a constant flow of criticism that "sacred" songs have been ruined by an up-to-date treatment.

However, a newer version does not cancel out the quality and enjoyment of the original. Writers composed their tunes to be interpreted by artists using them, and are only too glad that their work are not being forgotten.—**GEOFFREY MOIR, 38, Carr Head Lane, Poulton-le-Fylde, Blackpool, Lancs.**

### BRICKBAT . . .

**R**Egarding you or recent feature on Murray Kash I would like to point out that after hearing the first three of his country shows on the BBC I am quite sure that the show was ruined by the continual playing of commercial country records or, even worse, records by Bobby Darin and Johnny Tillotson, which are out and out pop.

The sudden he states in DISC his desire to keep country music authentic. He really should

### SHADOWS DISC IS FAMILIAR

**W**ITH all due respect to The Shadows, surely their latest chart entry, "Guitar Tango," should really be called "Flamenco Guitar?"

I say this because I have this waxing "Flamenco Guitar," by the Don Costa Orchestra featuring Don Arrone on guitar. It is virtually the same number, yet I rate the Costa disc far above that of that by The Shadows both in sheer musicianship and presentation.

Yet when Philips released it about two months ago, there was no reaction whatsoever from the public.—**LESLIE COOPER, 44, Woodheys Drive, Sale, Cheshire.**

# We're losing the battle for British sales, says top U.S. & R man

"We can't fight Britain any more," admitted American A & R man Frank Slay in London last week. "Four, five years ago you could take the top five from our hit parade and find them in yours. Today, you not only monopolise your own country, but you are capturing half of Europe, too."

By **June Harris**

These two were responsible for the first Golden Discs for both Cameo and Swan Records, capturing their first in 1957 with a number called "Silhouettes" by The Rays, and the second a year later with "La De Dah" on Swan by Billie and Lillie.

Frank Slay is also a recording artist in his own right—his disc of "Flying Circle" won him hit parade credits in the States—and with Bob Crewe, the pair have a flourishing publishing business in addition to being extremely successful songwriters.

### changing

"Things are not the same as they used to be," continued Frank. "Material promotion and even sounds are different."

"When I cut a disc, I'm aiming at the U.S. market. Take "Palisades Park," which I did with Freddy Cannon. This is raucous, loud, and the backing is so strong that Freddy has to shout to make himself heard. This is an American disc and that's how the kids like it."

"Here, I'm surprised it was a hit. I've discovered that British people like their discs to be more subtle. Your singer and backing must be divorced from each other."

"I think this is a much better

radio-stations who cater for them.

"In Philadelphia we have 14 radio stations, all split up into different sections of people who like different kinds of music. Of these, only three play modern stuff—two rhythm and blues and one hit parade. So we rely to a show, but his time is being cut down."

"If we don't make it locally with a disc, we try other areas. Somewhere, someone will play it, and with luck, start off a chain reaction. Once the disc is a hit, then it's forever being played. But it's got to get that start."

### surprised

One thing which surprised Frank Slay about British promotion is the fact that the BBC doesn't give very much air time to disc fans, and he figured that this must be the most difficult country in the world in which to get a new release off the ground.

"If you don't get an airing on the BBC, what out have you got?" he said. "Radio Luxembourg is great, but the reception isn't too good. I would say that you've got to have another outlet."

"Why not make it juke boxes? In the States a couple of years ago, juke boxes played a major role in the promotion of a disc. Here it seems you're just beginning. The record companies on the Continent use them, why not here?"

But despite his liking for some of our artists and sounds, Frank Slay is not going all British when he gets home.

"What's the use?" he told me. "I can't try for two markets at once. I'll just keep hoping that every so often we'll strike it lucky in Britain. It's all any of us can really do now."



**FREDDY CANNON** . . . success of "Palisades Park" came as a surprise. (DISC Pic)

# DUANE EDDY

THE BALLAD OF PALADIN

RCA-1300



45 rpm

## AMERICAN

Last Week	This Week	Title	Artist
2	1	Breaking Up Is Hard To Do	Neil Sedaka
1	2	Roses Are Red	Bobby Vinton
4	3	The Wah-Watusi	Orlons
8	4	Loco-Motion	Little Eva
5	5	Ahab The Arab	Ray Stevens
6	6	Speedy Gonzales	Pat Boone
3	7	Sealed With A Kiss	Brian Hyland
13	8	You'll Lose A Good Thing	Barbara Lynn
16	9	Things	Bobby Darin
9	10	The Stripper	David Rose
—	11	You Don't Know Me	Ray Charles
11	12	Wolverton Mountain	Claude King

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending August 11).

Last Week	This Week	Title	Artist
19	13	Little Diane	Dion
17	14	(Girls, Girls, Girls) Made To Love	Eddie Hodges
14	15	Johnny Get Angry	Joanie Sommers
10	16	Theme From Dr. Kildare	Richard Chamberlain
18	17	Twist And Shout	Isley Brothers
—	18	Party Lights	Claudine Clark
7	19	I Can't Stop Loving You	Ray Charles
—	20	Heart In Hand	Brenda Lee

**ONES TO WATCH**

Sheila	Tommy Roe
She's Not You	Elvis Presley
Call Me Mr. In Between	Burl Ives

Don't worry 'bout me

VINCE 'Ben Casey' EDWARDS



45 rpm

# FORGET STARDOM, AND YOU CAN STILL DO WELL AS A SINGER

**THERE** is only one Helen Shapiro and one Cliff Richard, but there are literally hundreds up and down the country dreaming of emulating them. Some get as far as making discs, most are never even heard outside their local halls and clubs. And all, according to a singer who has often been in the hundred pounds a week class, are on the wrong track.

Forget the glamour and the sensation, learn your job professionally. It can pay better to keep OUT of the limelight, is his advice.

And the singer who puts forward these out-of-the-rut views? None other than Ray Pilgrim, the star of BBC's "Go, Man, Go," on which he has appeared more than 200 times, regularly with the Oscar Rabin singer the man who has just announced that at the age of 25 he is giving it all up for a job in the city at twenty pounds a week. His reasons are simple. He and his wife are shortly expecting their first baby and Ray needs security.

So what about all those people who dream of being stars. Is it worth it?

"Yes," says Ray, "providing you know when to get out, I estimate that I could continue earning even more money for the next five years. I'd be doing very nicely, but at the end of that time I'd be burnt out, finished.

"This, I know, happens to a lot of singers. We all have to take a big drop in income sometime in our life. I think it is better to do it while I am still young.

purposely avoided all the most glamorous jobs I could make a lot of money.

"I've tried to do things the professional way, rather than the sensational way, and because I've done that I have been offered a lot of very well paid work.

"I do a lot of recording sessions for the Embassy label, about 20 a year, and through them I sold two million records last year. It's very lucrative work.

"They're all cover jobs, of course, and my name on the label doesn't count for anything, but it's all money.

**by TV jingles**

**John Wells**

"I also record quite a number of jingles for ITV advertisements. Again I don't get any credit, but I get the money. This is what I mean about not worrying about all the glamorous jobs.

"If people want to come into this business this is the sort of work they should aim for. There's a tremendous shortage of singers who can do an efficient job.

**Professional**

Young people can't afford to be starry-eyed, you have to think of the future.

"Most people want to get married at some time or another and frankly show business is no life then.

"As I said, I've thoroughly enjoyed these last few years and I've done everything to the best of my ability. Don't think that I've taken a couldn't-care-less attitude just because I knew I was going to quit eventually, I really have tried to be a professional singer.

"And I'm not giving up completely. I still want to earn some money doing guest appearances at dances and I will still continue making discs for Embassy.

"But nothing must impinge upon my full-time office job... that's what really counts now. You know, it's going to be awfully strange having people refer to me as Mr. Reardon in the future. At first I don't think I'll know who they're talking about."

**Five years**

"Within five years I ought to have increased my salary to the amount I am now earning. That's what I'm hoping for, anyway."

Ray gives the impression of being very shrewd. He's certainly given a lot of thought to his "retirement" which he has planned ever since he first joined the David Edie band three and a half years ago.

"I've thoroughly enjoyed singing," said Ray. "It's all been a wonderful experience and I've met a lot of charming people."

"But I gave the idea of coming into this business a lot of thought. I wasn't a starry-eyed teenager and so I tried to work out what would be the best thing to do."

"And I found that if I RAY PILGRIM... singing gave him a house, a car, money in the bank. Now he's giving up.



# TOP TWENTY

Compiled from dealers returns from all over Britain

Last Week	This Week	Title	Artist	Label
1	1	I Remember You	Frank Ifield	Columbia
2	2	Speedy Gonzales	Pat Boone	London
6	3	Guitar Tango	The Shadows	Columbia
7	4	Things	Bobby Darin	London
3	5	I Can't Stop Loving You	Ray Charles	HMV
9	6	Once Upon A Dream	Billy Fury	Decca
4	7	Don't Ever Change	The Crickets	Liberty
16	8	Roses Are Red	Ronnie Carroll	Philips
15	9	Roses Are Red	Bobby Vinton	Columbia
8	10	Little Miss Lonely	Helen Shapiro	Columbia
5	11	A Picture Of You	Joe Brown	Piccadilly
13	12	Let There Be Love	Nat King Cole	Capitol
12	13	Here Comes That Feeling	Brenda Lee	Brunswick
—	14	Sealed With A Kiss	Brian Hyland	HMV
11	15	Right Said Fred	Bernard Cribbins	Parlophone
19	16	Breaking Up Is Hard To Do	Neil Sedaka	RCA
20	17	Vacation	Connie Francis	MGM
10	18	Come Outside	Mike Sarne	Parlophone
14	19	English Country Garden	Jimmie Rodgers	Columbia
18	20	Ya Ya Twist	Petula Clark	Pye

**ONES TO WATCH**

Pick A Bale Of Cotton	Lonnie Donegan
So Do I	Kenny Ball
Ballad Of Paladin	Duane Eddy

## CHART CHATTER BY JOHN WELLS

### Ifield won't move over

**FIVE** weeks, that's how long Frank Ifield has been top of the charts. The sort of thing that you expect selling very well is Bobby Darin's, It's jumped three places this week, and so has Billy Fury with "Once Upon A Dream." They're all chasing Pat Boone who has been right behind him for three weeks looks like shifting "I Remember You" out of the way.

But just below Boone is a Vinton respectively. Last week record selling almost as sensationally well as Ifield's, "Guitar Tango" by The Shadows. They're on the same label, have the same manager, Peter Gormley, and known in practically every home in Britain must be all close friends, and my bet is that they're going to make the top place.

Another record which is selling very well is Helen Shapiro's "Let There Be Love." Riding in eighth and ninth position is "Roses Are Red," by Ronnie Carroll and Bobby Vinton respectively. Last week the names were reversed but now it looks as if the British singer is coming out on top. It's still too close to tell yet off Joe Brown and Mike Sarne, both of whom have been higher than her but are dropping much quicker.

**Spanish Harlem**

**Jimmy Justice**

7N15457

# There's danger in this film business

STUDIO SNIPPETS

## That Kangaroo man is back again

### Cliff has made a success of it, but what of the others...?

**ELVIS PRESLEY, Cliff Richard, Billy Fury, Frankie Vaughan, Helen Shapiro, Craig Douglas, Marty Wilde, Adam Faith. They all have one outstanding thing in common—they have gone into films. And some of them have come out of them with their reputations more than a little tarnished, for THE FILM INDUSTRY IS TRADING ON THE POP STARS AND THE WHOLE BUSINESS COULD SUFFER FOR IT.**

Many film companies are using our pop stars to bolster up a poor picture and ensure a good take at the box office. They know that the fans will go and see, say Adam Faith, in virtually anything.

For instance, there were plenty of experienced actors who could have played Adam's part in his current film "Mix Me A Person," but they were overlooked because Faith is such a strong box office name. There is no harm in this IF THE FILM IS A GOOD ONE. But in a large majority of cases the parts offered are poor and the film itself is a low budget feature, a B film in all but name. This is a deplorable state of affairs and I believe it can do nothing but harm to the record-

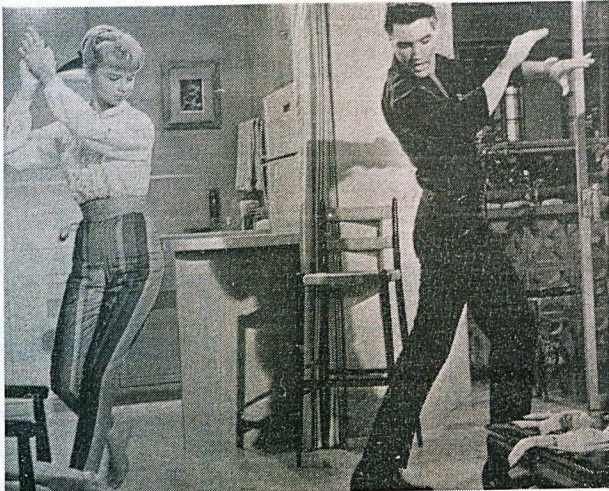
BY **PETER HAMMOND**

ing artists and the recording industry.

Larry Parnes who for years has handled some of our top artists, says that the only answer to this problem lies with the film companies themselves. "I had an offer only the other day from a producer who has made one of the better pop music films for Billy Fury to appear in his next and sing two songs. I turned it down."

"I told him that Billy could get no advantage out of it. What would the public think if they saw Billy's name on the billing and then discovered that he only sings two songs?" "I have formed my own film company purely so that I can control the kind of films that my artists make. If no right film comes along from outside for any one of them, then I shall set up something myself."

Take Tommy Steele for example. He has made several very good films since "The Tommy Steele Story." They have



PRESLEY in a dance scene from "Girls, Girls, Girls!"

all been successful, but for the last 18 months I have found nothing that I could even consider for him.

"Tommy himself says that he would rather make no pictures at all than make a bad picture."

"Marty Wilde has had his share of bad luck. Take "Jet Stream" and "The Hellions," they did him no good. I don't think that Billy's film "Play It Cool" is such a bad picture, but it is not really good enough. But how was I to know how it would turn out?"

Apart, obviously, from Presley, only Cliff Richard has really made an all-round success of his venture on to celluloid. He made some mistakes in the beginning—in "Expresso Bongo" he was obviously used by the film industry to boost the box office

take. But since then he has been handled with caution. Each film that he has been in has allowed him to keep his status as a pop idol and also has allowed him to put an intertidal foot inside the family front door.

He has had good directors good scripts and vehicles admirably suited to his appeal and his talent. He hasn't been allowed to overstep the mark.

Since he made "What A Whopper," Adam has been trying to forget it. He had been hoping that "Mix Me A Person," his next, was going to be better. In my opinion it isn't.

Fortunately, because of his own natural acting ability, no casting director seeing this film will fault Adam, on the contrary they will now know that he can

carry a serious role. But I don't think his fans are going to be very happy.

Now Eden Kane is about to go into movies. Sometime this year he will be starring in a major feature film. Will he make the same mistake as Adam?

I put this question to his managers at Audio Enterprises, Mike Barclay and Philip Waddilove. Both said: "We are trying to see that he doesn't."

"I agree with you one hundred per cent," said Philip Waddilove, when you say that the film industry is only concerned with the name of the artist above the title of the film.

This doesn't happen in America. There they take a pop artist because of his name and put him into a good film with a fair part, and they build him gradually into a cinema idol. This is good sense. It doesn't seem to happen here.

"Most of our pop stars want to broaden their appeal and films are essential for that. But, because of their box office names, they tend to be thrust into stardom before they have learned what it's all about."

### VERY GOOD SCRIPT

"With Eden Kane we are going to take things easy. He has been offered a very good role in a very, very good film script."

One pop star who has gone into films in a big way is Frankie Vaughan. At the height of his chart successes, he was swept up by the film industry and given starring roles in three pictures.

He feels that films did him a lot of good, "but I was making good pictures," he told me.

"I was lucky. I was offered 'Dangerous Years' for myself in the recording industry. That film was a success."

"My second, 'Wonderful Things,' was a fair picture and again it did me nothing but good. The third, 'The Lady Is A Square,' did fabulously at the box office, and 'The Heart Of A Man,' which I made in America, received fair notices."

"Then I hit a bad spot when I went to the States to star with Marilyn Monroe in 'Let's Make Love.' Hollywood was wide open for me but the timing was wrong."

"But I still feel that it is necessary for our pop artists to make films, and if they make sure they do the right films then it can only do them good. But they cannot afford to make mistakes."

For pop stars to go into films is inevitable. It can be a wonderful opportunity for them—if they take care.

The film industry is a great business, but it can be so very dangerous.

THAT Aussie who tied his kangaroo down, sport, and had a big disc hit here, ROLF HARRIS, cut a new single for Parlophone in London last week.

Top side will be called "Sun Arise," and it is NOT a comedy item like Rolf's previous output.

"It's a strange number based on an old Australian aborigine dance ritual," Rolf told me after the session. "The abos used the tune to chant to the sun, and I've added some English words."

"We had a bass fiddle, two cellos and a piano playing the E note constantly to get the effect of the aboriginal string instrument, the didgeridoo, and it came off very well."

"The other side, called 'Someone's Pinched My Winkles' and featuring the wobbleboard again, is something I wrote, inspired by Charlie Drake's 'My Boomerang Won't Come Back.'"

"That was a very funny disc, but it managed to get all its facts about aborigine life wrong. So I wrote this Cockney number, based on my knowledge picked up during the seven years I lived in London, and getting all the facts wrong!"

Rolf believes that Australian pop music is capable of making a good impact in this country, providing his fellow countrymen think international-



ROLF HARRIS—serious this time.

ally and don't just tailor their songs for the home market alone.

Things were generally very quiet in the studio last week. ADAM FAITH cut his first single without John Barry for Parlophone, being backed instead by his arranger-MD Johnny Keating.

ALMA COGAN began work on her next Columbia LP, teamed with Tony Osborne's orchestra, and new girl JILL GRAHAM canned her debut single for Parlophone.

TONY SHEVETON did his next single for Oriole, and those two Columbia "pigs" PINKY and PERKY were gimmicked on to their next single.

Instrumentally active were EDMUNDO ROS and FRANK CHACKSFIELD at Decca for albums, BRIAN FAYE for a Parlophone single, and PHIL TATE for his next Oriole dance EP, consisting of waltzes.

Tradman TERRY LIGHTFOOT cut his next single under the auspices of Denis Preston's Record Supervision, for later release on Columbia's Lansdowne Jazz series.



JOHNNY KIDD—Giant painting as a present.

the job through putting on too much weight! Just in passing, Jet Harris and I are completely unrelated. In fact, I can't even play a guitar. . . I guess when I reach 52, I'll slow down and take life as it comes. But for some people, life begins in your fifties. Take Burl Ives. He's entered a new phase of his career with

## El's fans react to that 'square' insult

MAYBE Elvis isn't as wild as he used to be, but I still don't consider him to be a square. Yet Robin Richmond, playing a track from El's latest album "Pot Luck" on his LP Showcase recently came right out with it and accused our boy of not being with it! On his deck the following day were 90 abusive letters from Presley fans all over the country!

Russ Saintry told me that when he left school in Leyton (E. London) at 15, his one ambition was to become a Jockey (not the record playing kind). He started training at Newmarket for the grand sum of 5 shillings a week, but lost

## STAR TALK

three hit discs, and as a recording artist, is now all set to make a tour of the States. I think that's great.

One person who's very happy with the success of his first disc is Ernie Maresca, who had a big Stateside hit with "Shout Shout." Ernie has just learned that he can expect a cheque for \$150,000 from a composer and artist royalties, TV and personal appearances. And all it cost to make was \$300!

I looked slightly overloaded when he recently returned from Germany. Under his arm was a flat, suspicious-looking parcel, which turned out to be a gigantic painting of a galleon complete with

all the ships gear. It was presented to Johnny on completion of a recent date at the Star Club, Hamburg. It's 20in. by 30in. and the paint is luminous.

Paul Anka has been sitting in some sessions again. The Leatherdown Jazzmen, over here for a series of dates, tell me that Paul sat in with them on drums a few weeks ago during a one-nighter, and they report that he has a high standard of musicianship, so I could have told them that!

I've discovered that "Saturday Club's" Tommy Sanderson has a secret love. The other day, during rehearsals for a programme, Tommy dropped into the Danish Food



Quite a profit on "Shout Shout" for ERNIE MARESCA.

Centre in London and spent his complete lunch hour trying out their cheeseboard. Garry Mills has been running his car into a trockle track on route to a date Garry mistook the way and went straight into a bog.

Know how I'm going to spend those long winter evenings? Playing scrabble with Mark Wynter (I hope). He's been spending his free time playing the game with Roy Castle.

SORRY to hear that Chris Barber crashed his Lotus Elite during a trial lap at the Nurburgring, Germany, track last week. He smashed the car up completely, but luckily got out unharmed, and is now home safe and sound without injury.

While on the subject of cars, John Leyton has sold his MG Sports to Iain Gregorz, who is having a ball racing it to Pinewood Studios every day, where he's filming the £1,000,000 epic "Lancelot and Guinevere."

According to the rest of The Temperance Seven, the reason for Sheik Haroon Wadi and John R. T. Davies' broken ankle is the Egyptian high jump. However, according to their publicity man, the Sheik broke his ankle while taking stunts with Cephas Howard's new movie camera.

June Harris

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June Harris

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# EMI NEW POPS

This week's 'Top' single

## Carol Deene

### SOME PEOPLE



(from the film)  
H.M.V. 45-POP1058

## Chubby Checker

### DANCIN' PARTY

COLUMBIA 45-DB4876

## Clyde Valley Stompers

### PETER AND THE WOLF

PARLOPHONE 45-R4928

## Connie Francis

### VACATION

M-G-M 45-MGM1165

## John Leyton

### DOWN THE RIVER NILE

H.M.V. 45-POP1064

## Geoff Love

and his Orchestra

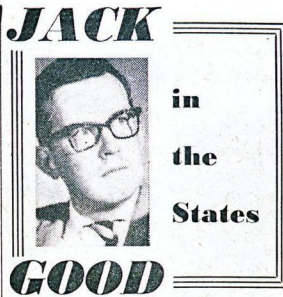
### STEPTOE & SON

(Old Ned) (Theme from the T.V. series)  
COLUMBIA 45-DB4881

## Bobby Vinton

### ROSES ARE RED

(My Love)  
COLUMBIA 45-DB4878



**JACK** in the States **GOOD**

TELEVISION over here cannot fail to amaze the British visitor. In Britain we have two low pressure channels of refined well-lubricated programmes. America has a great gush of crude oil—unrefined, take-it-as-it-comes stuff. Ninety per cent at least is unadulterated bunk. But there is so much of it that the remaining ten per cent of good stuff is still better, both in quantity and quality, than our British good stuff.

But whereas you can turn on the British telly and know that however dreary and mediocre the programmes may be, they will still not sink below a certain standard of badness, you have no such guarantee in America.

It can be bad beyond your wildest dreams of badness in one moment, and then suddenly—even in the same programme—the superb. And this is particularly true in the musical field.

Last night I watched a two-hour programme of country and western music. That's right, two hours. Of presentation there was none. Just cut from group to group or artist to artist with a brief introduction by a man standing in front of a suitably outdoor scene.

### Terrific

But some of the music was terrific. Joe Brown would have done his nut to have heard it. It moved, friends, like stampeding buffalo.

During the course of the show we heard several of the early Presley songs — "Milk, Cow Blues," "Just Because," and "I'm Going To Sit Right Down And Cry Over You." And great they sounded, too.

We in Britain don't generally realise how much of a typical cowboy-singer Elvis was when he started. To hear this sort of stuff clarifies the whole picture.

Interesting, too, was that Britain is much more purist about its imported American products than the Americans are about their own music. In this country and western show, one of the groups had a rhythm-and-blues-cum-twist rhythm most of the time and nobody cared.

In Britain, a country and western show would be introduced by some Charing Cross Road intellectual, and be largely confined to traditional compositions. Here such a show is liberally sprinkled with current hit-parade material done in the country and western idiom.

### Awful

That in general, was the good side of the picture. The bad side of it was that some of the singers looked awful and others not only looked awful but sounded appalling.

The star of the show was a recording artist I'd never heard of who had just recorded for a reputable company. He tried to sing his song live. It was the type of thing that Karl Denver, and now Frank Ifield, do so successfully.

This gent sang the whole thing through in every imaginable key except the correct one, jumping

# I've never seen TV so bad—it's complete lunk!

during your allotted time; or you can have any of three radio stations, or you can have the sound-track of either of two television stations.

Your choice of records is this week's top ten—this week's, not last year's—and the local up-and-coming disc, or the House Choice (which this week is an old Presley platter) or what is known as Plicker of the Week.



EDDIE COCHRAN  
Nephew's turn

Now is the only snag about these machines is you can't play them loud enough. They are only intended for the group of people sitting round that particular box. You have a choice of three volumes—but even the one marked high isn't anything near high enough for my liking.

On these grounds, I prefer the good old juke box. But what a machine would be the job with

the facilities of the little boxes at the drug stores and the sound and volume of the old-fashioned juke box.

IT was a great thrill the other day to visit the beautiful Hollywood home of the song-writing pair Sharon Sheeley and Jackie de Shannon. Jackie has a record that is just breaking nationally over here called "Just Like In The Movies" and the two wrote "Heart of Hand." Brenda Lee's current Top Twenty hit.

Sharon played me tracks from the latest Eddie Cochran album "Never To Be Forgotten." There are some things on this LP that I had no idea Eddie had cut—for instance, "Milk Cow Blues," which I always reckoned was one of Eddie's greatest vocal performances.

There is also a version of "Blue Suede Shoes" which Eddie recorded. I was told by Sharon, at the age of 14. His voice sounds just as it did years later and you'd never guess that there were just Eddie, a bass and drums on the session.

At 14 it seems that Eddie was already playing an amazing guitar. It must run in the family for I hear that there is a new band making a name for itself in Los Angeles. All youngsters... the guitarist is fabuloust, they say, and only 12 years old. Name of Cochran — son of Eddie's brother Bob.

## ALONG THE ALLEY ALONG THE ALLEY

### Terry's first job is pushing 'Baby'

NEWS FROM THE STREET OF MUSIC

TERRY McGRATH, just back from an Irish gipsy holiday (complete with horse-drawn castrax), has joined the exploitation staff of Francis, Day and Hunter Music after a lengthy spell with Southern Music.

His initial plugging assignments at his new base include Louise Cordet's latest for Decca, "I'm Just A Baby." This one is moving strongly in the sales graphs, and Chris McGrath technique will ensure that it carries on that way.

Other FDH items for his attention are "Little Bitzy Pretty One" by Clyde McPhatter (Mercury); "It Looks Like A Big Time Tonight" by Chris Barber (Columbia), and two strong versions of "Never In A Million Years."

One is by transatlantic songstress Linda Scott (Pye International), and the other is by her own Maureen Evans (Oriole).

JOHNNY SPALDING is plugging away for Dominion Music in succession to Henry Sellers, who is now with the Peter Walsh management firm. He has a useful crop of new material to exercise, too.

Out last week from Oriole

was "The One Who Really Loves You" by Jackie Trent; out tomorrow (Friday) is the possible new dance fad "Loco-Motion" by Little Eva (London), with an English cover version by the Versions Girls (Decca), and also "To Love And Be Loved" by Vic Dana (Liberty).

Still on the go for Dominion are "Breaking Up Is Hard To Do" by Neil Sedaka (RCA Victor); "Chills" by Tony Orlando (Columbia) by "Keep Your Love Locked" by Russ Sainy (HMV), and "Welcome Home, Baby" by The Brook Brothers (Pye).

Instrumentally available for Johnny's efforts are The Coffee Grinder" by Van Doren (HMV) and "Swinging Gently" by Earl Grant (Brunswick).

JES LOWE of Merit Music thought he was going to be in Vienna right now on holiday, but office removals to new premises in the Haymarket decreed otherwise.

In between shifting furniture and demo discs, he's working on "Never In A Hundred Years."

LOUISE CORDET... her disc is moving strongly.

by new American singer Billy Joe Royal (Oriole), which Les doesn't want confused with the aforementioned "Never In A Million Years" for obvious reasons.

Mr. Royal has a distinctive falsetto style of singing, it seems, which is unusual for a white vocalist. It's just the sort of gimmick which might help Merit celebrate their new address with a quick hit.



## Listen to ALAN DELL'S 'SHOWCASE' \* RADIO LUXEMBOURG

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### EVERY SUNDAY 8 P.M.

Next Sunday's programme will include excerpts from these LPs

- MICHAEL BENTINE—IT'S A SQUARE WORLD Parlophone PCS3031 (stereo) PMC1179 (mono)
- IT'S TRAD, DAD!—(from the film) Columbia 335X1412 (mono)
- JUDY GARLAND AT CARNEGIE HALL M-G-M SW1-2-1569 (stereo) W1-2-1569 (mono)
- MATT MONRO—LOVE IS THE SAME ANYWHERE Parlophone PCS3020 (stereo) PMC11151 (mono)
- WEST SIDE STORY—OSCAR PETERSON TRIO H.M.V. CLP1563 (mono)
- BOBBY VEE—TAKE GOOD CARE OF MY BABY Liberty LBV1004 (mono)

# Beat star Johnny Hallyday in British tour plans

JOHNNY HALLYDAY, the Continental beat singing sensation whose appearances in Paris and elsewhere have several times been stopped by rioting teenagers, may tour Britain in the autumn, probably October.

Agent Tito Burns told DISC on Tuesday: "I'm trying to get him over here then for a tour. I may even add him to the bill of the Bobby Vee package show if possible."

"However, at the moment everything depends on Johnny's heavy filming commitments on the Continent."

## Barrie James back

BARRIE JAMES, Parlophone recording artist, currently appearing for a short season at the Town Hall, Port Stewart, Northern Ireland, will return to England on August 26, to undertake a four week tour of one nighters in the Midlands, which will include a Sunday date at Blackpool on September 2.

Barrie, whose first disc was "As Far As I Can Tell", will also record a new single during the next few weeks. Suitable material is being discussed.



## American composer writes a special Telstar number

WRITER Ervin Drake has composed a number entitled "Help Me Telstar," which has been recorded in New York by a new singing duo, The Gee Sisters for release on Palette. It will be translated into the appropriate languages and will be released in Italy, Germany and Scandinavia.

In addition, Palette are hoping to broadcast the song via Telstar to the rest of the world.

## Silvers takes over

FOLLOWING the resignation of Clyde Otis and Phil Spector, two of their top A & R men, Liberty Records, in America, have signed one-time promotion man Ed Silvers, as A & R director of the label on the East Coast.

## Russ in Radio Show

RUSS SAINTY is to make two appearances at this year's Radio Show. He guests on the BBC stand on August 23, and again on August 30.

Future TV dates include "Lunch Box" for ATV on September 5, followed by "Beat The Border" on Border TV on September 19.

## Hood, Storm in musical?

YOUNG singers Robbie Hood and Danny Storm may be signed for the roles of two cocky teenagers in the forthcoming production of "What A Crazy World," written by Alan Klein, and due to open at the Theatre Royal, Stratford, in October.

Karl Denver will be the guest artist in "Parade Of The Pops" on September 12.

## Vernons Girls booked for Everly and Shapiro tours

THE Vernons Girls have been booked to tour in two top package shows this autumn. They will join the Everly Brothers show on October 14 when it opens at the Granada, East Ham, and then move to the Helen Shapiro package when the Everlys finish on November 11.

The trio have also been booked to deputise for Karl Denver, at the Britannia Pier, Great Yarmouth, on September 9, where the summer season has been extended without Denver, who has prior commitments elsewhere.

The girls' latest single, "Loco-Motion," is released tomorrow (Friday), and they will demonstrate this variation of the "Twist" in the first of the new "Thank Your Lucky Stars" show on September 29.

# TEMPS HAVE FIRST U.S. LP ISSUE

THE Temperance Seven have their first LP released on Kapp in the States this week, and it has one of the longest titles ever, "The Rage Of Radio, The Terrors Of TV, The Sensations Of Society, Those Popular Gentlemen, The Temperance Seven."

The album was previously issued here under the title "The Temperance Seven 1961."

The group's latest single, "Running Wild," backed with the Duke Ellington composition "The Mooche," will be issued by Parlophone on August 31.

## A Springfield ill

THE Springfields, who are appearing at the Pavilion, Weymouth, for the summer season, had to cancel their show from last Wednesday until Tuesday of this week—guitarist Tim Feild went down with stomach trouble.

When their season finishes, they start an eight-day Scottish tour on September 24, followed by a cabaret date at the Royal, Liverpool, for the week beginning October 1.

On October 16 The Springfields open for the seven-week birthday show at the Coventry Theatre.

## Duke goes to Germany

DUKE D'MOND and the Barron Knights, who record for Fontana, will make their first trip to Germany in October, to play a 15-days engagement in Hamburg.

## Cleo sings Arlen songs

THE songs of Harold Arlen will be featured by Cleo Laine and the Johnny Dankworth Orchestra in "One Man's Music" on Granada TV, Monday next, August 20.

## Cricket switch

BECAUSE of other commitments, some of the stars who were to have played in agent Vic Lewis' charity cricket match at Enfield on Sunday may be unable to appear. Two artists who will be there are Frank Holder and Barry Barrett.

The match will be between Lewis' XI and a radio factory team, and the proceeds are in aid of mentally handicapped children.

## CRAIG HOLDS WINE, WOMEN, SONG PARTY

How about these for shapely party guests? And there were more, sixteen more in fact, whom we just couldn't get into the picture! Twenty-one beautiful girls all there at the invitation of Craig Douglas who celebrated his twenty-first birthday with a champagne party last Sunday.

The lovely giving Craig that special greeting is Miss World, Rosemarie Frankland, but Craig's cheating a bit. He was still only twenty when the party started, he didn't come of age until Monday. (DISC Pic)

## lfield cuts LP

NORRIE PARAMOR and Frank lfield expect to complete work on the latter's first LP by the end of the month. Frank has already cut several tracks, and there are just three or four left to do.

The album will be released either in late November or early December.

D'Mond and the Barron Knights appear in the BBC's "Let's Go" on September 6.

## Mason in Mills show

THE resident star team supporting Mrs. Mills in her forthcoming ABC TV series "Sings Along With Mrs. Mills," will consist of Glen Mason, Debbie Lee, Dennis Lotis and The Cool School.

The programme begins transmission on parts of the ITV network on September 30, and is scheduled to run until April.

## Mike Sarne to make pantomime debut

MIKE SARNE is to make his debut in pantomime this year. As soon as he has completed his touring commitments—on December 9—he will go straight into rehearsals.

On September 12 he is to compete an A-R TV presentation entitled "From The Waltz To The Twist," which is a follow-up to their recently successful programme, "The Story Of Trad."

Mike Sarne's first LP for Parlophone, "Come Outside," will be issued in October.

## ... and meet Farson

MIKE SARNE will be the subject of the "Dan Farson Meets..." interview series presented by A-R TV tonight (Thursday).

Next week Joe Brown will be talking to Farson for a second time as a result of the faulty showing of his first appearance in the series some weeks ago.

Terry Dene and Danny Rivers have been invited to tour Norway for seven weeks in November.

# John Le

## U.S. 'Outlaw' tops bill

TOPPING the bill in ATV's "Sunday Show" on August 26, direct from the Prince of Wales Theatre, will be American singer Bruce Yarnell, best known in Britain for his co-starring role as Chalk Breeson in the western series "The Outlaws."

Yarnell, an experienced singer in operatic and Broadway productions before appearing in the TV series, will be on holiday in London at the time.

The last of the present series of "Sunday Shows" will be on September 9, and will star Harry Secombe, Eartha Kitt, Richard Wattis and a Welsh choir.

## Folk duo on BBC

FOLK-SINGING brothers Rorry and Alex McEwen are presenting part of their Edinburgh Festival programme on BBC TV on September 4.

It will be called "Plain Song And All That Jazz," and will feature Carolyn Hester, Dick Farina, George Melly and the Fairweather-Brown All Stars.

## Brooks rush North

A RUSH booking in Scotland for the Brook Brothers will mean a hectic week-end for the duo. Tomorrow (Friday) they will fly north for a date in Galashiels, followed by Hattinon on Saturday.

They return on Sunday, and on the same day are featured in "Easy Beat."

## Hamburg wants Rousers

CLIFF BENNETT and the Rebel Rousers have been invited back for a return booking at the Star Club, Hamburg.

Probable date is next January.

# RADIO LUXEMBOURG

## Pick of the Programmes for week beginning

7.45-7.57 Juke Box  
7.57-8.30 Let's Take A Spin  
8.30-9.00 Topical Tunes  
9.00-9.15 Sunday's Requests  
9.15-9.30 The Helen Shapiro Show  
9.30-9.45 Billy Fury  
9.45-10.00 Sam Cooke  
10.00-10.15 Records  
10.15-10.30 Top Twenty  
10.30-10.45 Kent Walton  
10.45-11.00 Juke Box

MONDAY, 7.30 Honey Hit Parade  
7.45 Let's Take A Spin  
8.00 Monday's Requests  
8.15 Topical Tunes  
8.30 Russell Turner  
8.45 Deep River Boys  
9.00 Anne Shelton presents  
9.15-9.30 Rhythm Club  
9.30-10.00 Top Tunes  
10.00-10.15 Brian Matthew  
10.15-10.30 Ray Orchard  
10.30-10.45 Juke Box

TUESDAY, 7.30 Honey Hit Parade  
7.45 Let's Take A Spin  
8.00 Tuesday's Requests  
8.15-8.30

WEDNESDAY, 7.30 Honey Hit Parade  
7.45 Wednesday's Requests  
8.00 Ringo Show  
8.15 Topical Tunes  
8.30 David Jacobs  
8.45 10.0 Teen and Twenty  
8.45-9.00 The Helen Shapiro Show  
9.00-9.15 Helen Shapiro  
9.15-9.30 Ray Orchard  
9.30-10.00 Juke Box

THURSDAY, 7.30 Honey Hit Parade  
7.45 Let's Take A Spin  
8.00 Thursday's Requests  
8.15 Helen Shapiro  
8.30 Ringo Show  
8.45 Fan Fare  
9.00 David Jacobs  
9.15-9.30 Adam

RUSS SAINTY

THE NU-NOTES

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H.M.V. POP 1055 RECORDS

IN YOUR SHOPS TODAY

**RICKY NELSON**  
Teen age idol  
LONDON HLP 9583

**THE LOCO-MOTION**  
The Vernons Girls  
DECCA F 11495

**TELSTAR**  
The Tornados  
DECCA F 11504

**THE LOCO-MOTION**  
Little Eva  
LONDON HLP 9581

**SHAMROCKER; TWO BY TWO**  
Zen Tracey  
DECCA F 11492

**PATSY CLINE**  
SO WRING  
LONDON HLP 9582

**NO ONE WILL EVER KNOW**  
Jimmie Rodgers  
CORAL G 7254

**I JUST CAN'T HELP IT**  
Jackie Wilson  
DECCA F 11491

**DUTY CALLS (from 'Blitz')**  
Bryan Johnson

A SWINGIN' SAFARI

BILLY VAUGHN and his Orchestra

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EMILIO PERICOLI

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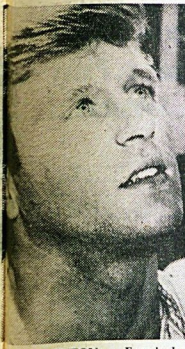
TONI FISH

JET HAR

MAIN TITLE T

(from the film "The man with the...")

# Leyton may make film in Hollywood



**JOHN LEYTON** may go to Hollywood to make a major film for Robert Sturges of Mirisch Films some time next year, probably in the summer.

Robert Sturges, to whom John Leyton is under contract for another two films once he has completed "The Great Escape," is so pleased with his performance in the current picture, that he is planning an even bigger role for John in his next film, and Sturges does most of his big films in Hollywood.

Sturges told Robert Stigwood—Leyton's manager—that John is shaping up so well in "The Great Escape," that he has been written into several more scenes. Shooting is expected to continue until October.

In addition to his contract with Sturges, John Leyton has two other films and a tour to complete before he can take up any commitments.

## New Zealand

This tour, which will cover New Zealand, Australia and some of the Far Eastern countries, is due to open in Auckland on October 22. He will return to Britain the first week in December to start work on a straight drama for Columbia.

Following this, Stigwood, as reported in DISC some weeks ago, is hoping to shoot a major musical starring John, Mike Sarne, Iain Gregory and Charles Blackwell.

John Leyton flew into London from Munich last weekend to cut his follow-up disc to "Down The River Nile." He will return here at the end of August to complete the session. An EP called "The John Leyton Hit Parade" is to be released next month, and his new album, tentatively titled "Remember Me," is scheduled for November issue.

## Light concentrates on pop music

POP music is to take up most of the 100 hours a week extra broadcasting which the Light Programme is to carry next year.

Programmes will start at 5.30 a.m. and continue until 2 a.m. The pop music will take the form of record shows, and programmes produced by the BBC's Light Entertainment department at Aeolian Hall.

DISC understands that plans for these marathon broadcasts are already advanced.

The network Three-Third Programme is also to be given an extension early next year, but the musical content, which will take up a large part of the extra time, will be "mainly serious."

## Black and White Minstrels for Australia

### The highly successful "Black and White Minstrel Show," featuring the George Mitchell Singers, is to open at the Tivoli Theatre, Melbourne, in October.

The stage version is now running at the Victoria Palace, London, and has been extended until next February. The TV show will return to the BBC in October.

A third version, headed by Penny Nichols, the Two Pirates and Jackie Griffiths, will be opening in Melbourne, and George Mitchell will be going to Australia to supervise the launching. Following Melbourne, the show will move to Sydney.



Arranger NORRIE PARAMOR and jazzman MIKE COTTON discuss one of the numbers Mike plays in the film "The Wild and the Willing," which shooting has recently been completed. The film is expected to open in late October, and there will be an EP and probably a single from Mike Cottton to tie in with the release.

## Fury, Sarne, Denver in first 'Lucky Stars'

**BILLY FURY, Mike Sarne, Karl Denver, The Vernons Girls and Chris Barber's band are to star in the first of the new series of ABC TV's "Thank Your Lucky Stars" on September 29.**

### Joanie with Hope

STARRING with Bob Hope on BBC TV in "The Bob Hope Show" on August 29 will be Steve Allen, Joan Collins and Joanie Sommers.

Special guest star will be U.S. TV personality Jack Paar.

# JOE BROWN TO JOIN B. BUMBLE FOR TWO DATES IN NOVEMBER

**JOE BROWN** is to join the tour by B. Bumble and the Stingers during November. He will play two dates, both at Granada Theatres—on November 5 at East Ham and on November 8 at Greenford.

Other artists on the same bill will be Johnny Kidd and the Pirates, Vince Eager, Bobby Shafto and the Echoes, and Tommy Bruce.

In addition to these two theatre dates, B. Bumble and the Stingers will also play four more, with different supporting acts.

These are City Hall, Newcastle (November 11), City Hall, Sheffield (13) and the Colston Hall, Bristol, on November 15.

On these dates, the group will be joined by Johnny Kidd and the Pirates, Tommy Bruce, the Fleece-Reflexes, Ricky Valance and Freddie Earle.

On November 16, there will be another concert date, this time with Bert Weedon, Johnny Kidd and the Pirates, Tommy Bruce, Michael Cox and Vince Eager.

Further dance hall dates for B. Bumble and the Stingers have also been fixed. These are Majestic, Reading (October 29), Savoy, Southsea (November 4), Floral Hall, Southampton (6), Flamingo, Redruth (14).

## WITH BILLY COTTON

**JOE BROWN** is to appear for the third time in the "Billy Cotton Band Show," to be televised on September 1.

On August 29, he will tele-record a spot in a Dave King Spectacular for ATV. No transmission date has been fixed.

## Turner to Germany

**AMERICAN** Mel Turner and his group, The Mohicans, left London on Monday of this week for a month's tour of Germany.

Their next single for Columbia, "I Need," is to be issued at the end of September.

In October, the group will tour with Bobby Vee and The Crickets.

## Allisons up north

**THE ALLISONS** will appear for a week in variety at the Palace, Manchester, from August 27, on a bill with Winifred Atwell. Tomorrow (Friday) they appear at the Town Hall, Torquay, and they are at the Sophia Gardens, Cardiff, on Saturday.

This week they had discussions with their recording manager Jack Baverstock concerning their next single.

## 'Ray' again

**BANDLEADER** Tommy Watt, who led the musicians for the Ray Catholic disc "Time Beat," has been invited by the BBC's Radiophonic Workshop to compose a piece of music to be played during the Radio Show, which opens next week.

The number will be played in the Malcolm Mitchell Trio in conjunction with an electronic device and Watt will be at the opening.

## Bobby Vinton sells 1,500,000 'Roses'

**BOBBY VINTON'S** "Roses Are Red," currently standing at Number 2 in the American charts and Number 9 in Britain, has chalked up sales of 1,500,000, and his follow-up single, "Rain, Rain, Go Away," released in the States this week, has advanced orders in the six figure mark. Another disc, which has reached the million and a half mark is Ray Charles' "I Can't Stop Loving You," while his follow up "You Don't Know Me," in the U.S. charts this week, had advance orders of 300,000.

## Frank in 'Easy Beat'

**FRANK LIGHTFOOT, Frank Ifield and Joe Brown** have been booked to star in future editions of "Easy Beat."

With Lightfoot on August 26, Shirley Jackson, Peter Elliott, the Don Riddell Four and Eric Ford, while supporting Frank Ifield on September 2, are Valerie Masters, Gill and Terry. Eric Ford and Alex Welsh.

## Red River boys in 'Club'

**THE** Light Programme's "Jazz Club" on August 30 will star the Red River Jazzmen and The Saints Jazz Band. George Melly will be the emcee.

## Toni Eden in last 'Show'

**THE** last of the present series of BBC TV's "Saturday Shows" will be on August 25, and will include American jazz pianist Hazel Scott and Toni Eden in its cast.

# Kenny Ball

and his JAZZMEN

## 'SO DO I'

7NJ2056

- ing August 19
- 1.45 Swinging U.S.A.: 10.0
  - 1.50 Young Show: 10.30 Sun
  - 1.55 Smash Hits: 11.30 Sun
  - 12.0 Night Service
  - 12.15 Honey Hit
  - 12.45 Friday's Requests: 8.15
  - 12.50 Teen and Twenty
  - 1.00 Elvis Presley: 9.15
  - 1.05 America's Hot
  - 1.10 Friday Spring: 10.0
  - 1.15 Kent Walton
  - 1.20 Ray Orchard: 12.0
  - 1.25 Night Service
  - 1.30 Saturday's 8.30
  - 1.35 Let's Take A Spin: 8.30
  - 1.40 Hit Parade: 8.15
  - 1.45 Trad Club: 9.0
  - 1.50 Top Discs: 9.30
  - 1.55 Smooth 'n' Swinging: 10.0
  - 2.00 Jacobs: 10.30
  - 2.05 Sound-Up: 11.0
  - 2.10 Sound-Up: 12.0
  - 2.15 Night Service

# BURL IVES

CALL ME MR. IN-BETWEEN

66872

# BUILDING CASTLES IN THE AIR

ALAN FIELDING

F 11447

# PAT BOONE

SPEEDY GONZALES

HLD 9573

# BOBBY DARIN

THINGS

HLK 9575

The Disc Record Company Ltd. Decca House, Albert Embankment, London S E 1

## Shadows for ATV

**THE** Shadows and Frank Ifield are to star in one of the three shows that ATV are using to fill the late evening Friday spot now vacated by the Lonnie Donegan series.

Their show goes out on August 31. No title has been decided for it yet.

The show which will go out tomorrow night is called "Twenties Rhythm" and it stars Pete Murray, Joe Henderson and the Irving Davies Dancers. Next Friday Jackie Valentine is the star, and with him will be Susan Maughan.

## 'Ring A Ding' Mary May

**MARY** MAY, who regularly guests with Shane Fenton in his programme "Swingalong with Shane," has been booked for "Ring A Ding Ding" on the BBC Light on September 20.

# Disc Date

# 'Golden' chance for Jet to make the Twenty

## Jet Harris

Main Title Theme; Some People (Decca F 1488)

D  
N  
T

WELL the "Main Title" from the film "The Man With the Golden Arm" reached the hit parade and stayed there a long while when it first came out some years ago. Will it make it second time? I'd stick my neck out and say yes, because Harris's very basic guitar performance retains the major cue he first came out with, and adds an up-to-date noise. The powerful, pounding orchestral accompaniment is by Charles Blackwell. "Some People," a new picture title tune, is given a vocal run for the second time. Easy on the ear but lacking the tremendous strength of the selling side.

## Vince Edwards

Don't Worry 'Bout Me; And Now (Brunswick O 5878)

D  
N  
T

THIS disc, I must confess I anticipated another catch-phrase presentation made simply to cash in on a TV idol's popularity. You know, Dr. Kildare's Dr. Chamberlain had had his hit run, so what more natural than for Dr. Casey, Vince Edwards, to swing into opposition as on the screen?

But I was so wrong! Vince Edwards, on this album, could make a very lucrative disc career without the salacious help. He sings the oldie "Don't Worry 'Bout Me" with a strong husky voice



KENNY BALL takes an old ballad from the 30s, and sings it!

## Jackie Trent

The One Who Really Loves You; Your Consience Or Your Heart (Oriole CD 1749)\*\*\*  
JACKIE TRENT chants a steady beat ballad The One Who Really Loves You with plenty of power. It is chanted in husky fashion with girl group rounding out the sound. Instrumental accompaniment is typically bawdy and features honking sax.

Your Consience Or Your Heart is a country shuffler which Miss T handles with a more attractive, and varied, approach.

## Ernie Maresca

My Jane; Down On The Beach (London HL 9579)\*\*\*  
ERNE MARESCA has written himself another rousing rocker—My Jane. All about a girl who gives him a "pain in the brain," it is chanted in husky fashion with girl group rounding out the sound. Instrumental accompaniment is typically bawdy and features honking sax.

Down On The Beach is a twister with boy group rafting for Maresca. All right for twisters who want sand in their shoes.

## Billy Vaughn

A Swingin' Safari; Summertime (London HLD 9578)\*\*\*

MEMORIES of the Kwela vogue return as Billy Vaughn shoots us a penny-whistler written by German trumpeter-band leader Bert Kaempfert. This is "A Swingin' Safari" and it really does swing. Vaughn has varied his usual sound a lot to bring us this swayer.

Summertime, the Gershwin evergreen, is led by a very haunting saxophone. A slow hazy arrangement retaining the beautiful bones of the melody.

## Bobby Bare

Shame On Me; Above And Beyond (RCA 1302)\*\*\*

BOBBY BARE, really "bare" in his soul in the slow country and western number Shame On Me. Apart from singing with girl group accompaniment, Bobby also spends a lot of the track talking a tear-dripping narrative.

Above And Beyond is a more cheerful item, chanted in twist time.

## Floyd Cramer

Hot Pepper; For Those That Cry (RCA 1301)\*\*\*

NOW that everyone is copying his keyboard style, Cramer moves neatly away from the gambit to dive into some rousing honky-tonk stuff. He does this with his own composition Hot Pepper, a furious up-tempo offering on which

he's accompanied by a sterling rhythm team and a very peppery saxophone.

For Those That Cry is a slow country and western theme which almost takes Floyd back to the "Last Date" style... almost but not quite, because he has been given a wide open noise by the studio which is very smooth to hear.

## April Stevens, Nino Tempo, The Top Notes

Sweet And Lovely; Twist And Shout (London HLK 9580)\*\*\*

THIS up-beat rocking version of the standard Sweet And Lovely has done very nicely in the States, but it comes out here after the similar production by The Allisons. Which may, or may not, affect British sales.

Stevens and Tempo are brother and sister and this is their debut disc. They should be making many more because the verve and punch they pack here is considerable.

On the other half a group calling

# NEW TO YOU

## Ben Casey has his fans all ready!

## Vince Edwards

'Don't Worry 'Bout Me'

VINCE EDWARDS shouldn't have too much trouble with his first disc release, "Don't Worry 'Bout Me." After all, he already has millions of adoring fans from his role as Dr. Kildare's TV "rival," Ben Casey.

Edwards, born in Brooklyn 30 years ago, took the rough road to success. He wasn't suddenly spotted and given the role of Ben Casey overnight.

After high school, Vince went to university first in Ohio and Hawaii, and then on to the American Academy Acting School.

Vince's first professional job was a bit part on Broadway in "High Button Shoes." He followed this with road touring until, catching the eyes of TV producers, he found himself in demand for a number of series.

He appeared in "The Un-

themselves The Top Notes take over to chant a routine twist correctly titled Twist And Shout.

## Ivor Raymonde

My Lost Love; Foolish Walt (Decca F 11490)\*\*\*

FROM the film "Big Red" comes My Lost Love which harmonica soloist Tommy Reilly plays slowly and with great nostalgia on the upper half here. Accompanied by the Ivor Raymonde orchestra and chorus he plants the haunting melody in a way which deserves high sales.

Raymonde's big sound uses lush strings as well as a good close-up guitar. A very well built production which also supplies the vocal chorus late—just when you wish it would. A sleeper.

The Raymonde team on the second side is led by a country piano in the Cramer mood—but almost drifting into Brubeck. Pleading.

## Tsai Chin

Chinese Charleston; How Shall I Do It (Decca F 11489)\*\*\*

HARRY ROBINSON wrote the Chinese Charleston for oriental artist Tsai Chin, and she sings it like a "rose-rose-I-love-you" Dorothy Provine. Cute 1920s stepper which is bright enough to step happily. Robinson, of course, provides the in-character accompaniment.

Both halves of this release are taken from Tsai's new LP—and How Shall I Do It provides a tempo contrast. This slower ballad has an oriental atmosphere, too, but with a more romantic flavour to the lyric.

## Jimmy Savile

Ahab The Arab; Very Unlikely (Decca F 11493)\*\*\*

AHAB The Arab has become a smash hit in the States. Now DJ Jimmy Savile covers it for Decca. Be interesting to see how many of Jimmy's radio fans run out to buy his plunger into the groove.

He half-talks the novelty with the Middle Eastern flavour. Charles Blackwell has given him a colourful noisy background from band and chorus. Beaty and amusing. Very unlikely is a pleasant, familiar number which Savile sings over simply in a voice suggesting (the he's suffering from a bad head cold.

## Duane Eddy

The Ballad Of Paladin; The Wild West (RCA 1300)\*\*\*

THE Ballad Of Paladin comes from a television series "Have Gun Will Travel" which was popular over here a while back. The job-trotting tempo of the tune could soon now via Eddy's dark twangy performance.

The side has plenty of meat in it with Bob Taggenson, the musical director, supplying a strong brass and strings accompaniment—and

# NEW SINGLES BY—

- Lonnie Donegan... Kenny Ball...
- Vince Edwards... Jet Harris... Duane Eddy... Jimmy Justice... Patsy Cline... Ricky Nelson... Spotnicks...

those raucous saxes have plenty to say, too.

The Wild Westerner is a big screen film theme. The picture's due here soon, and it may help the release to climb. Another horse-temper tune with Eddy picking out simple top line.

## Jimmy Justice

Spanish Harlem; Write Me A Letter (Epic N 1847)\*\*\*

SPANISH Harlem has had plenty of attempts at making the grade in London, but without coming anywhere near the size of its American success. Even Ben E. King (sadly) failed to climb with it over here.

Now Jimmy Justice tries—and sings it warmly and tenderly to a relaxing Bob Leaper accompaniment. Jimmy's a good seller at the moment and he ought to do well with this production.

Be interesting to see if he can put the song in our parade at last. Write Me A Letter was written by Justice himself. A quick Latinish lilt which he handles competently.

## Claudio Villa

Twist A Napoli; Addio... Addio (Cetra SP 4024)\*\*\*

DO the twist Italian style with Claudio Villa chanting the swift-moving Twist A Napoli. Happy continental effort which frolics entertainingly, though without quite making the impact it should.

William Galassini directs the backing for Villa. Composer Modugno (of "Volare") helped to pen Addio... Addio... You can tell it from the strong, slow style of the ballad. Villa sings it sincerely in Italian.

## Patsy Cline

So Wrong; You're Stronger Than Me (Brunswick O 5874)\*\*\*

THE bank manager happy with songs like So Wrong and Patsy Cline sings this sad romancer as if she was remembering the famous group.

Her performance is extremely reminiscent. None the less comical for that. Male group and easy rhythm backing.

You're Stronger Than Me is a soft and gentle C and W ballad which the girl sings tenderly for the second side. Another wistful effort.

## Ricky Nelson

Teen Age Idol; I've Got My Eyes On You (And I Like What I See) (London HL 9510)\*\*\*

TEEN Age Idol sounds un-

graphical song from Ricky Nelson. A number full of self-pity which declares that the singer has to keep travelling from town to town, smiling and working. What's wrong with that? He's lonesome apparently.

Tune's easy on the ear—and you never know, it could sell high



DUANE EDDY—Two tunes from the "West."

among sympathetic fans who'd like to believe it's true.

I've Got My Eyes On You is no relation to another famous song. The brackets addition of "And I Like What I See" tells us that.

A brash up-tempo twist number with a lyric which cancels out the sentiments of the top deck!

## Little Eva

The Loco-Motion; He Is The Boy (London HL 9511)\*\*\*

THE Loco-Motion, they say, has taken over from The Twist in the States... but the rhythm and beat are the same as for twisting. Little Eva is selling massively in America with this introduction to the dance and she'll probably cash in here too.

Contd. on page 9

## 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).

that's reminiscent, without impersonating, of some of the best ballads in recent years.

His bluesy vocal is right out of the top drawer. FW back, it is because it DESERVES to reach the charts on merit.

A lively and exciting, again good emotional slowbeat material.

## Lonnie Donegan

Pick A Bale Of Cotton; Steel Away (Epic N 1347)\*\*\*

IF you've watched his stage or television performances, it's ten to one that you've seen Lonnie perform the famous Led-better song "Pick A Bale Of Cotton." It's a natural for his exuberant technique and brings him back on record. It's a something more like the productions which took him to fame.

A lively and exciting catstrummer which I, for one, cannot resist.

By the turnover, Lonnie—again with his group—presents his own arrangement of "Steel Away." His slow, sincere version of the spiritual is a fine-angled, and makes for fine contrast to the upper half.

## Kenny Ball

So Do I; Cornet Chop Suey (Epic Jazz N 2056)

SO Do I is an old ballad from the 1930s. In those days, if memory serves, it was called "Bel Ami." This version by Ball and his band is a happy-tradition styled effort but bouncing simply into your head. Kenny supplies an easy-going accompaniment should reach the parade for him.

Louis Armstrong's famous composition "Cornet Chop Suey" is worth dusting off, and Kenny shines it well. There's a nice bold sound to his trumpet work on this ballad.

## Allisons, and this competition

by Nino and April could give it an additional boost.

The Americans only recently decided to work together, but they soon found considerable success and today are reckoned to be one of the most successful night club acts in the States.

Long before she teamed up with her brother, April Stevens had made her mark on the recording scene. Her discs in variously made the charts, and one, "I'm In Love Again," gave her a big hit.

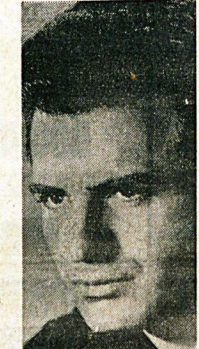
## Success

However, it was Nino Tempo who was the first of the pair to taste the sweet smell of success. At three-and-a-half he was performing at recitals, and by the age of seven had sung a couple of stints with the Benny Goodman Orchestra!

Later on he appeared as vocalist with the Glenn Miller outfit, doubling up on clarinet, sax, piano and guitar.

As a career progressed, Nino found himself in demand as a songwriter and arranger, and he has written for Rosemary Clooney and Steve Lawrence, among others.

June Harris



No overnight hit for VINCE (Ben Casey) EDWARDS.

a fully-gully type treatment and found themselves in the U.S. hit parade.

The same number was put out some weeks ago by The



# SLIM WHITMAN PRESERVES HIS CHARMING PLACE

**SLIM WHITMAN**  
Sings, Vol. 3  
*Sweeter Than The Flowers; Blue Eyes Crying In The Rain; Eileen; From Heaven; Most Beautiful; Molly Darlin'; I Sure Looks Lonesome Outside; Annie Marie; Wild Spinning Wheel; In A Hundred Years; Yesterday's Love; Ten Thousands Teardrops.*  
(London HA 243)\*\*\*

**SLIM WHITMAN** presaves once again that there are a lot of singers much worse than him around who are selling far too many records in comparison with his own total these days.

This is typical Whitman, restful, executed country and western pop which avoids the depressing melancholy and morose balladery of a lot of this type of music.

If C and W is indeed destined to be the next dominating influence in the charts, I hope Slim; his rightful place among those supplying the commodity.

**BARRY MANN**  
*Who Put The Bomb In The Bomb? Who Put The Bomb?; I Love How You Love Me; Little Miss U.S.A.; Sweet Little Thing; War Paint; Birthday, Broken Heart; Countin' Teardrops; Footsteps; Find Another Love; I'm Gonna Love.*  
(HMV CLP 1559)\*\*\*

**BARRY** has a good, warm sense of humour, and I think some of his best photos of him, and I think

I detect a mischievous twinkle and a tongue-in-cheek quality several times in this set.

Which is just as well, because if I thought he really meant some of his notes and lyrics, I certainly wouldn't have enjoyed the LP at all.

The amusing gibberish of the title tune will no doubt puzzle social scientists and students of pop music in the future. There are reasonable rock-based offerings, with **War Paint** of special interest, as **Barry** wrote this **Brook Bros.** hit.

**GENE PITNEY**  
*The Many Sides Of Gene Pitney: Town Without Pity; I Wanna Love My Life Away; I Laughed So Hard I Cried; Dream For Sale; Twenty-Two Days; Today's Teardrops; Hello Mary Lou, Goodbye Heart; Take Me Tonight; Harmony; A Greater Love; Every Breath I Take; Sure Fire Bet; A Chance To Love.*  
(HMV CLP 1566)\*\*\*

**THE** many sides add up to two (or three, if you divide up longer songs from the slower items). **Gene** is an average young singer-songwriter, but I haven't found

any other "sides" to him on the evidence of this set. Unless, of course, they mean each number as a "side," in which case there are thirteen.

Like many of his counterparts today, **Gene** is quite acceptable on the faster stuff, ringing his work with R and B and C and W in an appetising style. But when he slows down and turns on the emotion, he sounds like he's undergoing an operation without any anaesthetic.

**Gene** at his best can be sampled in **Hello Mary Lou**. At his worst in **Take Me Tonight**.

**GORDON JENKINS**  
*Hawaiian Wedding Song; Beyond The Reef; Blue Hawaii; Now Is The Hour; To You, Sweetheart; Aloha; Sweet Lullaby; Hawaiian Paradise; Hawaiian Wedding Song; The Moon Of Honolulu; A Moonlight On Diamond Head; Heavenly Islands; Honolulu Honeymoon; Aloha Oe.*  
(HMV CLP 1521)\*\*\*

**THIS** is a welcome reappearance on disc by veteran pianist-arranger-composer-MD **Gordon Jenkins**, who is selling shoals of singles about ten years ago.

He's chosen a Hawaiian selection from his debut CBS set, and has arranged and recorded it without using the usually inevitable Hawaiian guitar and/or ukulele.

The **Ralph Brewer** singers put in occasional and unnecessary aahs and oooohs here and there, injecting an unavoidable corny element as a result whenever this pointless vocalising is employed.

**Gordon** plays some of his highly personal sleepy piano solos, moving along a shade behind the beat to register his own musical identity and trademark. Festival listening but strictly background music.

**RUBY MURRAY**  
*Irish—And Proud Of It; Peggy O'Neil; Hannigan's Hooley; Christmasine In Ireland; The Old Lammis Fair; The Kellys; The Old Big-Str; Trotter; I To The Fair; Christmas In Killarney; Cocksles And Mussels; Miss O'Leary's Irish Fished On The Moon; My Shades Of Green; The Stone Outside Dan Murphy's Door.*  
(Columbia 33 SX 1402, stereo SCX 3432)\*\*\*

**HERE** is another set of familiar blarney and nostalgic sentiment which will be a pushover for the Irish all over the world as well as in Ireland.

**Ruby** doesn't sound too happy in places, vocally speaking, and gives the impression that an Irish frog wasn't far from her throat. But the Irish won't worry about that, and they'll certainly appreciate the right atmosphere of **Norrie Paramor's** backing.

**JOHNIE RAY**  
*Till The Clouds Roll By; I'll Be Around; Love Letters; I'm Always Chasing Rainbows; I'll See You In My Dreams; I'll Be Seeing You; You'd Be So Nice To Come Home To; My Melancholy Baby; I Fished On The Moon; Love And Fear Away; I'll Get By; What A Difference A Day Made.*  
(Liberty LBY 1020)\*\*\*

**THE** cry-cry makes his album debut for Liberty, and shows definite signs of promise for the future, too.

That sob inflection is still evident here and there, but fortunately he doesn't use it too often. **Johnie** has considerable singing talent, but I reckon his first step in exploiting it should be to ditch the sob gimmick and exaggeration once and for all.

This set is slow and blues-tinged, making one hope in vain for at least one up-tempo swinger which I think **Johnie** could handle well. **Belford Hendricks** did the arrangements and conducts the softly

**GENE PITNEY—Acceptable on the faster stuff,** but



**EARL GRANT** switches from organ to piano frequently during this selection, which is much more acceptable as a result. The arrangements help out a lot too, plus the flute and tenor saxophone of **Plas Johnson**, the guitars of **Al Hendrickson** and **Bobby Gibbons**, the bass of **Morty Corb** and **Jack Sperline's** drums.

Another well organised, as you might say.



Album debut on Liberty for **cro-guy** **JOHNIE RAY** 3441\*\*\*  
*Get A Dime To My Name; Can I Forget You?; I Don't Want To Walk Without You; I Didn't Slip, I Wasn't Pushed; Tell You Are My Sunshine.*  
(Columbia 33 SX 1426, stereo SCX 3441)\*\*\*

**A PLEASANT** and sincere tribute by **Mike** to the Old Greener, in whom she resembles so closely in vocal sound and style.

Funnily enough, in this particular set, which openly acknowledges the similarity with its title, **Mike** sounds less like **Bing** than he has done on previous discs. And it also suffers a little from the fact that I only recently finished listening to **Bing's** marathon 15-LP film song series, which contains most of these songs in their original and unbeatable form.

Nevertheless, easy, relaxed phrasing and delivery always makes agreeable listening, and he's well supported by the **Michael Sammes** singers and **Norrie Paramor's** orchestra.

**HARRY ROBINSON**  
*Stereo Spectacular—With Mallets*  
*I Want To Be Happy; The Third Man; Race To Midnight; Little Rock Getaway; Billba o Song; Achary Bound; Whirling Rufus; Goofus; Mailing Stamp; Stomp! At The Savoy; Adios, Mariguita Linda; Rinko Drink; Perfidia.*  
(Fontana TEL 5178, stereo STFL 590)\*\*\*

**OBVIOUSLY**, some of thought and work went into this album, so I wish I could have enjoyed the results much more, but I'm not sure.

To be truth with my review copy says across the sleeve front "Stereo Spectacular—Monaural Version, which is a bit Irish-Chinese when you think about it. I'm sure the stereo version is moderately interesting for one hearing, but whatever's the point of issuing a mono disc of a set called "Stereo Spectacular."

The contents played by **Harry Robinson's** percussion-laden small group, an intricately scored but yawning in effect with their bells and very conventional percussion sounds (totally devoid of anything approaching excitement).

**HAVLEY MILLS**  
*Lets Get Together*  
*Jeepers Creepers; Green And Yellow Basket; Sentimental Sunday; Dirty Ding; Swingin' Party; Cranberry Bog; Little Boy; Cobbler Cobbler; Johnny Ingo; Pollyanna Song; Jumpin' Jack; Let's Get Together.*  
(Decca LK-R 4426)\*\*\*

**THIS** pretty little chick has stated more than once with refreshing honesty that she can't sing, and I'm afraid I have to agree with her.

Not that it really matters. This set will go like a bomb in the States. The Yanks have already gone potty over **Hayley**, because she is the typical winsome, well-spoken English miss trying to make with the rock 'n' roll. By Side 2 she'll continue to sell well here, too, for much the same reason.

Tutti **Camarrata** has fashioned some helpful backings, mixing old-time razzamattaz with modern beat stylings.

## DISC DATE

continued from page 8

Teenager with a husky, natural tone that suits the beat.

**The Vernons Girls**  
*The Loco-Motio; Don't Wanna Go.*  
(Decca F 11495)\*\*\*

**BRITISH-MADE** version of **The Loco-Motio**—and one of the American hit by **Little Eva**. The Decca group is faced with a problem though, in that it has to be rhythmically to a good Charles Backwell backing, which includes a "bawling" better, and more distinctive, noise than the original!

**Don't Wanna Go** is a lovely little song, for my taste, but it makes an innocuous second half.

**The Highgate Children**  
*The Battle Of Highgate Hill; Pity The Poet; The Pedestrian.*  
(HMV CLP 15605)\*\*\*

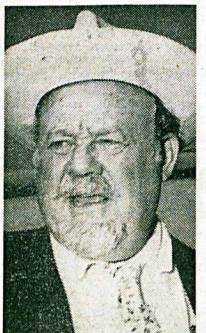
**THIS** catchy song, was heard of **Highgate Children** when Jack Fishman was seen among Highgate's protesters in the early 1960s. Jack Fishman is the resident for their village. Jack Fishman is the resident for their village. Jack Fishman is the resident for their village.

**Allan Bruce**  
*Maid Of Love; Poineiana.*  
(Ariston 26736 TF)\*\*\*

**STEVE RACE** and **Kermit Goell** **Allan Bruce** sings firmly and with dramatic fervour, which deserves to be a hit for a long, long time.

**The Tornados**  
*Just A Fool*  
(Decca F 11404)\*\*\*

**ATMOSPHERIC** offerings lead in the instrumental group **The Tornados**. **Telstar** is a good rhythmic entry in which the organ and guitars blend smoothly to achieve



A beautifully tailored number for **BURL IVES**.

an exceedingly catchy performance. Whether it's strong enough to enter the Twentys, I'm not sure; it just checks bite.

**Jackie Wilson**  
*I Just Can't Help It; My Tale Of Coral O 72454)\*\*\**

**JACKIE WILSON** starts off on a note of his high-pitched notes for the slappity number **I Just Can't Help It**. Out of the spirituals stable, this effort is infectious, most of the way and the backing by male group will help it to sell. There's a piping organ in the background too.

**My Tale Of Coral** has scored even more definitely had restricted the screeching gimmick.

**Zen Tracey**  
*Shamrocker*  
(Decca F 11492)\*\*\*

**TEENAGE** jazz pianist who has been backing on many discs lately, gets a solo release here with a wild beat arrangement of "Phil the Fluter's Ball." **Shamrocker**, a thumbing and amusing performance, rascally accompanied by **Johnnie Kertling**. I'd keep an ear on **Mr. Tracey**—he could rise high if he keeps on like this.

### The Spotnicks

**The Rocket Man; Galloping Guitars**  
(Orion CB 1755)\*\*\*

**THE** Scandinavian instrumental team who arrive in this country later this month have their path paved with this Oriole release. As slick as their "Orange Kitten Social" it deserves to sell happily.

**The Rocket Man** is a new title for **EBW** and **Russell** folk melody and the guitarist pluck it out darkly and with some excitement.

**Galloping Guitars** is a jangling item given a crisp performance by the group.

**Bryan Johnson**  
*Duty Calls; Show Me The Way To Your Heart*  
(Decca F 11491)\*\*\*

**ONE** of **Bryan's** "Blitz" songs **N** has yet made the parade, but they keep coming out on disc. **Duty Calls** is picked up here, and **Bryan Johnson** is given an almost-dramatic production. **Johnson** sings it studiously to a strummy accompaniment directed by **Roland Shaw**.

**Show Me The Way To Your Heart** sent out again—in London this time—and deserves another big reaction from customers. **No One Will Ever Know** is an attractive folksy-song which **Rodgers** sings gently to strings and chorus.

**The** and **W** influences are heavy and give him a good start this time out.

**Because** is the old ballad which our grandfathers—and young—used to sing around the piano in the days before radio changed the front parlour.

**Jimmie Rodgers**  
*No One Will Ever Know; Because*  
(London HLD 9582)\*\*\*

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*Duty Calls; Show Me The Way To Your Heart*  
(Decca F 11491)\*\*\*

**ONE** of **Bryan's** "Blitz" songs **N** has yet made the parade, but they keep coming out on disc. **Duty Calls** is picked up here, and **Bryan Johnson** is given an almost-dramatic production. **Johnson** sings it studiously to a strummy accompaniment directed by **Roland Shaw**.

**Show Me The Way To Your Heart** sent out again—in London this time—and deserves another big reaction from customers. **No One Will Ever Know** is an attractive folksy-song which **Rodgers** sings gently to strings and chorus.

**The** and **W** influences are heavy and give him a good start this time out.

**Because** is the old ballad which our grandfathers—and young—used to sing around the piano in the days before radio changed the front parlour.

**Jimmie Rodgers**  
*No One Will Ever Know; Because*  
(London HLD 9582)\*\*\*

**THE** country garden boy is sent out again—in London this time—and deserves another big reaction from customers. **No One Will Ever Know** is an attractive folksy-song which **Rodgers** sings gently to strings and chorus.

JAZZ

MOD BY TONY HALL

TRAD BY OWEN BRYCE

TRAD ROUND-UP  
Ember launch new  
star-studded LPs

EMBER Records International Ltd. celebrate the second anniversary of their birth with a new Collectors' Series, to sell at 35s. 9d., and to include items by Benny Carter, Jack Teagarden, Pee Wee Russell, Charlie Shavers, Wingy Manonne and others.

To start the series Ember release two Shades Of Blues featuring Jimmy Rushing and Jack Dupree.

Another new series includes "It's Real Trad Dad" in its first release, and yet another has "Country And Western Favorites" for its initial issue. This disc has tracks by Marvin Rainwater, Webb Pierce and Stuart Hamblin.

Lastly, the company will produce de-luxe double-pack "Celebrity" albums. Among the first in this series will be a "Porgy And Bess" recording featuring Duke Ellington's Orchestra, Mel Tormé, Frances Faye and 142 other musicians.

DICK CHARLESWORTH and his City Gents play at Gotham Hotel, Redcar, tomorrow (Friday) and return to London for a Jazz-show on Saturday before starting their annual holidays.

A month later, on September 24, they cross the road to begin a series of Monday night sessions at the Marquee. Dick will be there on October 8, 22, 29, November 5, 12 and 19.

Immediately after their holidays the Gents have dates at Chingford (September 2), Bromley Court Hotel (3), Bournemouth Pavilion (4) and Redruth's Flamingo Ballroom (5).

Among many other dates during September they have a full day at the Albert Hall (29) and BBC "Trad Time" (11).

COLIN BOWDEN has replaced drummer with the Doug Riley Band. Kenny intends to freelance on the drums and to concentrate on his own business.

Kenny was formerly with Nat Gonella and with my band, and I'm one of the best in the business.

ALEX WELSH and his band arrive back in London tomorrow (Friday) after their overnight stay in Interlaken, Switzerland, where they played the Kursaal Casino. On Sunday they telecord a Morecambe and Wise show.

On October 5 the band flies to Germany for the three-day Jazz Festival in Dusseldorf. They have ten days booked in Switzerland.

CLASSIFIED ADVERTISEMENTS

The rate for announcements in these Classified columns is 1/6 per word. Words are counted over and above the first 10 words. In special cases, space is available at 2/6 per word. No number facilities are available at an additional fee of 2/6. Reply to: Space for classified advertisements enclosed within business envelopes, 4 1/2 x 6 1/2, 28, an inch. All advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to: 161 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.

- PERSONAL**
  - ATTENTION All Club Secretaries! Add to funds by selling your members Automatic Pens made in the colours of your club. Details of the clubs name inscribed on them. Please write for full details of this grant offer to DISC, 161-166, Fleet Street, E.C.4
  - FRENCH Pen Friends, all ages. Send 1/6 for details. Anglo-French Correspondence Club, Falcon House, Burnley.
  - PEN FRIENDS at home and abroad. Stamp 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, London, E.C.4
  - PEN FRIENDS of many Nationalities. - M.F.C., 9, The Arbour, Farmhill, Kedgeley, Yorkshire.
  - TEENAGERS! Pen friends anywhere! S.A.e. brings details. - Success Club, Falcon House, Burnley.
  - THE YOUNGER SET - a new group of friends for you 30, interested in meeting other young people and making friends by joining parties for plays, films, concerts, festivals, jazz clubs, dances, sailing, rowing, rambling, etc. - Send S.A.e. to The Younger Set, 11D, Dryden Chambers, W.1.
- FAN CLUBS**
  - SPRINGFIELDS Fan Club. - Details from Patricia Barnett, 316a, Queenstown Road, Battersea, S.W.8
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  - YOUR FAVORITE Stars, 2/9 large, 1/9 medium. Cliff of Elvis 2/9 per set. Send P.O. - St. 4, 10, Wentworth Street, London, E.C.1.
- RECORDS**
  - RECORD BEAZAR, 50,000 from 1/- Also cheap LPs, EPs, 45s. Write for lists. - 1142/1144, Argyle Street, Glasgow.
- TAPE RECORDERS, Etc.**
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- TUITION**
  - DO YOU WANT to sing like Cliff Richard or Helen Hignett? The Maurice Burnin School of Modern Pop Singing. Beginners encouraged. - 137, Bicknell Mansions, Baker Street, W.1. H.1. Tel. 2672.
  - A CAREER in pop singing. Arnold Rose, teacher of Mike Sarne and John Leyton, will train you. Success in pop singing must be accompanied by 30/- audition fee and state times available for audition to 6, Holland Park, W.11.

Acker Bilk and Acker Bilk see the difference



ACKER BILK - Big changes in five years. (DISC File)

**TRAD**  
ACKER BILK AND HIS PARAMOUNT JAZZ BAND  
The Golden Treasury of Bilk, Vol. 2  
New Orleans Stamp; Pretty Boy; Gatemouth Blues; Who Rolled That Stone Away?  
(Columbia SEG 8173)\*\*\*  
Swing Low Sweet Chariot; St. Philips Street Breakdown; Traveling Blues; Franklin Street Blues.  
(Storyville SEP 373)\*\*\*

FIVE years makes a lot of difference to bands such as Acker's; the Storyville EP means nothing nowadays. The style has changed, the personnel has changed and the repertoire has certainly changed. Only one or two die-hard Lewis followers would consider wearily us with the once inevitable St. Philips Street Breakdown, the equally worn out Franklin Street Blues.

Swing Low, with a Bilk vocal, goes on much too long. These are from the Bob Wallis period... the faster numbers reflect Bob's tendency to play everything at top speed.

It hardly seems two years since Stan Greg set the pattern for frontally extrovert jazz by joining Acker's band. But this is not the only change in the band obvious from comparing these two discs.

August 1960 may be only three years later but the difference is enormous. New Orleans Stamp is a vehicle for John Mortimer's trombone, a sound which somehow or the other never appealed to me. It lacks sincerity.

On the other hand, Bilk's vocal on Pretty Boy finds favour with me. Not so Ronald McKay's throaty singing on Who Rolled The Stone Away?

Mr. Kay's is an enigmatic personal style. He does the wrong things but makes them sound so right. That is when he drums.

When he sings he resorts to a fashion which I find deplorable. English singers (or Scots, if you insist on being pedantic) should sing in English... not in imitation southern Negro.

**JACK TEAGARDEN**  
Big T Jazz  
Persian Rug; Gotta Right To Sing The Blues; Love Me Or Leave Me; The Sheik Of Araby; Body And Soul; Aunt Hagar's Blues; Love Me; Nobody Knows The Trouble I've Seen; I'm Gonna Stamp Mr. Henry Lee; Somebody Loves Me; Blue River; Ross Of The Rio Grande.  
(Ace of Hearts AH 28)\*\*\*

THIS is a cheap issue of one that appeared a couple of years back. It never was a great record and there are many, many better Teagardens available. Unfortunately I love everything that Big T does. It might well be my undoing one day, but there it is.

In spite of knowing all the time exactly what is about to happen, the ease of delivery of both his vocal outpourings and his trombone technicalities never fail to amaze me. That lazy, hazy singing has me swooning at all times, be it my own or anyone else's recorded session.

Jackson Teagarden is a phenomenon of the jazz scene. He has been grossly underrated, partly on account of the anti-Negro attitude which many jazz fans attach to a white performer. They are wrong. Tea proves that you don't have to be a Negro to play with the intense feeling of the best blues performers.

**ROBERT JOHNSON**  
Classic Jazz Masters, 1936-1937  
Crossroads Blues; Terraplane Blues; Come On In My Kitchen; Walking Blues; Last Fair Deal Gone Down; 32-30 Blues; Kindhearted Woman Blues; If I Had Possession Over Judgment Day; Preaching Blues; When You Got A Good Friend; Rambling On My Mind; Stones In

My Passway; Travelling Riverhead Blues; And The Devil Blues; Hellbound On My Trail.  
(Philips BBL 7539)\*\*\*  
DON'T think it'd be insulting if you if I suggested that you'd never heard of Robert Johnson. Truth is that, except for a four line mention in the Dictionary of Jazz, this little known blues singer was virtually unknown to me until the publication of the excellent book "The Country Blues."

In this he is dealt with at length; at least what little is known about him. For he was dead before reaching the age of 22... his "wife" poisoned him.

His first recording session produced but one master. The others were destroyed during the fight that ensued.

He was really of the people of the land. His singing was earthy, raw and unpolished. The intention made it impossible to hear the words. He sang about the everyday things but with a touch of fear of "The Devil" which he referred to as Hellhound.

One other person seems to come into the story of Robert Johnson. Muddy Waters claims him as his inspiration, though apparently he never met him. Johnson plays his own guitar accompaniment, often making use of the bottleneck effect later heard by us when Muddy was over here.

**SAMMY PRICE AND HIS BLUESIANS**  
The Blues Ain't Nothing But A Good Man Hellin' Bad  
Wee Baby Blues; Key To The Highway; How Long How Long Blues; (London LITZ R 1240)\*\*\*  
When You're Down And Out; I'm Gonna Move To The Outskirts Of Town; Blues Brown Eyes; Trouble In Mind; The Blues Ain't Nothing But A Good Man Feelin' Bad; Confessin' The Blues; (London LITZ R 1240)\*\*\*

I HATE waste. And this seems to be just that. Sammy Price, an excellent blues pianist and all round performer, surrounds himself with some of Basic's top musicians, together with trombonist Vic Anderson and the saxophone reed of top blues numbers. But he gets singer Doc Horse, who is really a bit of a dud. He can't sing to them. Result is that the band is more often than not submerged into the background.

But one couldn't find any further fault than that. The band does play excellently, and Sammy Price is first-class. (London LITZ R 1240)\*\*\*  
And the tunes are associated with some of the greatest blues men of the last three decades.

GERRY MULLIGAN'S 'CONCERT' IS A SUPERB ABILITY

**MOD**  
GERRY MULLIGAN CONCERT  
JAZZ BAND  
A Concert.  
All About Rosie; Weep; I Know, Don't Know How; Whinny; My Personal's Over; Israel.  
(12in. HMV CLP 154)\*\*\*  
SUMMER: Gerry Mulligan (leader, baritone, piano); Gene Quill, Bob Donovan, Jim Reider, Gene Allen (saxes); Nick Travers, Doc Severinsen, Don Ferrara (trumpets); Bob Brookmeyer (valve trombone); Will Dennis (sax); Alan Ralph (bass trombone); Bill Cow (bass); Mel Lewis (drums).

IN these days of "discrimination" it is a crime that someone like Mulligan (or, for that matter, Stan Getz) should be omitted from anyone's list of today's top jazz musicians. As a baritone-saxist, he has probably no peer. As a band-leader and arranger this primary claim to fame) he deserves the highest praise.

Because this is a superb album, every piece is worthy of note-by-note analysis. But they are so beautifully scored and played that, quite content just to sit back and listen... and thoroughly enjoy!

The band blows with love and a remarkable sense of dynamics. Special mention for Mulligan's own solos and the rhythmic: section work of Crow and Lewis.

Modesto Brisano, Ernie Small (saxes); Bob Turk, Harold Shulman (trumpets); Ray Sims, Dick Hyde (trombones); Dick McQuary (bass trombone); Terry Brown (guitar); Russ Phillips (bass); Tony de Nicola (drums).

AS the Harry James band has been called a Basic band for the past couple of years and has been recording tunes by such former Basic writers as Eric Wilkins, it was perhaps only a matter of time before somebody said: "Harry, boy, you gotta get Neal Hefti to write the album for you."

Anyway, the inevitable has happened. And the James band attack the Hefti scores with obvious swing, enthusiasm and spirit. I wish I could say it matched up to the Basic-Hefti collaboration.

But well as the band in the excellently aried, typical Hefti scores, it's often rather plodding. The rhythm section just doesn't swing. There are some very predictable solos by not particularly outstanding soloists. Though James himself plays very well in his own swing style.

**JACKIE McLEAN QUINTET**  
Bluesnik  
Bluesnik; Goin' Way Blues; Drew's Blues; Cool Green; Blues for a Rainy Day.  
(12in. Blue Note BLP 4067)

PERSONNEL: Jackie McLean (alto); Freddie Hubbard (trumpet); Kenny Drew (piano); Doug Watkins (bass); Pete La Roca (drums).

THE lack of appreciation of Jackie McLean by our local modernists, with only few exceptions, has vitiated the "The Connection" around little interest. Such a pity. Because, for my money, Jackie is by far the most striking voice in jazz today. Emotionally and rhythmically, there

is no one to touch him. And I am of no more sincerely intense artist since Bird, Jackie's obvious influence - though now, of course, he is increasingly identifiable by the personality of his own, which, in turn, is influencing all over the world... except in Britain.

He is fiercely superb on this arresting collection of blues. Hubbard continues to impress and the McLean rhythm section is as good as any hornman - could wish for.

Drew crops and solos brilliantly. Watkins is as solid as a rock. And La Roca is a real discoverer.

My kind of jazz. Yours, too, I hope.

**GERRY MULLIGAN** - One of the greatest baritone-saxists.

PHOTOGRAPH BY GUY AARON

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IF YOU CAN'T SEE IT-ASK

SPECIAL NOTE  
Whenever you write to Pop-Ten Monthly, we will send you our favourite stars in the top left-hand corner of our magazine. For 10/6 the magazine that gives you the stars YOU want to read about, and every letter you write to us will be answered. For 10/6 and possibly extra space next month... for YOUR favourite stars.

# Room time for our trad jazz on the Continent

TRAD jazz, which on disc at any rate is not having such a good time of it in this country as it was a few months ago, is branching out. More and more of our leading bands are touring abroad, and the demand for their services, especially on the Continent, is increasing all the time.

Says Kenny Ball, who has scored as far away as Japan with his records and who is off to Australia in October: "You can't sit at home these days and play to the same old audiences. You have got to become international if you want to sell records. Presley has become international through his films. We're trying to do the same by touring."

And at the moment they are on to a good thing, for all the world, it seems, wants our trad men.

But it's a boom that might not last much longer, for the Continentals at any rate are producing their own bands and

their standard is getting better and better.

One of these bands is giving us a bit of our own back by touring here. They are the Leathertown Jazzmen, Germany's top trad band (with two Englishmen in the line-up).

And according to Roy Pellett, their Surrey-born clarinetist, catchy simple melodies backed by showmanship are what British trad bands need if more of them are to follow in the successful Continental footsteps of people like Chris Barber, Acker Bilk, Kenny Ball, Ken Sims, Bob Wallis, Mike Cotton.

"You must be commercial if you're going to succeed there," said Roy. "Give them straight trad and they're not too keen, but a simple catchy melody, like Kenny used on 'Midnight in Moscow,' and you're in."

"Their attitude has changed a lot these past few years. Acker, for instance, didn't go down too well on his early visits, but now they like his brand of showmanship and he does well there."

Showmanship counts for a lot, particularly in Germany. The Leathertown Jazzmen take their name from Offenbach (near Frankfurt) which is the main leather centre of Germany. Their leather waistcoats and leather-skin emblem have helped them enormously.

## Behind us

"They like to be able to identify you and this is our way of being identified," said Roy, "but what you have to remember with the Continentals is that they're a couple of years behind us on jazz because when our clubs were going strong after the war they hardly heard any jazz at all."

"They get a different sound over there. We realised that if we wanted to score we would have to sound different from Ball and Bilk. So we use clarinet and trombone lead with a trumpet very much in the background."

"Germany and Denmark are probably the two most jazz-conscious countries on the continent and departmental stores there think nothing of hiring a trad band to play at fashion shows, which is quite a ball!"

ACKER BILK—Did not go down so well on the Continent at first. (DISC Pic)



"But records are still the one thing that will really establish you. Our current disc, 'Heidelberg,' is doing well and we're hoping it will be a hit."

"We don't have enough good bands out there," said Roy, "but a lot of good ones are coming up and every German city has its own jazz club."

"Give us a couple of years to catch up with Ball, Bilk and Barber and then we'll show the British trad bands some real competition!"

"And maybe the boom will be over."

Brian Gibson

## Cable from AMERICA

TONY BENNETT has resigned with Columbia after all. (DISC Pic)

his stage debut in the touring version of "The Desert Song."

Connie Francis has written the song "Italian Lullaby," which she sings in her recently completed film "Follow The Boys." Director Richard Thorpe heard Connie singing the song and liked it so much that he had it written into the film.

Singer Georgia Gibbs has been added to the Epic label and will shortly cut her first sides in Nashville under the supervision of Don Law.

Adam Wade is to make an album for Columbia of all French numbers that have made the hit parade.

Talented Jerry Fielding, who has just completed the music for the forthcoming film epic "Advise And Consent," is now busy writing the arrangements for Anna Marie Albertini's new Las Vegas act. He has recently done the same for Eddie Fisher, Eve Arden and Mitzi Gaynor.

★ ★ ★

A HUGE reception and held last week at the Ambassador's Hotel in Hollywood to honour Nat King Cole's 25th anniversary in show business.

Although the British music critic "Stop The World I Want To Get Off," doesn't open in America until October 3, the album is expected to become the most successful since "My Fair Lady," judging by the dealers' reactions, and the score is to be highly covered by most of the top recording companies here.

Maurice Clark

DIS everywhere have gone overboard for the gal.

This year marks the 90th anniversary of the birth of Enrico Caruso and the event will be marked at the annual New York High Fidelity Music Show in October, at the opening of the New York Trade Show Building, by a mechanical device that will work a recording of Caruso's voice to open the doors.

Young Bobby Vinton, who has made it so big with his "Roses Are Red" disc, is the latest pop singer star to be tested by a major film company. This, incidentally, is the first Golden Record for Epic.

Los Angeles City Council plan to make August 25 Gogi Grant Day to celebrate Gogi's tenth year in the singing business. Climax of the day will be Gogi's appearance that evening at the Hollywood Bowl.

Champ Butler has been signed by the Russ-Fix label and he's already cutting an album of Christmas ballads.

Watch out for the name of Jerry Lanning. He is the son of singing veteran Roberta Sherwood. Jerry has been signed by the Liberty label and is at the moment making

★ ★ ★

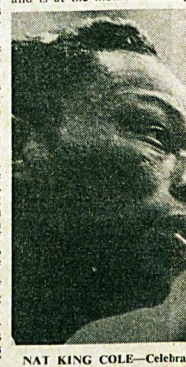
TIME files—and the most played disc in America 10 years ago this month was "Cry," which made Johnnie Ray a star.

Dion turned down the chance of recording "Runaround Sue's Getting Married" as a follow up to his big hit earlier this year. Instead, a new boy has done it. He is Danny Jordan, an United Artists. Could make him big.

Columbia have issued a great three album set of the singer Mildred Bailey. The discs cover all the best of Mildred's material from 1929 to '46, and the album features the orchestras of Red Norvo, Benny Goodman, Teddy Wilson and Eddie Sauter.

Bernie Lawrence (brother of Steve) is very excited about his latest signing for the Canadian-American label, justly Judy Miller, who has lost cut her first disc, "That's What I Call Heartaches."

NAT KING COLE—Celebrated 25 years in show business.



## Johnny Cash tour —by demand

COUNTRY and western is all set to make a three-week tour of Japan and Korea to entertain the U.S. troops, after which he will start a tour of Germany. This trip was arranged after a ballot had been held among the forces to find out which entertainer they would most like to see.

Johnny Bennett has signed a new long-term contract with the Columbia label, although it was rumoured he would leave them. Tony's last hit, "I Left My Heart In San Francisco," has now become the title of his latest fast selling album. Columbia have now released a de-luxe two LP album which was recorded by Tony live at Carnegie Hall.

Jazz, which until recently has had a rather limited appeal, is now enjoying a big demand. Both in the single and album market, thanks to jazz greats such as Cannonball Adderley, Dave Brubeck, etc.

★ ★ ★

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## Tony Hall writes...

# FIVE LPs YOU MUST GET—AND THEY'RE A BARGAIN TOO!

WITHOUT fuss or fanfare probably the five most important modern jazz LPs ever compiled have been slipped quietly on to the market here (after being unavailable for at least four years) and at an absolutely bargain price.

Associated Recordings, mainly noted for their classical catalogue, have done a distribution deal with modern jazz pioneer disc man Herman Lubinsky of Savoy Records. The result? The five

Gillespie in for one particularly historic session in November 1945. Remember the tunes? "Billie's Bounce," "Now's The Time," "Ko Ko," "Barbados," "Parker's Mood," "Perhaps," "Marmalade," "Donna Lee," "Chasin' The Bird," "Buzzy," "Milestone," "Half Nelson," "Sippin' At Bell's," "Little Willie Leaps," "Red Cross," "Bluebird," "Sleepy Chase," "Ah-Leu-Cha" — to name a few of the most famous.

These are the tracks that some of us turn to time and again to purify our ears. Especially after a few anguishing encounters with the cacophonous Eric Dolphy and Ornette Coleman of this world!

How do they sound today, 14 to 15 years later. In a word... MARVELLOUS! The brilliant Rudy Van Gelder has made a superb job of the remastering. And Bird's playing... well, all I can say is that, with the exception of a handful of players, there is still no one in jazz today to touch him.

I consider these albums (Erosavoy ERL 50057, 50060 and 50065 are three of the numbers to ask for) absolutely indispensable to every modern jazz collection. And at this price... I repeat, A BARGAIN!

★ ★ ★

fabulous volumes of "The Charlie Parker Memorial" albums are now at your disposal... for only 22s. 6d. EACH.

These are the classic sessions between 1945 and 1948, when Bird cut the Savoy sides that were to go down in history as the epitome of what the pop revolution was all about.

Remember the combos? Bird with Miles on trumpet, Bud Powell, Duke Jordan or John Lewis (piano), Tommy Potter, Curley Russell or Nelson Boyd (bass); and Max Roach on drums. With Dizzy

## ALFRED DELLER

Western Wind And Other English Ballads, Western Wind, Early One Morning, Back In The Colour, All The Pretty Little Horses, Lawlands, Down By The Sally Gardens, Bendemeer's Stream, Annie Laurie, The Miller Of The Cow, Cock And Bull, Drink To Me Only With Thine Eyes, The Foggy Foggy Dew, Foggy Went A Courtin', The Turtle Dove, Pretty Polly Oliver, The Carrion Crow, The Wile O' The Wee, Martin, Whirling Stomach (Fontana TFL 6008)★★★★

(T)HE first courier, tenor I ever heard, was born in 1871, a Yorkshire village, two years ago. A quite normal young man, took the stage and at the first note I practically dropped dead. If you've never heard this once very favored voice, you must simply listen to Alfred Deller's record and savour every note of the shock and subsequent thrill.

★ ★ ★

The 19 songs range from the early Western Wind to the more recent Down By The Sally Garden written by Yeats. Many of the songs are extremely rare, some almost too well known: Frog Went A Courtin', Foggy Foggy Dew, for example. Nevertheless, it's worth hearing them sung in this attractive fashion

★ ★ ★

Open Bryce

## FOLK Top-class artists on this album

FOLKSAY A Collection of American folksongs

Alabama Blues; Round The Bay Of Mexico; Tom Dooley; Devilish Mary; Foot Lazarus; Sportin' Life Blues; Crawdad Song; Raise A Rukus; The Mountain Special; Glory; It Was Sad When That Great Ship; 900 Miles; Cindy; Don't Stop; Your Gonna Make Skinner Blues; Who's Gonna Shoe Your Pretty Little Feet. (Storyville SLP 132)★★★★

Folk singers of a higher standard than those on this disc... These are perhaps the best known of those here, though I liked most of all the singing of Roger Spring, Eric Darling and Carey McMei.

The album is, of course, devoted to American folk songs, and there's a certain tinge and country air worn throughout most of the sides. Moreover, the banjo is well in evidence, since it was meant to be played.

★ ★ ★

THE GOSPELAIRES OF DAYTON, OHIO Camp Meeting

You Can't Make Me Doubt; I'm In The Lord; Hold On To The Light; Come And Go; You've Been So Good To Me; I'm Goin' In; God Said He Would; By And By; Rest For The Weary; One More Chance; They Won't Care In Me; They Followed Jesus. (Vogue VA 160182)★★

I THOUGHT this was terrible. I found it would break down... with me following suit.

What amazes me is the sleeve note's description of "the beauty of their voices." Once again in a gospel review I have to remark (and I don't doubt the sincerity of the group... but music should be pleasant to hear and I can't find any pleasure in this offering.

Frankly, the fact that every other record is a positive, with (!!) makes me think an astute A and R man is behind this little lot !!

★ ★ ★

ALFRED DELLER Western Wind And Other English Ballads, Western Wind, Early One Morning, Back In The Colour, All The Pretty Little Horses, Lawlands, Down By The Sally Gardens, Bendemeer's Stream, Annie Laurie, The Miller Of The Cow, Cock And Bull, Drink To Me Only With Thine Eyes, The Foggy Foggy Dew, Foggy Went A Courtin', The Turtle Dove, Pretty Polly Oliver, The Carrion Crow, The Wile O' The Wee, Martin, Whirling Stomach (Fontana TFL 6008)★★★★

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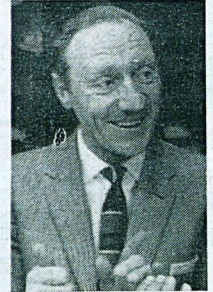
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★ ★ ★

Open Bryce

# YOU SHOULDN'T CALL US SONG-PLUGGERS ANY MORE

**EDDIE ROGERS** is general manager of Famous Chappell—part of the vast Chappell music-publishing empire. He handles such standards as "Heart and Soul," "Moonlight Becomes You" and "Old Black Magic." Signed photos of the stars deck the walls of his West End office. Like Frankie Vaughan, Billy



Eddie Rogers

Fury, Matt Monro, Winnie Atwell and Danny Williams. His main job is plugging songs. But officially song-pluggers no longer exist. "We are music contact personnel," says Eddie—looking embarrassed. "Once you get plugs by paying a singer or

But a music firm is not just concerned with disc spins. It also wants performances of its numbers on TV and in radio shows. So a new song goes the rounds of singers, bandleaders and producers. "We use our loaf," says Eddie. "We don't send an old-fashioned waltz to Ted Heath or an Irish jig to Edmund Ros.

"To sum up my office work: there's no set routine. I may be listening to new songs or trying to get a disc or going after plugs. I keep hard at it—because of the competition.

"Say Sam Costa has a 'Spin at Twelve.' Thirty minutes. Eight discs. There'll be 60 pluggers after Sam—and 52 are going to be unlucky. I don't want to be one of the 52."

"I make it 13—2 against you," I said.

## Earthy

"I make better odds than that," said Eddie. "I drink lunch from 12 to three. I spend a long lunchtime in pubs. I know the ones where artists go and someone has to help 'em prop up the bar.

"A lot of singers these days are earthy types. Take 'em to a posh lunch and they might be bugged over which was the right fork. Stand 'em a pint in a pub and they're all right.

"So we buy each other drinks. Swap jokes. Play cards.

# All in a day's work

the truth behind the glamour

Eddie Rogers

bandleader. They stopped all that about 15 years ago. That's when they gave us this square title."

"How do you get plugs these days?"

Eddie, who is known in the business as a bit of a character, laid his finger along the side of his nose. "There are more ways of killing a cat than choking it with cream," he said with relish.

"Such as?"

"Well, let's start here in the office. I arrive around ten. Suppose I've a song I think could go places. First thing is to get it on disc. Not worth publishing it otherwise.

"We may think the song is right for, say, Shirley Bassey. We send her a copy. We also send a private recording to suggest the treatment. Treatment is important these days.

## Flogged

"Take 'Love Letters.' If I'd asked anyone to do it they would have said, 'Do us a favour, Eddie. That was flogged to death years ago.' But Kelly Lester made the charts with it because she had the right treatment."

If Eddie gets a song on disc he is after the DJs double fast. When it comes to talking, I would back Eddie against a vacuum cleaner salesman any day of the week. But he insists he knows when to cut it short.

"Hello, dad! How's the wife? The family? The garden?" But I don't. HE knows why I've phoned—and it's not because I'm worried about his wife and family. I ask if he'll please listen to the disc and play it if he likes it. Then I get off the line."

"But," he added—as if horrified at the mere thought—never as much as mention the name of the song. "NEVER!"

"Then why all the jazz?" I asked.

"Creates goodwill. No law against that. And you can't beat it. Maybe a number isn't moving and I'm on my knees in the office praying to Allah and the phone goes and it's some singer who says, 'Wotcher, Eddie boy! Got a broadcast next Tuesday. What you working on?'"

"Or a DJ may think my disc and another rate about the same and maybe he'll say 'Eddie's not a bad old nut'—and pick mine.

"At three I'm in the office again. But don't kid yourself I'm off home at five.

"I may go to a recording of 'Saturday Club' or 'Easy Beat.' I may call on a star backstage. But mostly I'm back at the artists' pubs building up more goodwill."

Eddie lives in Hampshire. If he catches the 9.30 from Waterloo—that's an early night. More often it's the 11.15. That gets him home at 12.30.

## A ball

"Sometimes," he says, "we're all having such a ball, I miss the 11.15. Next train is five-to-three. Those nights I get four hours' sleep."

One of Eddie's songs is "I Remember You." It's been on his books for years. "Know how the wog?" he says. "Frank Field recorded it without my even knowing. I've sweated blood on songs—and got nowhere. Yet here I got an important disc without doing a stroke."

Dick Tatham

# Faith—he's never been heard like this before

LAST week EMI announced the end of a partnership which has produced thirteen hit discs and made Adam Faith one of the country's top stars. Johnny "Z Cars" Keating was taking over from John Barry as Adam's musical director.

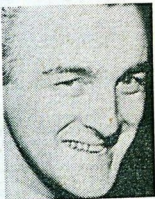
Barry, Adam and songwriter Johnny Worth gathered together since they shot to prominence with Adam's first hit "What Do You Want" and all three have now reached the top of their careers.

The announcement startled the industry but behind it was an obvious move to give Faith a

had the idea of producing this sound but until now we just haven't had the opportunity.

"We think we've got something good. I hope so because the success of this record is tremendously important to me."

EMI at any rate, are confident. After hearing the finished disc



## Johnny Keating, his new musical director, talks to JOHN WELLS

they made the announcement of Keating's appointment sooner than expected. "I admit I was a bit taken aback," he said, "I thought they were going to wait but it shows they must have confidence."

Johnny Keating and Johnny Worth, who have collaborated before on Eden Kane's hits, have worked together on the number from the very beginning.

"We were up to all hours, tossing the ideas back and forth until we arrived at what we think is good, and different," said Keating.

"This was one of our problems. We both realised that we had to break completely new ground on this disc but it was no use it just being different unless it was also good.

"I hope it's going to be the start of a lot of big sales for Adam."

"Of course, a lot depends on the success of this record," said Keating. "It's different in that Adam has never really had a number before, they've all been a bit airy fairy. This one really swings."

"When Adam first heard it, he went really mad on it and this comes across on the disc. It's the performance of his life. He sounds much more manly and mature, you can hear his tremendous enthusiasm. He swings and he's got a wonderful sense of humour there, in the way he treats one or two phrases.

"He only took two hours to cut it, which is an encouraging sign that the artist really understands what you're trying to do.

"In the future we want Adam to continue singing the type of number he likes. . . . Of course, he can't do it unless it's commercial, but now that the tastes of record buyers are widening he has more scope.

"I think it's terribly important for a musical director in my position really to know what sort of music the artist goes for. Not just what they say they like, but what they play at home and have bought."

"There's always a common denominator to the records we like, and with Adam it's beat. . . something that really swings. This is what Johnny Worth and I are going to try to give him."

## The star

But make no mistake about it, Adam is the star of this record. Without him it wouldn't mean much.

"I reckon he's one of the finest young artists in the country. . . he manages to bring something out in me. . . he makes me rise to the occasion, brings out the best of me."

"But it's the three of us working so closely together which is the secret of the success and if I can contribute something then I'm happy."

Keating is waiting anxiously for August 24 when the disc is released. He tells me he won't be relaxing much until then.

What he's worried about is



ADAM FAITH . . . a new sound that will startle his fans (DISC Pic).

not only the sales, but that critics and public should not compare the sound with the one he produces for Eden Kane. "There isn't much similarity, but I shall be hoping mad people say there is," said Johnny. "and I'm sure somebody is going to say it."

"And if you want real proof of how much better things are now just take a look at the progress of the Nat King Cole, George Shearing single, 'Let There Be Love."

There is another reason why pop music is getting better and why I feel that the golden age of pop has yet to come.

"A vast new field of record buyers has grown up. These record buyers have got beyond the simple beats of rock and have grown to appreciate more intricate melodies. . . ."

The Bill Haley and the Little Richards did a service to pop music, but the buyer today wants something more. He has grown up with his music, educated himself and as time goes on he is going to demand even better music. "We will all have to supply it."

Peter Hammond

# Pop music will go on getting better

OVER the past year there has been a strong upward swing in the quality of pop music. Better music has gone into the charts, more originality in orchestrations has been demanded of arrangers, even behind the simplest pop ballad. The days when a simple one-two beat was all that was needed have gone.

This is a consensus of the opinion of the musical industry and consequently arrangers are having to look to their laurels in order to keep up with this quality trend.

## ONLY THE BEGINNING

John Barry, one of Britain's top arrangers and composers, believes that this is only a beginning. "The golden age of pop music is yet to come," he says.

"Over the past five years pop music has grown better and better and it has been a strong influence of jazz that has done this. Today the pop buyer is becoming more and more aware of melody and orchestration."

"Many people knocked the rock when it first came in, musicians among them. They saw music that was on the signs that pop music was on the downgrade. But it was rock that started an improvement in pop. It was fresh, stimulating and it began something."

"Look at the post-war era of pop music and you will have you got? Precious little. Apart from Nat 'King' Cole and a few like him there was nothing in the pop field to commend it. Nat was the exception rather than the rule."

that, if issued on singles with the right amount of publicity and airplay, would make the charts.

"After all, somebody spotted 'Take Five' on an LP and had the courage to issue it as a single. And look what happened to that!"

"Johnnie Spence provides the perfect example of the way things have got better recently. His arrangements for Matt Monro's 'Portrait' and 'Softly' records were great, but they wouldn't have gone down, say, four years ago. They would have had to be much simpler."

We came to the twangy guitar phase a short while ago, and now that is dying and something more inventive will take its place though I don't believe it will be out and out jazz.

## A FORM OF JAZZ

"Jazz is never going to be accepted by the teenager in the way that pop is accepted. I don't think that Ella Fitzgerald will have the sales of a Helen Shapiro. No pop fan is ever going to dig Miles Davis or Thelouious Monk."

"But what they do dig is certain jazz phrases and the beat. "I'd take a bet that if some enterprising A and R man were to look back through the jazz LPs of the past few years he would find a great many tracks

JOHN BARRY . . . "Fitzgerald out-sell Shapiro."

