

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 231 Week ending August 25, 1962
Every Thursday, price 6d.

British discs storm the world charts

BRITISH discs are storming the world's charts. Twenty-four of our records are in the best sellers in 14 foreign countries. In America, after the initial success of Donegan, Bilk, Ball and Charlie Drake a few months back, there are now four discs in their top hundred, led by The Springfields (at number 39) with "Silver Threads And Golden Needles," jumping 18 places on last week's position.

In the bottom half of their charts, Acker Bilk is holding his own with "Above The Stars" at 86, and Matt Monro has entered at 91 with his new Liberty release, "Softly As I Leave You"—his first chart entry there since "My Kind Of Girl."

Out of the ten singles available of "What Kind Of Fool Am I?" Anthony Newley is beating all competition (No. 97), his only serious threat being the recording by Sammy Davis Jr. on Reprise.

Cliff Richard

Cliff Richard is the leading British artist in other countries. He has ten discs in the charts of Australia, Denmark, Belgium, Holland, Finland, South Africa and New Zealand.

Petula Clark has two new entries in the international charts. In France, she stands at number 4 with "Chariot," and Italy shows her at number 5 with "Abat Jour."

Kenny Ball currently stands at number 5 in the Japanese hit parade with "Midnight In Moscow."

Mike Sarné's "Come Outside" is number 2 in New Zealand and 8 in Australia, and The Shadows are represented in the Dutch charts with "Wonderful Land," currently at number 7.

Joe Brown's "Picture Of You" is number 8 in the New Zealand charts, having dropped five places on last week's figures.



JOE BROWN—Five new issues in one month.

JOE BROWN—AUGUST IS ONE MONTH HE'LL NEVER FORGET

AUGUST, 1962, is a month neither Joe Brown, nor his fans, nor Decca, nor his present company, Pye, is ever likely to forget. For between the two combines, two LPs, two singles, and one EP have been released, the Pye single, on the Piccadilly label, being Joe's follow-up to his sensational hit "A Picture Of You."

The title is "Your Tender Look" backed with one of Joe's own numbers, "The Other Side Of Town." Also from Pye comes a Golden Guinea LP "A Picture Of You."

BIT UNFAIR

Speaking from Scotland, where he's currently on tour, Joe told DISC: "I know all these releases mean money for me, but I reckon it's a bit unfair on the kids. Some of those Decca tapes were recorded years ago."

"The single they've released is

the first thing I ever cut for them."

But the tremendous competition which has developed suddenly between the two companies has at least produced a mammoth number of issues for Joe's fans to choose from.

So far, though, they seem to be picking the Golden Guinea album, and Pye have been forced to re-press it within 24 hours of release. By Monday this week the disc was sold out and the Pye factory was rushing a second batch.

Ray Horricks, Joe's recording manager, said that the disc was the fastest-selling Golden Guinea ever.

"Your Tender Look" too, looks set for a place in the charts. Don Nicholl reviews it this week (page 8) and tips it strongly.

Said Joe: "I'm very happy with it, it's country and western again like 'Picture' and I reckon this type of music is going to be

STANLEY BLACK IN U.S. LP CHARTS

STANLEY BLACK has entered the American best selling LP charts with his Phase Four stereo album, "Spain." This week he stands at number 28 in the top fifty. This album has not been issued here yet.

Black recently recorded a new Phase Four album with Caterina Valente for American release.

He is currently working on the score for Cliff Richard's "Summer Holiday" and also the music for the Hammer Production, "Maniac."

As music director of Associated British Picture Corporation, Black has also completed work on the new Tony Hancock comedy, "The Punch And Judy Man."

R and B debut

ALEXIS KORNER and his Rhythm and Blues Incorporated have been booked for their first "Saturday Club" on September 8. With them in this programme will be Frank Ifield, The Viscounts, Mary May, Gary Lane and The Clyde Valley Stompers.

Last Thursday the band created an all time record when more than 500 people attended their session at the Marquee Jazz Club in London.

Petty's disc out

TWO of the tracks which Norman Petty, former manager of Buddy Holly, took with Buddy Britten are to be issued as Buddy's next single in September. It will be on Pye.

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CLIFF RICHARD—Outside of America he's the leading British artist in foreign charts (DISC Pic)

John Leyton escape

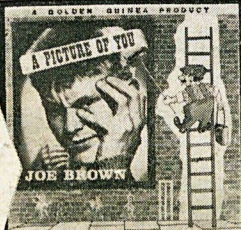
JOHN LEYTON narrowly escaped serious injury while filming "The Great Escape" in Germany last Friday.

He was shooting a tunnel scene when the walls collapsed. He was dug out, suffering from shock and bruises.

He took last weekend off to recover, and reported back to the set in Munich on Monday of this week.

THIS MONTHS BIG 4 ON GOLDEN GUINEA

Headed by JOE BROWN 'A PICTURE OF YOU'



A 14 TRACK 12" LP

ONLY 21/-!

GGL 0146

Let's Dance Down Drury Lane

A Two Record Album ONLY 33/-



GGD 0141

12" LP ONLY 21/-



GGL 0135

A Golden Age Of DONEGAN

THE BEST OF BALL, BARBER and BILK

GGL 0131



12" LP ONLY 21/-

POST BAG

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

WRITE TO: POST BAG, DISC

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

Presley can make or break C and W

PRIZE LETTER

I AM sure that it is Elvis Presley who holds the key to the future of country and western. It is strongly rumoured that he is going to make a film of the life story of Hank Williams—a man whose name is synonymous with C and W.

In such a film, Elvis would obviously sing and record some of Hank's country and western numbers which, when released, would undoubtedly sell as heavily as his other records.

Other artists, hoping to cash in on the "new" trend, would then make the same type of record, and the "twist saga" would be repeated.

As a true C and W fan who does not want his type of music spoiled by cheap commercialism, I hope that any rendition of Hank's old numbers by Elvis will be to the taste of both the country and western specialist and the ordinary pop record fan.—DUNCAN SAVORY, 10, Martin Avenue, Hampton, Evesham, Worcs.

REFINED?

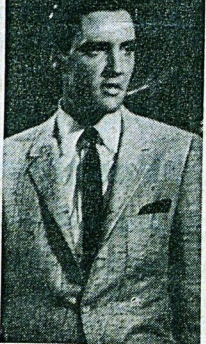
WHY do people insist that British music is too refined and that we need new singers? Surely every country has a style of its own. Wouldn't it be very boring if British records were like the American ones?

Please leave our pop music as it is, for the Top Twenty shows that most of the British record buying public are satisfied with it.—HELEN MERCIER, 158, Newbridge Road, Bath, Somerset.

STILL GREAT

I AM tired of hearing remarks like "Sinatra is past his peak." For over 20 years Frank has enchanted millions with his wonderful singing, and after all this hard work, surely he is entitled to slip a bit.

Yet he still has wonderful



phrasing and breath control, the like of which we never hear from our present day voiceless wonders.

Next time you see a young singer nearly swallowing the microphone in an attempt to make himself heard, you should realise that perhaps he hasn't a "peak" to get past!—SHEILA DARLEY, 120, Ince Avenue, Liverpool, 4.

HEARD THIS?

MAY I, through DISC, thank Carl Smith for his great LP "Easy To Please" on CBS? This is the finest album I have heard by a country artist in a long, long time.

If new country and western addicts would only play some of the entertainment put out on wax by such artists as Carl Smith they would realise why the true C and W fan is loyal to such great singers.—BOB HINDLEY, 88, Kilmsea Grove, Preston Road, Hull, Yorks.

TRAVESTY OF . . .

IF Jimmy Justice's latest disc, "Spanish Harlem," makes the charts, it would be a travesty of justice.

I implore anyone who is thinking of buying this disc to listen to Ben E. King's version. It has more warmth, feeling . . . and it's the original!—W. WINSOR, 132, Lawrence Road, Portsmouth.

PUNCH

HOW I agree with the views expressed by P. Walby

ELVIS PRESLEY—He holds the key to the future of C and W. See "Prize Letter."

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

(DISC 11-8-62) about the "good old days" of the 1958 era, but his comments apply to British records even more than American.

The efforts of Gary U.S. Bonds, Fats Domino, Chubby Checker and many vocal groups such as the Dovells and Marvelettes, on the smaller U.S. labels, still have the "punch" that the 1958 era gave us.

But the milk and water efforts of Richard, Faith, Leyton and company have no life whatsoever.—KEITH GRASSBY, 20, St. George's Road, Stafford.

RATING

WHY does Don Nicholl only seem to give a five-star rating to artists in the group which includes Fitzgerald, Cole, Sinatra, etc?

To give a better picture of his likes and dislikes, it would be good idea to give a star rating to each of the records he labels D.N.T.

"Good Luck Charm" was an obvious tip, but it would be interesting to see if he thought it deserved five stars. Same goes for Cliff, Helen, Billy and Eden.—PAUL GIBSON, 85a, Northey Road, Southbourne, Bournemouth, Hants.

FADE-OUT

I HAVE just bought Ricky Nelson's latest LP, "Album Seven," but while the singing and backing are first-class, the reliance on a fade-out, endless tends to diminish enjoyment.

Of the 12 tracks, ten have this sort of ending.

This is typical of the general scene. Is Elvis the only one who can give us a vigorous exciting climax to a number?—D. A. WEST, 24, Alastair Drive, Yeovil, Somerset.

UNWARRANTED

WHILE I agree that a little criticism is a good thing for a popular artist, I feel that Owen Bryce's recent attack on the Temperance Seven's brand of jazz (DISC 11-8-62) was totally unwarranted.

Mr. Bryce writes that Brian Innes does not "swing" on the drums, and Cephas Howard only manages to suggest jazz. But the Temperance Seven are using tunes of the '20s and playing them in the style of the period. Thus you should not expect Innes to swing on drums, or Howard to produce torrid jazz!—C. W. R. TURNER, 27, Bank Lane, Salford 6, Lans.

SAME SOUND

WHY is it that whenever I switch on "Saturday Club" I hear the same old resident band bashing away with its tinny, noisy equipment.

People write and complain that certain pop artists do not sound as good on stage as they do on discs. It's no wonder when they have to endure such shocking backing groups as those on "Saturday Club."—R. MEAD, 27, Elm Avenue, Heybridge, Nr. Maldon, Essex.

FRANK SINATRA—Some other singers don't have a peak to get past. See "Still Great." (DISC Pic)



WILL THESE COVER JOBS EVER DIE OUT?

COVER jobs. Nine out of ten fans seem to dislike them. In America many of the DJs object to them so strongly that they won't play any but the original version. But still they come out.

Are they good for the business, or bad? Is it a trend that will die out, or are we stuck with it for ever more? What do the artists themselves think?

Ronnie Carroll, battling strongly with American Bobby Vinton in the charts with "Roses Are Red," was quite definite.

"I'd much prefer entirely new songs," he said. "In fact, about sixty per cent of my recordings have been of original British material."

"But I don't think there is any discredit in covering American hits. The song can be treated differently by the artist covering it, and if the song is a really good one, why should

people avoid it just because it's been done in America?"

"We decided to do 'Roses Are Red' when it was only 46 in the American hundred. I had no second thoughts or hesitation about the tune, and I did it in the only way possible to keep its full meaning.

by
Nigel Hunter

"Still, I hope one day that our songwriters here will produce enough good stuff for us to battle all new numbers."

Jimmy Justice, who won a tough tussle with Craig Douglas as "When My Little Girl Is Smiling," believed covers were inevitable. But he also thought they could help artists achieve a status which would enable them to pick original items and still stay in the charts.

"My first two discs weren't cover

jobs, and they meant very little indeed. The third, 'A Little Bit Of Soap,' was a cover and, although it wasn't a big hit, it certainly did much better than the other two. And 'When My Little Girl' really took off.

"My next single is 'Spanish Harlem,' which will be a revival rather than a cover job, considering the time which has gone by since Ben E. King's version."

Doesn't care

Frankie Vaughan, who beat Gene McDaniels to the top with "Tower Of Strength," takes no notice whether a song has been recorded before or not.

"The only consideration is whether it's suitable for me and if I can make anything of it with my style. That's what happened with 'Tower Of Strength.'"

"Johnny Franz and I sat down one afternoon with some

coffee, and worked right through a whole pile of material. I heard just eight bars of 'Tower,' and knew it was for me. At that time Gene's version hadn't broken big in America, incidentally.

"When My Little Girl' really took off.

"I don't mind whether a song is old, new, comic, serious, recorded before or not. All that matters is whether it lends itself to my style, enabling me to do a good job with it."

And what do our songwriters think? Said Johnny Worth: "I'm obviously biased towards British songs, but I don't object to cover jobs on American discs, providing the arrangements are different. 'We've so much arranging talent in this country now that there is no need for straight imitations. Nowadays this country is more than holding its own with American songwriting anyway, and the covering of hits should become more and more a two-way proposition."



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SHAME ON ME

BOBBY BARE

RCA-1302



45 rpm

AMERICAN

Last This Week

1	1	Breaking Up Is Hard To Do	Neil Sedaka
2	2	Loco-Motion	Little Eva
3	3	Roses Are Red	Bobby Vinton
3	4	The Wah-Watusi	Orlons
11	5	You Don't Know Me	Ray Charles
9	6	Things	Bobby Darin
5	7	Ahah The Arab	Ray Stevens
13	8	Little Diane	Dion
6	9	Speedy Gonzales	Pat Boone
7	10	Sealed With A Kiss	Brian Hyland
18	11	Party Lights	Claudine Clark
12	12	Sheila	Tommy Roe

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending August 18).

Last This Week

13	13	She's Not You	Elvis Presley
8	14	You'll Lose A Good Thing	Barbara Lynn
10	15	The Stripper	David Rose
12	16	Wolverton Mountain	Claude King
17	17	Vacation	Connie Francis
20	18	Heart In Hand	Brenda Lee
17	19	Twist And Shout	Isley Brothers
14	20	(Girls, Girls, Girls) Made To Love	Eddie Hodges

ONES TO WATCH

What's A Matter Baby	Timi Yuro
Make It Easy On Yourself	Jerry Butler

FLOYD CRAMER

HOT PEPPER

RCA-1301



45 rpm

Writing for Shapiro is fun—but it's a problem, too

HELEN SHAPIRO is a success because she has a fine voice, an incredible amount of self-confidence, a style all her own—and BECAUSE SHE PICKS HER SONGS VERY CAREFULLY INDEED.

Although she could obviously sing a very wide range of numbers, her pop output at present has been limited to what is called "situation songs." She sings about events that could happen to any girl of her age. The lyrics of all her numbers, in singles at any rate, are very personal, and this poses a problem for the people who advise her and for the writers who pen her songs.

One of the latter, Bunny Said, once wrote "Let's Talk About Love":

TIME FOR LOVE

"Helen is a difficult artist to write songs for because she is a sophisticated singer and therefore the music has to be more sophisticated. But the lyrics have got to be suitable for a 15-year-old to sing. It is difficult to marry these two."

"You can always change the melody because Helen is a great singer and can sing anything, she has a strong jazz sense and doesn't need simple melodies, but her lyrics have to suit her age."

"When I sat down to write 'Let's Talk' I decided that now Helen was 15 she should be able to think about love."

"Previously on this subject, but I reckoned she was of an age when they can meet their boy friends and be alone. The front room is the answer. I just developed it from there."

"You couldn't write a number for Helen because it wouldn't suit her age."

by Peter Hammond

but talking about love is something that every girl of her age does.

"I am quite certain that these 'personal' lyrics have contributed to Helen's success. Of course, as she grows older she will be able to sing songs suitable for an older girl, but it will be some time before she can sing a sophisticated lyric that is as musically she can be as sophisticated as she likes."

This "personal" touch really began with her first hit, "Don't Treat Me Like A Child." Said Mike Hawker, who wrote it together with A and R man John Schroeder, and who has since written the lyrics of "Walking Back To Happiness," "You Don't Know" and her current hit "Little Miss Lonely":

IT HAPPENS TO ALL

"It was obvious that Helen had to sing songs that posed real problems, presented real situations because she was going to be identified with the girl who was going to buy her records."

"But I didn't consciously sit down and write the lyrics for 'Little Miss Lonely' because I felt that Helen was lonely herself. It wasn't as personal as that! But I believe that this is a song of a true feeling, something felt by a lot of teenage girls."

"I am not the kind of writer to sit on the tops of buses, listen to conversations and then get



Helen's sincerity means that the words must be sincere as well.

ideas for songs, but I do believe in writing about true situations and I also believe that singing about true situations has contributed greatly to Helen's success.

"Walking Back To Happiness" was another true situation. Teenage girls, who make up the majority of the record buyers in this country, could immediately identify themselves with it. It was the same with "Tell Me What He Said."

"Of course, there is another reason why you have to write sincerely for Helen. She is a sincere singer. When she voices those words she means everyone of them."

"I can remember when I heard her sing 'You Don't Know' for the first time I was tremendously moved. My words had come to life, and they lived in a way that was even beyond my expectations. That is what makes Helen a great singer, and why she is at the top."

"Writing songs for Helen is wonderful fun, but it's not easy."

TOP TWENTY

Compiled from dealers returns from all over Britain.

Week ending August 18, 1962

Last This Week	Title	Artist	Label
2	1	Speedy Gonzales	Pat Boone
1	2	I Remember You	Frank Ifield
4	3	Things	Bobby Darin
3	4	Guitar Tango	The Shadows
8	5	Roses Are Red	Ronnie Carroll
6	6	Once Upon A Dream	Billy Fury
5	7	I Can't Stop Loving You	Ray Charles
14	8	Sealed With A Kiss	Brian Hyland
16	9	Breaking Up Is Hard To Do	Neil Sedaka
12	10	Let There Be Love	Nat King Cole
9	11	Roses Are Red	Bobby Vinton
7	12	Don't Ever Change	The Crickets
10	13	Little Miss Lonely	Helen Shapiro
11	14	A Picture Of You	Joe Brown
17	15	Vacation	Connie Francis
16	16	So Do I	Kenny Ball
17	17	Ballad Of Paladin	Duane Eddy
18	18	Pick A Bale Of Cotton	Lonnie Donegan
13	19	Here Comes That Feeling	Brenda Lee
20	20	Main Title	Jet Harris

ONES TO WATCH

Spanish Harlem	Jimmy Justice
Peter And The Wolf	Clyde Valley Stompers

CHART CHATTER

BY JUNE HARRIS

Pat Boone takes over

FOR five weeks, Frank Ifield held the top slot with "I Remember You." For three of those weeks, Pat Boone was sitting one place down, waiting for the opportunity to take over. Now he's done it, and "Speedy Gonzales" is number one in the British charts.

Both discs have sold exceptionally well. The Ifield recording is heading towards the three quarters of a million mark, and has just been issued — with good reviews — in the States. "Speedy" is climbing towards the half million figure in this country.

Brian Hyland was thought

to be a one shot when he had his "Itsy Bitsy, Teeny Weeny Yellow Polka Dot Bikini" hit not too long ago. How wrong can you be? "Sealed With A Kiss" is not his first, but second hit disc since then, and by its rate of sale should reach the top three without much trouble.

Of the four new entries, there are two which seem set for the top places. Kenny Ball, in at number 16 with "So Do I," a German tune, should, in view of his past success make it without any trouble.

The same goes for Lonnie Donegan, who had been featuring "Pick A Bale Of Cotton" for some time in his act before he decided to record it. Donegan, in this style, always captures very heavy sales.

Duane Eddy has made a twangy return with "Ballad Of Paladin."

So far, this number has proved to be far more successful for Duane in this country, than it has in the States.

In choosing a standard, with a resounding, heavy backbeat, Jet Harris is the second guitarist to make the charts this week.

"Main Title" is a difficult piece to play, but Harris has proved he is a master of the guitar.



JAMES DARREN

"MARY'S LITTLE LAMB"

7N 25155

FRANKIE AVALON

"DON'T LET ME STAND IN YOUR WAY"

7N 25154

(A CHANCELLOR U.S.A. RECORDING)

CLAUDINE CLARK

"PARTY LIGHTS"

7N 25157

(A CHANCELLOR U.S.A. RECORDING)

TONY HATCH

"OUT OF THIS WORLD"

(Theme from the TV Series)

7N 15460



7N 15460

'Sealed With A Kiss'
makes the Twenty

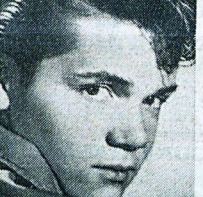
This success
means a lot
to me
says
Brian
Hyland

"MAN, I feel ten feet tall!" The voice of Brian Hyland came excitedly over the transatlantic phone from his home in Woodvale, New York. I had just told him "Sealed With A Kiss" was going into orbit in Britain.

"This is news to me—real great news," added the 18-year-old American. "I'd heard nothing about it, since I've only just come back off tour. Been in a package with Bobby Vinton and Gene Pitney. Last part of the tour was in Pennsylvania. Wonderful sun all the time. I'm tanned like a Red Indian.

"Kiss" has sold like crazy over here, as you may have heard. I specially wanted it to do the same in Britain, 'cos I'm almost certainly coming over later this year. And apart from 'Ginny Come Lately' I guess I hadn't been doing too well since my last hit, 'Polka Dot Bikini'.

"I made 'Bikini' for the Kapp label. I did a few more sides for them. But they didn't take. I



BRIAN HYLAND—Determined

talked things over with Sam Gordon, my manager, and we decided to switch labels.

"We made a master of 'Let Me Belong To You.' Took it round various companies. Finally we did a deal with ABC Paramount. We were happy. They are a big firm. Plenty of exploitation.

"I realised you get many cases in the disc biz of performers who come up with a sensational hit—and then fade right out. I'd made up my mind I wasn't going to be one of them.

"So Sam booked up a big personal appearance tour of the States for me. I plugged that first ABC disc all I knew how. That paid off. It sold plenty in America. Didn't mean much in Britain. But we hoped to make up for that later. Guess we have!

"Now I'm booked for a lot of State Fairs for the rest of the summer. Also I'm due at the Steel Pier, Atlantic City, on August 25 and 26. That's a real whipping up a storm.

"I'm on a bill with Jerry Lee Lewis, Dick Clark, Joey Dee and Dee Dee Sharp.

"For discs, I've an album just released here. Called 'Sealed With A Kiss,' naturally! Tomorrow I go into the studios to cut three numbers. Two of them will make up my next single, and they are all on this country kick which is going to be very strong.

"Titles are: 'I May Not Live To See Tomorrow,' 'Warmed Over Kisses' and 'I Wish Today Were Yesterday.' Not real country style. Not like you'd hear from Hank Williams. But commercial... I hope."

I asked Brian how he felt about coming to Britain. "I'm sure it will be a great experience," he said. "Gene Pitney's been over, of course. 'British audiences are fantastic, the way they welcome you,' he kept saying to me during our tour. Friends of mine like Bobby Rydell and Bobby Vee have told me the same.

"In fact, we played a date in Fargo—Bobby Vee's home town. I went round to his house to ask him to give me the lowdown on where to go in London. But his mother told me he was away in Hong Kong or somewhere. He's in demand all over the world is Bobby!

"I'd like, incidentally, to try out one or two of your bowling alleys. Bowling is for me. Spend hours at it here in America. I hear it's caught on well in Britain. I'd like to see the way it's run there.

"Sam and I would be grateful if—through DISC—we can say a big thank-you to the fans in Britain for buying so many of my records.

"And when I come over—well, it'll be almost like a trip home. You see, my father's father was Welsh—so I could make out a case to prove that I'm really British."

Peter Rennie

Cable from
AMERICA

'Rain' follows 'Roses' and Vinton can't miss

LOOKS like 1962 is going to be BOBBY VINTON year. As we reported last week, "Roses Are Red" has passed the million and a half mark, and his follow-up, "Rain, Rain, Go Away," is so great that it, too, should make the top spot. And now Diamond Records, for whom he recorded before he moved to Epic, have issued "I Love The Way You Are," and this is also climbing the charts!

Laurie Records plan to issue three new LPs of their best selling artist, Dion, between now and Christmas. They also plan a huge new campaign to help push Dion's five current album releases, as well as his new single.

Decca Records, with the help of Brenda Lee, Patsy Cline, Earl Grant, Vince Edwards, etc., are enjoying the best sales of singles and albums since 1954.

Riverside Records have cancelled all their August releases so that they can concentrate their efforts on new-comee Billie Pool's first album. Much faith have they in her sales possibility. Although Billie was born in California, she was discovered by a member of the Riverside staff in Europe.

The mystery of the missing hit makers has been solved... Although The Jamis are quickly climbing the hit parade, nobody until a few days ago, knew what had happened to the vocal team, as the disc, "Summertime—Summertime," was made four years ago for Epic. It is now known that the team disbanded soon after the record was made. One male member is working in a hospital in Boston, another



JOHNNY MATHIS—Acting debut in September.

for a distributing company, and the two girls are married. It is hoped they will be able to get together again for some TV appearances, and maybe cut a follow-up.

All the recording studios throughout the country are at the moment booked up to the hilt with all types of artists recording their Christmas discs. 1962 is expected to have the heaviest Christmas release ever.

All the royalties drawn on the newly released "Jingle Mint Twist" on the Brondes label will go to the late James Dean "Memory Club".

A well-known film producer had Atlantic Records looking everywhere for a young lady who appeared on the cover of their album, "Lonely Women, by the Modern Jazz Quartet." It seemed she was just what he wanted for a part in a new film. The only trouble is, they found out that the lovely lady is a French model

and doesn't speak a word of English.

New TV series starring Fess (Davy Crockett) Parker, called "Mr. Smith Goes To Washington", will have score written by Jimmie Haskell.

All being well, Johnny Mathis will film "St. Martin De Porres" in Peru, starting in September. This will be Johnny's acting debut, and in the film he will play the Saint who was the illegitimate son of a freed negro slave and a Spanish grandee.

Bob Braun, well known here as a DJ and television personality, is now having a big success with his first disc for Decca, "Till Death Do Us Part." He is now making an album with the same title.

YET another unreleased disc of the late Buddy Holly is out now on Coral. It's a fine rockabilly version of the oldie, "Wait Till The Sun Shines Nellie"—a must for all his fans.

Sir Laurence Olivier has completed a set of 12 LPs of readings from the Bible, to be called "The Living Bible". A full Israeli symphony orchestra provide the backings to the readings of the Old Testament. Big sales are expected of this set, which was produced by the Douglas Fairbanks organisation.

RCA Victor have signed young Italian tenor Sergio Franchi, Sergio, they feel, will take the place left by the late Mario Lanza, and there is talk of Sergio filming the Lanza life story. Franchi will make his American stage debut at the Carnegie Hall on October 14, which will co-



Three LPs from DION before Christmas (DISC Pic)

incide with RCA's first release of an album of Italian songs—the Nevins-Kirshner team of record producers are having a great year. At the moment two of the discs they produced are numbers 1 and 2 in the top selling charts. They are "Breaking Up Is Hard To Do" by Neil Sedaka, and "Co-Motion" by Little Eva. They also had five other discs in the sellers.

Maurice Clark

SPOTTING THE STARS OF THE FUTURE IS AN A
AND R MAN'S BIGGEST PROBLEM

NORMAN NEWELL is one of the world's top recording managers. His stars include Shiny Bassey, Adam Faith, Russ Conway, Danny Williams, and Ken Dodd. He has also worked with visiting Americans like Judy Garland and Connie Francis.

get me at home in the morning. They think things are quiet then. Quiet! They've made it the most hectic part of my day. Had a 45-minute talk with Lionel Bart the other morning. Didn't like to mention I was all lathered up.

"It means listening to the latest discs from America—and to new songs from British writers. The latter come to me either in the form of demonstration discs—or through publishers who drop into the office to play over what they feel may be tomorrow's big hit.

"When I'm choosing a number I usually form an opinion which of my artists it might suit—though naturally I don't like to make a final decision until the artist and I have had a talk—and until I have listened to any suggestions he or she may have about numbers.

"When the songs are settled there is more pre-studio work to be done. The routine has to be fixed, and the general treatment. This, of course, means keeping in touch with the arranger.

Evening

"I usually hold recording sessions in the evening. Singers seem to think they are at their best then. Main exception, strangely, is Sadler's Wells. They don't mind in the least turning out at 10 a.m."

But even into this busy scheme of things Norman Newell must find something more of crucial importance: listening to new singers.

"We get hundreds—probably thousands—of applications every year. We like them to send a private disc if possible; but you'd



NORMAN NEWELL—Thousands write in every year. (DISC Pic)

be surprised how many write back to say they haven't the necessary funds—or else that they have no sound studios down their way.

"I couldn't even start to find time to listen to them all. John Burgess, my assistant, goes through them carefully. He then brings me a short list. To those on it I give a personal audition.

"Nearly all of these are

All in a
day's work
the truth behind
the glamour
Norman Newell

reach either his office at EMI House or the EMI recording studios in a few minutes by cab. But to get outdoors into the cab is another matter... A phone alarm wakes me at eight every morning—unless my poodle Larry jumps on my face first, Breakfast! I hate it! Shave? I'm lucky if I can have one before the phone calls start.

"People in the business know I'm pretty fed up once I'm in the office or at the studios. So they

horribly nervous when they come up. But a cup of tea and a friendly chat usually takes care of this. If they forget words or miss a couple of beats—that doesn't matter. It's the sound I listen for.

"Most common fault is copying. Initiators of Perry Como, Danny Williams, Helen Shapiro or anyone else are not what I want."

Songwriting is an important part of Norman Newell's life—he wrote "Portrait Of My Love" with Cyril Hume—and he fits it in whenever he can find time, which is not easy!

"I'm recording every day of the week—Sundays included. My sessions range from beat music to operetta. I attend many West End premieres. I go to as many out-of-town first nights as I can. A local group may be presenting, say, a musical version of 'The Three Musketeers.' Who knows? It might make a great LP.

Midnight

"I never know when my working day will end. The other night I was mixing business with pleasure over dinner with Marion Ryan and Harold Davison, the promoter. Home at twelve. Then I sat up till one-thirty working on a lyric to Steve Race's 'Nicola'.

"Next evening I went with John Barry to hear a group in a London club. I signed them. After dinner I went to John's flat and worked on film music till well after two.

"But it's a wonderful life. And so unpredictable! Take 'Portrait Of My Love.' I remember how people kept urging me to put it on disc—and how for ages I kept refusing. I felt so sure it wasn't right for recording..."

Dick Tatham



NEW POPS

This week's Top single

Mike Sarnie



featuring Billie Davis
WILL IT WHAT?
PARLOPHONE 45-R4932

Shirley Bassey
with NELSON RIDDLE ORCHESTRA
WHAT NOW MY LOVE?
COLUMBIA 45-DB4882

B. Bumble
AND THE STINGERS
APPLE KNOCKER
STATESIDE 45-SS113

The Jamies
SUMMERTIME, SUMMERTIME
COLUMBIA 45-DB4885

Kenny Lynch
PUFF (up in smoke)
H.M.V. 45-POP1057

Tommy Roe
SHEILA
H.M.V. 45-POP1060

Gene Vincent
THE KING OF FOOLS
CAPITOL 45-CL15264

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



JACK GOOD WRITES FROM AMERICA

The talent here is really amazing!

HOWDY, partners! Since last time, I've been moseying on down the old Santa Fe trail. Hit New Mexico, Arizona, Colorado and Kansas, visiting Albuquerque, Dodge City, Kansas City, Cheyenne and Laramie, and I wanna tell you folks they ain't got nothin' on Wigan. Hundreds of miles of wide open spaces and nowhere can you get a piece of skate and six of chips. But the music, friends, the music!

No wonder the country and western idiom is sweeping the States. Now I am back in New York . . . and still it's C and W everywhere you go—only on the East Coast they thrash it out with a wild up-tempo twist beat.

Lot bed of activity is Greenwich Village in New York, which is a sort of Soho and Chelsea rolled into one and exaggerated to absurdity.

Here you can find in the countless clubs every imaginable kind of music—folk, modern (names like Thelonious Monk pop up all over the place), 1920s stuff, rock 'n' roll, rhythm and blues, and twist, which is still going very strong in the night spots. What amazes me is the amount of talent there is.

The Twist

Last night I went into a club called Cafe Bohemia at about one in the morning. Things were still going very strong indeed.

Cafe Bohemia is well known as the place that launched a host of modern jazz stars but it has now gone over to the twist and when I arrived the floor was packed with young people twisting themselves into a state of delirium to a very exciting group by the name of Joey Greco and the Firelites.

Now this group in Britain would rank with the very highest and only loyalty prevents me from putting it stronger than that. In New York it is one of many.

Wilder

The instrumentation is precisely the same as that of The Shadows—all Fenders. But the sound couldn't be more different. Not as tasteful, but wilder. Joey Greco, a 20-year-old leader who has been full-time professional for a year now, describes the style as composed of rock 'n' roll tempos, rhythm and blues chord progressions, and jazz breaks.

Joey himself is an excellent guitarist whose personal favourites are Mickey Baker—a very famous New York session man—and Chuck Berry. As for vocalists, he digs Ricky Nelson—every time Ricky makes a better record than the last one—and the early Presley.

Joey has English relations and

having seen a film of the sort of music we appreciate in Britain is very eager to come over. I hope he makes it . . . he would go down very big.

ON TV over here a little while ago in a programme called David Brinkley's Journal there was a very caustic review of the pop music scene in Europe. They showed film of France's Johnny Hallyday and Britain's Billy Fury and suggested that Europe had taken all that was worst in the American popular music, copied it, exaggerated it, and debased it still further.

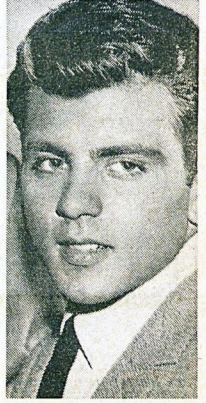
Mr. Brinkley shouldn't be taken too seriously, however. His knowledge of the British pop scene seems to be ludicrously slight, but this show made me

so mad as I rate Billy Fury much higher as a stage performer than any American of comparable rank.

I'VE been picking up some background information. For instance, I often wondered how Elvis reacted to the success of the early **Ral Donner** records which were so similar to Presley as to be virtually indistinguishable.

I couldn't have blamed him if he had been fighting mad about them. But was he? On the contrary, I often wondered how Elvis reacted to the success of the early **Ral Donner** records which were so similar to Presley as to be virtually indistinguishable.

They spent a whole afternoon chatting and playing records and **Ral** reported afterwards that meeting Elvis was one of the biggest thrills of his life and that Elvis was one of the nicest persons he had ever met. In an entertainment world full of petty jealousies and rivalries, this speaks very highly for the Pres, I feel.



FABIAN—He's really learned to sing, but now he can't sell records.

Remember **Sammy Turner**, who came over to Britain a couple of years ago on the strength of his hit record, "Lavender Blue"? Today he's selling cars.

It's an ironical fact that **Fabian**, who it must be admitted was a really painful singer when he had hit after hit in the States, has now really learned to sing and improved his pitch, tone and feel 100 per cent. In fact, he could stand comparison with a number of today's hit singers. But now he can't sell records.

ALONG THE ALLEY ALONG THE ALLEY

Lee sells quality songs to States

NEWS FROM THE STREET OF MUSIC

LEE PINCUS of Ambassador Music is back with the old folks at home in the Gil-Pincus Music office in New York for a short while.

It's not just a family reunion, either. Lee has been scouting around since he started operations in London, looking for likely British material for the Stateside market.

There's an ever-increasing demand from American artists and record companies for British numbers," Lee told me before he left. "The improvement in

the quality of music being programmed on the air there is creating greater and greater opportunities for British quality songs to hit the U.S. charts.

"Securing British songs is one of the reasons for our opening an office in England," Lee didn't go empty-handed on this trip, although he's not disclosing what he's got until American recordings have been fixed.

One U.S. cover already organised is pianist **Roger Williams'** Kapp rendition of Parlophone and R. mae George, Martin's "Niagara Theme." It's just been released across the water as a single and as the title tune of a Williams album, and the reaction it is getting confirms Lee's remarks.



EDDIE ROGERS of the Famous - Chappell Music office in the giant Chappell group is maintaining his hitsville reputation quite comfortably present via Frank Field's "I Remember You" (Columbia) and Brian Hyland's "Sealed With A Kiss" (HMV).

But he was enthusiastic mostly about a forthcoming film, the music of which will be published by Famous-Chappell.

It's called "Hatari," and **HENRY MANCINI**—Score for the film "Hatari." (DISC Pic)

stars **John Wayne**, **Hardy Kruger** and **Elsa Martinelli**. The score has been penned by award-winning **Henry "Moon River" Mancini**, and the background music will be further enhanced by a song entitled "Just For Tonight," written specially by ace tunesmiths **Johnny Mercer** and **Hoagy Carmichael**.

Mancini will also conduct the sound-track recordings, and there are already prospects of **Ted Heath** and **Tony Osborne** covering one of the numbers called "Baby Elephant Walk."

The film will be screened here on December 13.

PAUL RICH of Progressive Music in the Acherbach group is the lucky man in charge of that gorgeous number called "Spanish Harlem."

The new Jimmy Justice vocal of it on Pye could be the one to earn it a well-deserved place in the charts, too.

There's another lush instrumental version of the tune on the stocks at present by the Orchestra del Aire, but this one may not come out for a while as the Pye group have it for this country and don't want to split the market between the Justice and the Ore.

Faul has a nice piece by a nice piece coming from Capitol tomorrow (Friday). It's **Peggy Lee's** "Tel-A-Loo," but this one about You," a Ray Charles composition given the Latin treatment a la Lee.

N.H.

listen to **ALAN DELL'S 'SHOWCASE'** * **RADIO LUXEMBOURG**
208 metres medium wave - 49.26 metres short wave

EVERY SUNDAY 8 P.M.

Next Sunday's programme will include excerpts from these LPs

- BLACK AND WHITE MINSTREL SHOW** H.M.V. CSD1327 (stereo) CLP1399 (mono)
- THE NAT KING COLE STORY—THREE VOLUMES** Capitol SW12/3-1613 (stereo) W12/3-1613 (mono)
- LINGER AWHILE WITH VIC DAMONE** Capitol ST1646 (stereo) T1646 (mono)
- LIONEL BART'S 'OLIVER'** STANLEY HOLLOWAY and ALMA COGAN H.M.V. CSD1370 (stereo) CLP1459 (mono)
- BOBBY RYDELL AT THE COPA** Columbia 33SX1425 (mono)
- FRANK SINATRA—POINT OF NO RETURN** Capitol SW1676 (stereo) W1676 (mono)



CHECKER, CRICKETS, VEE ON 'STARS'

CHUBBY CHECKER, Bobby Vee and The Crickets have been booked for ABC's "Thank Your Lucky Stars." Their appearances will mark the second time each for Checker and Vee, and a British TV debut for The Crickets.

Checker will appear on the opening edition, September 29, pre-filming his spot on September 10.

Bobby Vee and The Crickets will appear on November 3.

Harris on Dutch TV

JET HARRIS and Chinese singer Pan Wan Ching, who is currently playing an extended season at the Hungaria Restaurant, will both star on Dutch TV in Hilversum on September 17 and 18.

It's quite a jump from cutting records like "Roses Are Red" to judging beauty competitions, but **Pye singer DAVID MACBETH** made the move with obvious enjoyment last week at Scoutport when he ran a practiced eye over the contenders at the English Rose Bathing Beauty Contest. The four finalists with him are, left to right, Moira Pugh (Upton Wirral), Ann Stuart (London), Jill Anders (Liverpool), and Viki Burns (Llytham).

Del Shannon tour dates

now all fixed

DEL SHANNON has a new London release this week, which will tie up with his September visit here. Titles are "Cry Myself To Sleep," backed with Shannon opens his British tour with Dion, Joe Brown, The Allisons, Pepe and the New York Twisters and Suzy Cope, on September 16 at the Sports Arena, Brighton.

Consecutive dates are Guildhall, Portsmouth (17), Granada, Bedford (19), Granada, Maidstone (20), Granada, Kingston (21), Granada, Slough (22), Granada, Walthamstow (23), Granada, Kettering (24), Colston Hall, Bristol (25), Winter Gardens, Bournemouth (26), Town Hall, Birmingham (27), Granada, Harrow (28), Granada, Tooting (29), De Montfort Hall, Leicester (30).

Replaced

From October 1, Freddy Cannon will replace Dion, and the spot vacated by Joe Brown and the Bruvvers will be filled by Jet Harris and the Jetblacks, except for the City Hall, Sheffield, on October 3, when the John Barry Seven will appear.

Joe Brown returns to the show for one night at the City Hall, Newcastle, on October 6.

Remaining dates to be filled by the new package are ABC, Huddersfield (October 1), ABC, Cleethorpes (2), Apollo, Manchester (4), Lonsdale, Carlisle (5), and a final date at the Empire Theatre, Liverpool, on October 7.

Jet Harris and the Jetblacks will appear on these dates.

The bands of Bob Wallis and Ed Corrie star in "Jazz Club" on September 6.

Joe Brown stars in country and western radio series

JOE BROWN and the Bruvvers are the stars of a new country and western series beginning on the Light Programme on September 1. Entitled "Country Time," it will be broadcast between 3 and 3.30 each Saturday afternoon. Other artists taking part will be The Alabama Hayriders, the Home Gibson Trio, and Carter-Lewis and The Southerners. The compere of the series will be ex-Radio Luxembourg announcer and DJ Ted King.

New U.S. jazz label

NEW American jazz label, Jazzline, is to be released in Britain by Central Record Distributors. Jazzline was recently inaugurated by American jazz musician Dave Bailey, journalist Gary Gladstone and London-born jazz A and R producer and impresario Fred Norwood.

Several recordings from LP releases this month feature the Dave Bailey Sextet and the Duke Pearson Quintet.

Jazzline albums will retail here at 41/5d. each.

Temps tour extended

THE Temperance Seven have had their autumn tour extended by a further week. Latest date is the Grand Theatre, Wolverhampton, week commencing November 26.

RADIO SHOW WILL SCREEN 'PORGY AND BESS' EXCERPT

AN excerpt from the long-awaited American film of Gershwin's "Porgy and Bess," which has its British premiere in London on October 2, is being shown over all colour television sets at this year's Radio Show. These began yesterday (Wednesday) and will continue until September 1.

The excerpt being shown—to demonstrate colour television in this country—is Sammy Davis Jr. singing "If Ain't Necessarily So."

The actual film, which stars Sidney Poitier, Dorothy Dandridge, Sammy Davis Jr. and Pearl Bailey, took 12 years to complete. It is produced in Todd-AO and technicolor, and will open at the Dominion Theatre.

British discs get own show in U.S.

AMERICAN disc jockey Zeke Jackson is planning to run a weekly programme of British records over his Pittsburgh, Pennsylvania, station.

It will be called "Stranger On The Shore," following an interview he had in this country with Acker Bilk, which was taped and will be used in the first edition.

Jackson intends to tape more interviews with British recording stars for later use on his programme, which will run for an hour every week, starting in the autumn.

Winnie's first tour

WINIFRED ATWELL will start her first British provincial tour for five years on Monday next (August 27) when she opens for a week at the Palace Theatre, Manchester. She will be supported by Dickie Valentine and Leslie Randall.

Other dates for the tour will be the Alhambra Theatre, Bradford (week beginning September 10); Coventry (fortnight beginning September 24); Empire Theatre, Liverpool (fortnight beginning October 8); and the Empire Theatre, Glasgow (month beginning October 22).

Ted Lune replaces Randall on the Bradford bill which also includes the Cool School, and Stan Siemert will be the comedian for the Glasgow season.

Valentine will play the entire tour.

Vee, Charles film out

"SWINGIN' ALONG" the American film musical featuring Bobby Vee and Ray Charles in guest spots, goes out on general release on the Rank circuit this week.

On September 16, the film will be released as a second feature to "The Lion" throughout the provinces.

First Korner album

ALEXIS KORNER is to have his first disc issued in November. It will be an LP entitled "Rhythm 'n' Blues From The Marquee," and it precedes the release of his first single.

On August 30 Johnny Parker, ex-Lytelton and Sunshine sideman, joins the group as pianist.

Japan wants

Riddleon TV

BBC TV are screening a half-hour show entitled "Presenting Nelson Riddle" on September 4, featuring the well-known American arranger-MD with the British orchestra which he conducted during his recent tour here.

Guest artist in the show will be Danny Williams, who will sing his latest success, "Tears," and three numbers from the LP which he has recorded with Riddle.

Welsh band on TV

THE Alex Welsh Band has been booked for "Sunday Night at the Prince of Wales" this coming weekend, August 26. Also on the bill is American actor-singer Bruce Yarnell.

Other dates for the Welsh Band—all radio only—are "Easy Beat" September 2, "Frad Time" September 3, a return to "Easy Beat" on September 9, and "Jazz Club," September 13.

New Campbell disc

PARLOPHONE are to release Christine Campbell's second disc next month. Topside is "He Is Here," a Tolchard Evans number like her first disc, "Wherever I Go," and the flip is "My Home."

Christine Campbell is currently touring with the Michael Holiday Show.

Julie Grant in 'Club'

JULIE GRANT stars in "Saturday Club" this week (August 25) and again on September 15, and guests in "Ring-A-Ding Ding" on September 7.

"Professor" Stanley Unwin is the celebrity in "Desert Island Discs" on the BBC Home Service, September 19.

Dance halls for Sounds, then back to Germany

SOUNDS INC., who are accompanying Gene Vincent at the Star Club in Hamburg, Germany, will return here on August 30, and spend the whole of September touring dance halls.

They then go back to Germany on October 1 to appear with Sam Cooke for a week, returning to accompany the American singer for his British tour with Little Richard, which, opening at Doncaster on October 8, runs until November 5.

They will then visit Italy for a two-month tour.

While they are in Britain during September, the group will cut their next disc for the independent company Four Four Recordings.

Into London on Sunday flew actor, and now disc star, **VINCE EDWARDS**, perhaps better known as TV's Ben Casey. He is here to film a straight, non-singing, non-musical role in Carl Foreman's "The Victors." Vince's debut single, "Don't Worry 'Bout Me," was released earlier this month and last week was taped to enter the Top Twenty by Don Nicholl (DISC Pic)

Springfields 'Night Out'

GUESTS in ABC-TV's future editions of "Big Night Out" are The Springfields (September 1), Donna Douglas (8), The Dallas Boys and Valerie Masters (15), and Yana with Dickie Valentine in the final edition on September 22.

From September 29 ABC will pick up the series of Bruce Forsyth Shows which he is doing for ATV.

IN YOUR SHOPS TODAY

<p>JIMMY SAVILE DECCA Alah the arab F 11493</p> <p>BEN E. KING COLUMBIA Too bad HLK 9589</p> <p>PAUL ANKA RCA VICTOR Every night (without you) RCA-1304</p> <p>DEL SHANNON COLUMBIA Cry myself to sleep HLX 9587</p> <p>IF I HAD A HAMMER MERCURY Peter, Paul & Mary V15 71</p> <p>TILL DEATH DO US PART FRANKFORD Bob Braun 0875</p>	<p>JOE BROWN DECCA Comes the day F 11499</p> <p>CONNIE STEVENS MERCURY Mr. Songwriter WB 73</p> <p>JERRY LEE LEWIS COLUMBIA Sweet little sixteen HLS 9584</p> <p>I'LL WAIT FOREVER COLUMBIA Anita Wood HLS 9585</p> <p>BABY, BABY (DON'T YOU WORRY) DECCA Perry Ford & The Sapphires F 11497</p> <p>QUANDO CALIENTA EL SOL COLUMBIA Los Marcellos Ferial DC 10665</p>
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The Kenny Ball Band for New Year tour

KENNY BALL and his band, who, by the end of 1962, will have travelled farther than any other trad outfit this year, has now received an invitation to tour Japan early next year for ten days. This is a direct result of the fantastic success of "Midnight In Moscow" which reached number 2 in the Japanese charts.

Gay Purr-ee' LP

WARNER Brothers Records have acquired the sound-album rights to a full-length cartoon film scheduled for autumn release in the States called "Gay Purr-ee." The sound-track features the vocal talents of Judy Garland, Hermione Gingold, and the score and songs have been written by Harold Arlen and E. Y. Harburg.

Herrman film score

BERNARD HERRMAN has been signed to compose and direct the original music score for the Columbia film "Jason and the Golden Fleece," which stars Robert Armstrong and Nancy Stryker, and which will be released in 1963.

He will come to London from Africa in October to record his score, conducting the Royal Harmonic Orchestra.

If arrangements can be made, Kenny Ball will fly there, probably in January, and will also play dates in Singapore.

Rosemary Squires — own TV series

ROSEMARY SQUIRES is to get her own half-hour series on Southern Television. Provisional title is "A Handful of Songs," and it will run every Monday for six weeks from September 24.

Rosemary will be backed by a vocal group, The Square Pegs.

Rosemary Squires, who is currently appearing in Jersey, opens in "The Ken Dodd Show Of 1963," at the Opera House, Manchester, in December.

Tillotson demobbed

JOHNNY TILLOTSON has been demobbed from active duty in the U.S. Army and this week resumed his show business career with a series of personal appearances.

Japan is the most recent of a whole list of places that are after Kenny Ball, and only time prevents him from accepting all of them.

Earlier this year, in May, Kenny visited America, and he has been asked to return there. He has been to Germany four times, the last occasion in April, and he has had to turn down an offer to appear on Club 18, that country's most popular trad radio show, on November 10, the date the programme celebrates its fifth anniversary, because he is due to go to Australia on October 21.

However, he has arranged to go to Berlin for this show later in the year.

On September 1, Kenny Ball leaves for two weeks in Italy—on holiday!

Dave Brubeck tours here November

JAZZ pianist Dave Brubeck will return to Britain for another tour with his Quartet in November, almost a year after his last date in this country. He will open on November 17, but no venues have yet been fixed and the remaining dates have still to be worked out.

Brubeck's last tour here was a great success and this, coupled with his appearance in the jazz film "All Night Long," served to keep his discs high in the charts. A CBS label spokesman told DISC on Tuesday that Brubeck's LP, "Countdown," which was released to coincide with the launching of the CBS label earlier this year, was the last of his records they had available.

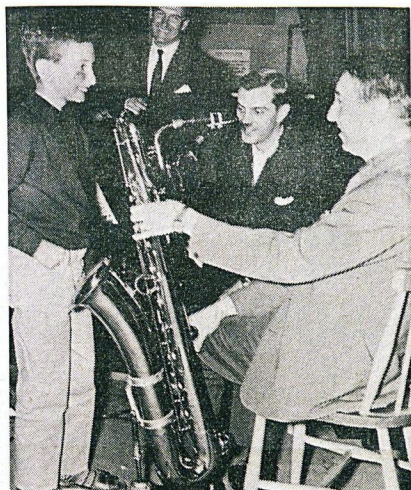
'STOP' IS ALL SET TO GO

THE Anthony Newley—Leslie Bricusse hit show, "Stop The World—I Want To Get Off," will open in Philadelphia on September 17 for two weeks. It then moves to the Broadhurst Theatre on Broadway to open on October 3.

Cole's biggest seller

ACCORDING to Capitol, Nat King Cole has his biggest seller in five years with his latest single "Ramblin' Rose." It has sold 450,000 copies to date.

Because of its success, Cole has cut an album with the same title and this is to be rush released.



STEPHEN SINCLAIR, at ten the youngest singer ever to have a single out on EMI, chats to the musicians after his session for his debut disc.

Debut disc by EMI's youngest singer

STEPHEN SINCLAIR, at ten one of the youngest artists ever to be signed by EMI, has his first disc released this week on HMV.

Carol Deene series on Luxembourg

CAROL DEENE, 17-year-old EMI singer, is to have her own series of disc programmes on Radio Luxembourg. They will be 15-minute shows and will start on September 2.

On October 1 Mark Wynter stars in his first series, to be called "The Warmth Of Wynter," and on the same day Peter Aldersley's "Swoon Club" returns for the winter season.

Ted Heath and his Orchestra commence a series of weekly 15-minute programmes on September 30.

He has recorded "Party Lights," the American hit, currently standing at number 11 in their Top Hundred, and the record has been rush released to coincide with the issue here on Tuesday of the original by Claudine Clark on Pye International.

Stephen is the son of singer Rita Carr, who made her disc debut at the age of eight and later became the vocalist with the bands of Lew Stone and Lou Preager.

Last year he appeared in a charity concert, and agents who had heard him sing, asked him to audition for parts in "Oliver," "Blitz" and "Sail Away," but his age prevented him accepting.

Stephen Sinclair will guest in EMI's "Friday Spectacular" tomorrow.

RCA Victor cut U.S. 'Oliver!' album

LAST weekend RCA Victor in the States cut an American cast album of the British musical hit, "Oliver," which opened a pre-Broadway run in Los Angeles last month.

Starring in the American show are Georgia Brown and Clive Revill, who were featured in the original production here.

"Oliver" opens on Broadway on December 27.

Reviewing the opening, the American trade paper "Billboard" says:

"The multi-talented Lionel Bart has endowed 'Oliver!' with a fresh and melodically intriguing score, complete with several standout selections."

They describe the two leads—Clive Revill as Fagin, and Georgia Brown as Nancy—as outstanding, and give full credit to Sean Kenny's unique stage settings and Peter Coo's directions, although they suggest that producer David Merrick should cut down the use of cockney before the shows opens on Broadway.

SHIRLEY BASSEY, who flew in from Rome on Monday after completing a TV show in that city on Saturday—this followed the success of her first appearance on the show last July—may play a cabaret season at London's Talk of the Town, in the beginning of October. Details were still being worked out this week, but it was hoped that she would be able to appear.

BRIGHTON PLANS BRITAIN'S FIRST DISC FESTIVAL

BRIGHTON Corporation is planning to hold Britain's first-ever international disc festival next year. Forty different panels of judges will be drawn from all over the world to decide the best entries covering the whole field of recorded music from pop and jazz to classics.

The proposals go before a committee of the Corporation on September 13, and if they give their approval the entire town will be organised to receive a host of disc personalities and fans during the first week of July.

Centre of most of the activities including the judging will be the Metropole Hotel, but it is also proposed to display the latest ranges of recording and reproduction equipment in the Corn Exchange during the week.

Charter flights

Numerous awards are planned, including ones for the best male and female vocalists, big bands and solo instrumentalists in the pop field. The trophies would take the form of a replica of the Royal Pavilion superimposed on a gramophone record.

It is hoped to organise charter flights from New York, and other large centres to fly in leading disc artists to appear at the festival.

The festival will culminate on the Saturday with the presentation of the awards at the Dome Theatre, to be televised via Eurovision and the Telstar satellite if conditions are favourable. This will be followed by a grand ball at the Metropole Hotel, with the proceeds going to a children's charity.

Brooks, two new titles

THE BROOK BROTHERS, who guest in "Easy Beat" on September 26, cut two new titles for Pye on August 28. Tony Hatch will take the session.



<p>CO-ON GIRLS</p> <p>RICKY NELSON</p> <p>TEEN AGE IDOL</p> <p>HLP 8582</p> <p>LONDON</p>	<p>TELSTAR</p> <p>THE TORNADOS</p> <p>F 11484</p> <p>DECCA</p>	<p>The Decca Record Company Ltd Decca House Albert Embankment London SE1</p>

Farson meets McKenzie

THE subject of TV's "Dan Farson Meets" on Thursday, August 30, is singer-pianist Mike McKenzie. Alma Cogan is the guest celebrity the following week.

Lee Willie Harris plays a week on the cabaret club circuit, Manchester, from August 26.

Disc Date

NEW SINGLES BY-

Mike Sarne...Joe Brown...Del Shannon...Frankie Avalon...Shirley Bassey...Julie Grant...Ben E. King...Carol Deene...Joe Loss...Connie Stevens...Paul Anka

Waiting for the Right Give Faith a Smash Hit

Adam Faith

Don't That Beat All; Mix Me A Person (Parlophone R 4930)

DON'T JOHNNY KEATING and Johnny Worth worked together to produce a new-look Adam Faith for this disc. Worth's song, "Don't That Beat All," and Keating's backing succeed happily and Faith himself ought to be delighted with the result.

The song (with one or two simple touches of humour) is given a basic country and western beat with sawing fiddles in the accompaniment. It's extremely commercial. I haven't seen Adam's record "Mix Me A Person," but this title song on the second half of the record is certainly better than the picture's reviews. A gentle flowing melody with harmonica echoing the point phrases.

Mike Sarne

Will I What; Bird, You Know I Love Ya (Parlophone R 4932)

DON'T ANOTHER Cockney caper from Mike Sarne and one which ought to sell heavily as a follow-up to his "Come Outside." This time the title phrase is given to the girl, Billie Davis, and her smart participation will undoubtedly help.

Simple melody and lyrics with a good end twist. I don't entirely agree with some of the statements attributed to Mike Sarne recently (ie, that they're pioneering a new realism in pop). I think this sort of thing was done brilliantly in things like "Baby It's Cold Outside." But, the timing's right for these topical folk and reflections, and they're produced with polish. Charles Blackwell, who directs the backings on this disc, also composed "Bird, You Know I Love Ya." This time Sarne's, also with a wry lyric from the singer's angle.

Joe Brown

Your Tender Look; The Other Side Of Town (Piccadilly N 3508)

DON'T JOE BROWN'S follow-up to "Picture Of Your Tender Look"—an appropriately-titled jigger which keeps him in the soft-sung C and W pop. With similar backing and girl group accompaniment Joe sings this one in an endearing fashion. I would reckon he has another big one on his hands all right. The melody's very easy to pick up and the treatment's ingenious to say the least.

The "Other Side Of Town," the flipside, was written by Joe. Also country style it's a little more forceful in approach and will have a number of fans in its own right.

Del Shannon

Cry Myself To Sleep; I'm Gonna Twist (London HLX 9587)

DON'T TWIST or listen, either way you'll find folks queuing for this one. Sarne's latest, "I'm Sure, Del sings the steady-beat "Cry Myself To Sleep," with loud uninhibited buskiness. Some falsetto moaning is not really heard, because the neat group behind Shannon carries the background firmly enough, but there's a real dancing attraction to this one.

On the up-tempo is the ballad "On the Turnover," which Del puts out for the turnover, and a guitar close to the microphone as he sings this more gentle offering. Slight country aspects will help sales.

Frankie Avalon

Don't Let Me Stand In Your Way; A Miracle (Poly International N 25154)

DON'T I'M going to stick my neck out as far as it will stretch and say that Frankie Avalon will at last have hit the big time with his excellent performance on "Don't Let Me Stand In Your Way," as all the currently popular marks of the C and W-romantic ballad marriage. Fun's as easy to pick up as a pin with an electro-magnet and the lyric's no hardship to learn either. Don Costa uses orchestra and echoing chorus with infectious appeal.

"A Miracle" is not so potent but it serves as a well-made second deck.

Ray Stevens

Ahab The Arab; It's Been So Long (Mercury AMT 1184)***

DON'T THIS is the American hit version of Ahab The Arab—and a big fat hit it is, too, over there. Mr. Stevens chants his novelty with a nice mixture of melody and narrative. His southern accent contrasts effectively with the middle-eastern atmosphere of his comedy number. He is accompanied by the Merry Melodysingers under Shelby Singleton's direction. Could jump high into our sellers, too, if it happens to strike enough funny bones.

It's Been So Long is a slower beat ballad which Stevens slips across soulfully for complete contrast.

Carol Deene

Some People; Kissin' (HMV POP 1058)***

DON'T MISS DEENE singing the film song. Some people puts the sentiments across with an appropriate rather insolent air. She lifts on an easy beat with her light voice just managing to top the Harry Robinson accompaniment which pipes sarcastically.

Another film number for the turnover—this time it's Kissin' from the

picture "Band Of Thieves." Acker Bilk stars in this film and I see he had a hand in the composition of this quick-moving item, too.

The tune bounces with a twenties sort of style and reminds me somewhat of things like "Marge," Carol chants it happily.

George Maharis

Love Me As I Love You; They Knew About You (Columbia DB 4884)***

GEORGE MAHARIS sings a slow and rather attractive romantic ballad—Love Me As I Love You—and his warm, tender

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).

approach should set plenty of hearts fluttering. Whether it's strong enough to command quick, big sales is another matter. One thing it grows on you the more you hear it. Simple, pleasing accompaniment of orchestra and girl chorus.

They Knew About You is a straight ballad with a familiar idea told engagingly. Maharis sings it from the heart.

Stan Getz

Jazz Theme From Dr. Kildare; Desafinado (HMV POP 1061)****

ARARE release—just Stan Getz on a jazz. This Verve recording, released by HMV, picks up the already well-worn title music from the Kildare television series and gives it smooth, new life.

Getz, blowing with his expected mastery makes this a very cool journey to the operating theatre indeed. Modernists queue on the left.

Joe South

Masquerade; I'm Sorry For You (Orion CB 1752)***

AN American disc from Orion. If you're in the mood being set by "Spanish Harlem" you could be forgiven for thinking this is a run-on. Maybe not the same melody but hear one and think of the other. Joe South composed. Masquerade which he sings huskily to the Spanish-type backing.

On Sorry For You is another South vocal-composition effort.

Billy Joe Royal

Never In A Hundred Years; We Haven't A Moment To Lose (Orion CB 1751)***

AMERICAN Billy Joe Royal has a light voice which is suited to his teenage lither Never In A Hundred Years. Billy floats up to a high note or two in the falsetto fashion which I thought was going out of date.

We Haven't A Moment To Lose is a slow-beat ballad with an easy-to-hold melody. Royal sings it well enough while male group bomb-bomb in the background.

The Olympics

Mash Them "Taters"; The Stomp (Vogue POP 9198)***

THE "Potatoes" just haven't proved a commercial dish in this country, but The Olympics try to sell them to us again with their vocal group contortions in Mash Them "Taters." Beat's okay for dancing, of course.

The Stomp has them performing their gyrations again with husky effect.

Tommy Roe

Sheila; Save Your Kisses (HMV POP 1060)***

TOMMY ROE gets a good lithering accompaniment for his title Sheila, but neither he nor the song seem to have much that's new to offer. An American disc which sounds more like an ordinary



Tommy Roe

time writing songs, playing his guitar and performing, influenced a great deal by his favourite singers, Ray Charles and the late Buddy Holly.

Billy Joe Royal

'Never In A Hundred Years' (HMV POP 1061)****

NEVER IN A Hundred Years introduces a new American singer who has been described as "electrifying." He is Billy Joe Royal, 21, who was born in Georgia.

Four years ago, while still in high school, he formed his own group. It was a group with a difference, for instead of playing the usual rock 'n' roll, Billy specialised in shouting wild rhythm and blues. He was such a success that he and his group were immediately booked for the many local hops and other school dances. Then, two years ago, Billy



MIKE SARNE — Another cockney caper which should sell heavily.

British attempt at impersonation of this style.

Save Your Kisses strikes me as a rather better number, and Mr. Roe plays it steadily with a light beat.

Joe Loss

Quando, Cha, Cha; Ai Di La (HMV POP 1059)***

THE Italian song Quando, Quando has had a few attempts at reaching the charts here—so far without conspicuous success. Now Mr. Loss and his orchestra pick it up and give it a cha-cha reading which very few will find very difficult to resist.

The arrangement is colourful without being over-fussy. Ai Di La has also been featured on a lot of releases already. The loss version of this film tune maintains the Latin sway, but on a rather more average level than the top score performance.

Bob SCOBEY

Everything Is Peaches Down In Georgia; Huggin' And Chalkin' (Gosw Time Jazz GV 242)***

BOB SCOBEY'S Frisco Band produces some solid Dixie

sound for Everything Is Peaches Down In Georgia, and it should please trad customers here. A happy side with some simple but refreshing trumpet work. Vocal is sung by Glancy Hayes.

Mr. Hayes also sings on the turnover with the slow jigger Huggin' And Chalkin'. Lyric's about the fat girl you've got to chuck up when you hug her... then you meet the other fellow coming around the other way.

Arthur Lyman

Exodus; Aloha No Honolulu (Vogue POP 9199)***

THE Arthur Lyman Group picks this up the film theme Exodus and gives it a slow reading which has plenty of charm. Pity the tune's been heard around so much already, otherwise I think this half could have had quite an impact here.

Mouth organ, brushed drums and the special vibraphone effects as usual.

Lyman's own composition, Aloha No Honolulu, has the expected South Seas mood. But it also has a sudden and slick change of tempo mid-way which will make you sit up.

An intriguing production that may be worth a few spins.

Jesse Lee Turner

The Voice Changing Song; All You Gotta Do (Vogue POP 9201)***

THE VOICE CHANGING Song has an amusing idea. Cannot be easy to sing, but Jesse Lee Turner manages it and makes the half a country narrative ballad with a weird twist. Girl's giggles come across sarcastically as the boy tries to impress while his voice is growing up in embarrassing fashion.

All You Gotta Do is a C and W ballad with a much more straight approach. Turner handles it sympathetically.

Connie Stevens

Mr. Songwriter; I Couldn't Say No (Warner Bros. WB 73)***

WITH a liting stamp to the upside, but better than Connie Stevens sings Mr. Songwriter as a plea for something which she could yodel to her sweetheart. An easy way out for an idea nowadays, and it doesn't stay out with you long after the side has spun out.

I Couldn't Say No is a steady rockaballad which the girl sings in a whispery romantic fashion. Better than the top half for my money.

Paul Anka

Everyting (Without You); There You Go (RCA 1304)***

ANKA and Anka composition (RCA) and one which may well set him on the return route to the charts, although it's a bit too repeti-

Ps FOLK SET IS ONE OF CONNIE'S BEST

CONNIE FRANCIS
Sings Folk Song Favorites
Oh Susanna; Red River Valley; Boll Weevil; True Love, True Love; Centinella; Awa Lee; Come On, Jerry; Careless Love; Every Night; She'll Be Coming 'Round The Mountain; Brown Eyes; On Top Of Old Smokey.
(MGM C 883, stereo CS 6054)

THIS SET of American folk favourites is one of the best albums Connie's done for some time. She has selected a useful proportion of comparatively unknown songs to sprinkle through familiar items like *Oh Susanna* and *Centinella*. Their interest is heightened by the fact that several came from England originally. Connie puts the songs across with sympathy and insight into the meaning of their lyrics, whether old or gay. Cliff Parman's arrangements and orchestration and the vocal terms provide ideal settings for the LP.

"THE MUSIC MAN"
Original Sound-track
Main Title (Orch.); Rock Island (Chorus); Trouble (Robert Preston and Chorus); Piano Lesson and How To Get (Mindy My Spring So Shirley Jones, Pert Kelton); Goodnight, My Someone (Shirley Jones); A Lot Trouble and Seventy-Six Trombones (Robert Preston and Chorus); Sincere (The Buffalo Bills); The Sadler But Wiser Girl

(Robert Preston); *Pick-A-Little, Pick-A-Little* (Hermione Gingold and Chorus); *Marian The Librarian* (Shirley Jones); *Being In Love* (Shirley Jones); *Gary, Indiana* (Robert Preston); *The Walls Fergo Wagon* (Chorus); *Lida Rose* and *Can't I Ever Tell You?* (Shirley Jones & Buffalo Bills); *Gary, Indiana* (Ronnie Howard); *Shipotti* (Buddy Hackett & Chorus); *Thirteen Wives of Henry Jones* (Goodnight, My Someone) (Shirley Jones, Robert Preston); *Seventy-Six Trombones* (Chorus).

(Warner Bros. WM 4066)****

I THOUGHT this film sound-track version of Meredith Willson's sparkling show would have been a five-star winner all the way, but it isn't. In fact, it lacks much of the shine and impact which characterised the Broadway and London cast LPs issued and rereleased last year.

Robert Preston is as good as ever he was, and Shirley Jones partners him well, but the rest of the cast don't match up to their stage counterparts as far as the singing, at least, is concerned.

Still, no one could go far wrong with such catchy tunes. *Rock Island*, *Princess of Peace* and *Centinella* are the prevailing salesmen singing in time to the train wheels, is still a minor masterpiece, and those trombones raise the temperature very effectively.

And Hermione Gingold's pronunciation of "Balzac" in *Pick-A-Little* is something to remember and treasure for all time.

LISA KIRK
Sings At The Plaza
I Travel Light; Am I Sitting On Top Of The World; You'd Be So Nice To Come Home To; Anything Goes; Hi Lili, Hi-Lo; How Come You Do Me Like You Do?; Why Can't You Behave?; Good Little Girls; Far Away Places; The Riviera; Linchouse Blues.
(MGM C 890)****

LISA KIRK was once recently at the Talk of The Town during her cabaret season in London, in spite of being virtually unknown beforehand in this country. This set shows why. She's a marvellously competent and polished artist, singing a varied crop of songs in perfect accord with their various moods and content. She has the same abilities as Lena Horne in this respect, and the same pungently effective manner of putting across a saucy point number as demonstrated by *Good Little Girls*.

This LP was recorded on the spot in the Persian Room of New York's Hotel Plaza, and once again she knocked out by the excellence of the orchestral accompaniments available to stars in American night spots.

Don Pippin conducted this particular example, and I reckon our West End names will be darned glad about the strict union control affecting interchange of musicians if they can get it.

JULIE ANDREWS
Broadway's Fair
Looking For A Boy; How Long Has This Been Going On?; I Feel

number for all its worth to Harry Robinson's accompaniment, but whether it has staying power is rather doubtful.

Ben E King
Too Bad; My Heart Cries For You (London HIL 9586)****
THE erstwhile Drifter's lead voice makes another good disc which belies its title of *Too Bad*. Ben husks this swinging composition with his usual very distinctive manner while the orchestra zings on strings and rhythm. Let's hope it sells.

Perhaps it would be wiser in view of the invisible barriers against Ben over here if the disc company were to concentrate on the second half instead.

Here he whips up a twisty revival of *My Heart Cries For You* that really gets into your feet in a hurry. Polished, but uncompromising and some short-sharp vocal group work.

Julie Grant
When You're Smiling; Lonely Sixteen
(Pye N 1546)****

JULIE GRANT picks up the oldie *When You're Smiling* and sings it with a firm grip against that has strength as well as appeal. Bob Leaper gives her a smooth modern accompaniment using his piano and rhythm on a cute joggling path before bringing in the string section for extra weight.

Just as fine this direction in the vocal arrangement and this half might have been a massive one.

Lonely Sixteen whips up a cute joggling and drama for good contrast. Julie handles this one skillfully.

Jackie Lee
Party Lights; Midnight Oriole
(Columbia DB 4882)****

JACKIE LEE lets her hair down and takes off on a wild young beat for *Party Lights*. The and in the form of a plea from a teenager who can get others enjoying themselves at a party across the way, is riding high in the States. It should find plenty of custom here, too. Frank Barber's backing is beefy and young-in-heart to match the sentiments.

Midnight is a filler in more conventional manner, but again Miss Lee's performance is well-matched to the item.

Pretty; A Sleepin' Bee; Bobbles, Bangles and Beards; How Are Things In Glovea Mora; A Little Bit In Love; This Is New; A Few Needs A Girl; How Can I Wait?; I Didn't Know What Time It Was; If I Long Were A...

(CBS BPG 62018)****
CBS seem determined in their sleeve note to conceal the fact that Julie comes from Britain and that her parents, Ted and Barbara Andrews, were a well-known cabaret and music hall act here and not in the States. They refer to "Broadway's fair Julie," and generally suggest an impression that she's an all-American gal.

However, one second of listening to her sleek note to conceal the fact that Julie comes from Britain and that her parents, Ted and Barbara Andrews, were a well-known cabaret and music hall act here and not in the States. They refer to "Broadway's fair Julie," and generally suggest an impression that she's an all-American gal.

She creates a delightful effect with this well-chosen selection of quality songs, admirably accompanied by Henri Rene and his orchestra. Mind you, I couldn't take too much soprano vocalism at one sitting, but when it's occasionally provided by someone of Julie's charming calibre, it's like an oasis in a desert of inept singing.

No wonder the Americans don't want to admit she's not really one of them!

TIMI YURO
Soul!
Be Anything; Lovingly You To Spend An Evening; If I Had You; There Goes My Heart; Stardust; You Belong To My Heart; If I Didn't Care; Then I'll Be Tired Of You; Nothing In The World; Don't Take Your Love From Me; Once In A While; Somewhere Along The Way.

(Liberty LBY 1042)****
TIMI's staggering to compare Timi Yuro's sweet, petite photo appearance with the deep, husky voice emanating from this record. How can such a tiny little charmer produce such commanding and worldly-wise tones and sentiments? And she does, and she does it extremely well, too. If you want a description, I suppose you might term her voice a mixture of Kay Starr's depth and timbre and Dinah Washington's accent and half-taking delivery.

Timi is backed by the same team of Belford Hendricks and Lois Winter who supported Johnnie Ray's recent Liberty set. Timi's soft, but firmly easy beat and mostly trilled strings and the quiet, unobtrusive harmonising of the Lois Winter singers, who are away ahead of the usual vocal "ooohs" and "aaahs" we hear in the background.

I'm sold on Hendricks' soft but firm easy beat and mostly trilled strings and the quiet, unobtrusive harmonising of the Lois Winter singers, who are away ahead of the usual vocal "ooohs" and "aaahs" we hear in the background.

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CONNIE FRANCIS — She puts across the songs with sympathy and insight (DISC Pic).

merits or otherwise of the production. *Far Away The Day After Tomorrow* and the breezy *Who's This Geezer Hitler?* should outline the show, which will probably run for ages anyway, but otherwise there's nothing exactly memorable about the words and music.

Amelia Baynton sounds convincing as the East End Yiddish momme, but generally speaking the cast is woefully inadequate when it comes to singing ability. Some of the chorus numbers are oppressively noisy, and I could have happily done without those hideously discordant kiddies altogether.

REGINALD DIXON
Presenting Reginald Dixon
(Columbia SX 123)****

KEN GRIFFIN
On The Happy Side (Philips BBL 7518)****
TO EACH HIS OWN
(Philips BBL 7518)****

I THINK the organ is one of the most unmusical instruments ever devised by man, except when it is heard playing appropriate music within the precincts of a great cathedral.

Obviously, however, I'm in a minority, for albums of organ music keep coming along with the regularity of income tax demands.

Reg Dixon is a legend up at Blackpool, and I expect this latest LP will sell like rock among the legions of trippers and holiday-makers.

The late Ken Griffin could be called the American equivalent of Reg, so maybe his two LPs have a good sales future here as well.

BLITZ 'N'
Original London Cast
Our Hotel (Amelia-Baynton and Chorus); Tell Him—Tell Her! (Bob and Amelia Baynton); Bernard Stone and Chorus; We're Going To The Country (Children and Chorus); Tomorrow (Chorus); We Want You Wama, Be (Amelia Baynton and Chorus); Opposites (Graham James, Grazina Frame); The Day After Tomorrow (Chorus); Entr'acte (Orch.); Far Away (Grazina Frame); Petticoat Lane (Amelia Baynton); Bernard Stone and Dads (Children); Who Wants To Settle Down? (Graham James); It's Gonna Be A Wedding (Amelia Baynton and Chorus); Let's Call It (Thomas Kempinski and Chorus); Who's This Geezer Hitler? (Chorus).

HMV CLP 1569, stereo CSD ****

THIS cast member of Lionel Bart's much-discussed musical, set during London's blitz, only serves to prolong the arguments about the

LISA KIRK—Recorded live at the Persian Room of New York's Hotel Plaza (DISC Pic)

DISC DATE continued from page 8

it all with trombones speaking dark alongside the rhythm.

Tony Osborne directs the orchestra which accompanies Shirley on the slow romantic ballad *Above All Others*. Piano and strings give it a more tender run than the top side. Attractively soothing content.

Perry Ford
Baby, Baby (Don't You Worry); Prince Of Peace (Decca F 11 497)****

PERRY FORD and the Sapphires challenge the American beat groups with their muzzy beat number *Baby, Baby (Don't You Worry)*. The girls chant raucously in company with Ford, who there's an instrumental group accompaniment which spotlights honking saxophone.

Prince Of Peace is built on similar production lines and should satisfy dancers anyway with its persistent pulsing beat.

Bob Braun
Till Death Do Us Part; So It Goes (Brunswick 05875)****

BOB BRAUN is an American radio comper who has branched out as a disc artist with a monologue that fairly cracks with wedding-day sentimentality.

He speaks *Till Death Do Us Part* to strings, bells and chorus and, while it may fit snugly at American heart-strings, I'm afraid it's a bowl of sweet corn that's too sickly for my tastes.

So It Goes is at least sung by Braun—but in very ordinary ballad pattern.

Kenny Lynch
Puff (In Smoke); Happy That's Me (HMV POP 1057)****

INTRIGUING background noise for Kenny Lynch as he whips into the beaty item *Puff (In Smoke)*. Indeed the sound on all counts is better than material for this half. Lynch works the

number for all its worth to Harry Robinson's accompaniment, but whether it has staying power is rather doubtful.

Happy That's Me is an easy-swinging contrast which Lynch husks warmly and romantically. A pleasant surprise, given the big band raft.

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JULIE GRANT — Her easy swing is a real pleasure to hear (DISC Pic)

Jackie Lee
Party Lights; Midnight Oriole
(Columbia DB 4882)****

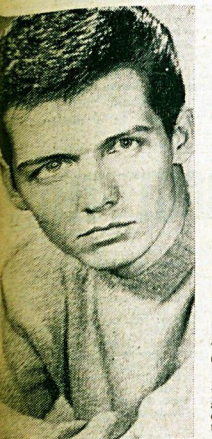
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BILLY JOE ROYAL brings back the false-toot toot (DISC Pic)

ie and too much on one attacking me for my taste.

Everynight (Without You) he sings most as if he's hitting a punch most as if he's hitting a punch most as if he's hitting a punch

ously with girl chorus chanting and ruddy with Ray Ellis' accompaniment plucking the bass chords.

Miss Bassey's vocal builds up bravely and the orchestra under her direction has the same



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Jazz

Crosby - a great band of the first

TRAD
BOB CROSBY AND HIS ORCHESTRA
Stomp Off Let's Go
Stomp Off Let's Go; Stacey Mary; Spin; Grand Terrace Rhythm; Wolverine Blues; Valse Special; Panther Big Four Jump; I'm Free; EC Stacey; Little Rock Getaway; Eye Opener

Face of Hearts AH 29)*****
 There is a man that really admire. Years before the revival... or the revival of the revival... or the trad craze... or anything like that, this group of New Orleans musicians set out to play Dixieland jazz in the natural manner. There was little deliberate going back.

There was no fear of being "modern" (look how even the Bob Carter used a saxophone). Yet they produced a jazz music with roots, but sufficiently up to date to be not so contemporary. And this was in 1936... some ten years before anyone else really got on to the jazz revival.

True, there were a few old records made here and there... the Condons, the Bud Freeman's, Muggsy Garner (though not the Crosby any time). But this band was a full-time aggregation and their bows to commercialism were small indeed.

Delightful
 And what lovely music they played! I have been able to hear in my mind the delightful Spain for as long as I can remember jazz. And Butterfield's I'm Free has recorded likewise with me for years.

So has the hard-driving **Stomp Off Let's Go**, the swinging **Grand Terrace Rhythm**, the **Eye Opener**. I write riddiculous because I can't stand the piano playing of Bob Zurke, the band's one weak-link.

Yet even so, there's something about that arrangement. It's Crosby and his orchestra. It's mass-produced sounds, an individual one is something to be proud of. And isn't this one just that? It's Crosby and his orchestra.

SNOOKS EAGLIN
 Blues and his orchestra, Vol. 2 *Mallman Passed And He Didn't Leave No News; I Must See Jesus; She's One Black Rat; Give Me The*

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

FRENCH Pen Friends, all ages. 5p. Post details. **PEN FRIENDS** everywhere. Age 17 upwards. Opposite sex. Details free. - Mary Blair, 43/21, Ship Street, Brighton

PEN FRIENDS of many Nationalities. - M.F.C., 9, The Anchor, Farnhill, Keighley, York-shire.

TEENAGERS! Pen friends anywhere! S.a.g.e. brings details. - Teenage Club, Falcon House, Burnley.

PHOTOGRAPHS
 YOUR FAVOURITE Stars, 2/9 large, 1/9 medium. Cliff or Elvis 2/9 per set. Send P.O.-St. 4, 10, Wentworth Street, London, E.1.

TAPE RECORDERS, Etc.
TAPESOUNDING. Introductions, Pen Friends, Hobbyists, Home/Overses - Details: Ewart, 87, Terrace, Torquay.

Good Old Boxcar; Don't You Lie To Me; Well, I Had My Fun; Brown Skin Woman; Mama Don't You Tear My Clothes; Who's Been Foolin' You; When Shadows Fall; One More Drink; I Got A Woman; Mama Talk To Your Daughter. (Storyville SLP 140)*****

THE incredible Snooks Eaglin turns up on another volume and proves the point that it's hard to keep this material interesting when one LP follows another too quickly. His guitar playing, with that suggestion of mandolin influence, is exceptionally pleasant and intriguingly deceptive, but there is a lot of sameness when you have the first issue still fresh in your mind.

Snooks is a young man, a point which needs stressing against the often repeated falsehoods that the blues is dying, or that jazz is an old man's music, or that sophistication

has put an end to that old African melodic tang. Here, a 22-year-old takes a number of themes, some recent, some popular numbers, and turns them into essentially Negro blues material. If you haven't got the previous issue, then don't hesitate; this is music you've got to get.

NEW YORK TOWN HALL JAZZ CONCERT
 Vol. 2
Bugle Call Rag; Desert Sands; I Don't Stand A Ghost Of A Chance With You; Indiana; Sweet And Lovely; Stompin' At The Savoy; Body And Soul; I Know That You Know; One Now Or Never. (77. LA 12/11)*****

THIS is a difficult disc to review as "Trad" or "Modern" as there are a lot of jazz records that don't fall into those two divisions, and this is one.

It has tracks by the Stuff Smith Trio, the Red Norvo Orchestra, Don Byas and Slam Stewart, Flip Phillips and Teddy Wilson, Gene Krupa with Charlie Ventura, and the Teddy Wilson Trio.

Now I go hay-wire on Stuff Smith's playing; I can take Teddy Wilson anytime; Don Byas is tops with me; so is Slam Stewart... but the Norvo Orchestra is pretty good, Charlie Ventura strikes me as ugly, and Flip Phillips is not my idea of a tenor sax player, good as he was with the Herman Herds.

On Sweet And Lovely, however, he is excellent, and turns in a nice solo on the long One Now Or Never. But Don Byas, whom I normally much prefer, is not so pleasant on his last Indiana.

There's something good on the LP, but I'm glad I wasn't at the concert. I bore easily at these things.

TRAD ROUND-UP

Charlesworth Band in a science experiment
 From August 27 to 30 the Clydes are at the Radio Show, and on August 31 they do a "Trad TV" programme.

DICK CHARLESWORTH and his City Gents undertake an unusual assignment on September 24 when they appear in an ABC TV programme entitled "You'll Never Believe It". The show is a scientific one and Dick is being used in an experiment to determine the effect of helium gas on clarinet playing.

Jackie Lynn will sing a number of songs with various attachments to her head, mostly described as "swirl" - the attachments not the songs. The Charlesworth Band are one of many booked for a new series in the B.B.C. Transcription Service - an Overseas recording service available to a number of different countries. Dick's contribution goes out on October 31.

MANY of us have wondered about Doug Richford's amaz-

ing complexion during the years. Truth is that Doug is an enthusiastic golfer, and what's more, since moving into Surrey he has acquired a 20-acre farm. He owns cattle and pigs and as a keen pig farmer myself I can vouch for the benefits to health which result from the outdoor life.

DATES for the Leathertown Jazzmen, the German trad group with British personnel, during the coming few days include Kidderminster (23), Cambridge (24), Manchester Bodge (25), Doncaster (26), Nottingham (28), Oxford (29), and Swindon (30).

The Leathertowns recently hit the headlines with a forthright attack on the Nazi demonstrations in this country. "Back home in Germany," manager Fred John stated, "if people speak out against Jews... they go to jail."

TERRY LIGHTFOOT has been playing with guitar this since his broadcast on August 9. He started playing again last Friday after Al Gaye, Alan Cooper and Sandy Brown had depped for him during the week.

Terry and the full band appear at the Radio Show tonight (Thursday) with Valerie Masters. Sunday week and on September 1. On September 5 the Lightfoot Band opens in Scotland for a

truly soulful, swinging trumpeter. Warren, Higgins and Clark, individually and collectively, make up one of our superlative five-star sections for Blue Note.

Old-timer Quebec has a most effective, true-blue ballad outing on **Dream**. I hope you'll hear this record and that you will derive even a small part of the considerable listening pleasure it has given me. Unreservedly recommended.

KING CURTIS
 The New Scene Of King Curtis' *Da Duh Dah; Have You Heard? Who Hop For Me; Little Brother Soul; In A Funky Groove.* (12in. Esquire 32-161)*****

PERSONEL: King Curtis (tenor); "Little Brother" (trumpet); **Winton Kelly** (piano); **Paul Chambers** (bass); **Oliver Jackson** (drums).

The borderline between jazz and rhythm and blues is hard to define. Especially when you consider that R and B bands are jam-packed with excellent jazz musicians, who at least are enabled to play regularly.

King Curtis is probably the best-known "jackety-jazz" type tenor in pop music today. But at heart, his sound is big and bursting. His conception is basic and bluesy. He has a good ballad workout on **Willow, Weep**.

This very relaxed album has more good jazz between the grooves than you'd imagine. Little Brother (Nat



BOB CROSBY - Ten years ahead of all the others (DISC Pic).

four-day festival, which includes the Edinburgh Festival. On September 23 they're off to Ireland for eight days.

ALAN ELDSON has broken so far of Ball, Welsh and Lightfoot. On October 31 he telecasts the programme for transmission on November 4. On October 15 he is on "Saturday Club".

But in spite of all these radio and TV spots, together with appearances at all the best jazz clubs, he can't get a recording contract. Fact is that, apart from a couple of tracks on a Decca LP, Alan Eldson and his excellent band have got nothing lined up.

SONY RESERVATIONS ABOUT THIS SONNY CLARK ALBUM
 Adley, of course) and Wynton play through out. John and Chambers play at all with tongue-in-cheek. The playing on Soul isn't half so over-worked as the title.

Needless to say, nothing new happens here. But the way producer Ozzie Cadena hangs it all together puts it deservedly in the four-star category. As R and B is catching on a bit more, it's a pity that some pop fans will give this a try. Even if it's only to dance to.

Laurie Johnson ORCHESTRA
Lock Up Your Daughters; Lovely Lover; This Plain To See; There's A Plot in It.

(Tin. Pye N.E.P. 24156)*****
PERSONEL: Laurie Johnson (arranger, composer, conductor) with large unidentified orchestra (mostly unknown to me); **John Scott** (flute); **Bert Courtley** (cornet); **Joe Harriott** (alto); **4** **Shake Keane** (flugelhorn).

THIS saucy show, in Laurie Johnson's hands, proves to have a most melodic value and I found this EP excellent score for the most part.

The arrangements have a sort of Shorty Rogers Big Band feel and are dynamically (literally) interpreted. Scott's flute is fleet and beautifully controlled and he plays with evident emotion. Harriott storms through his one un-inhibitedly and Shake's Latin-backed flugel is warm-toned and most enjoyable.

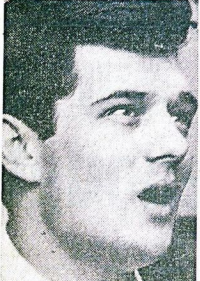
All in all a Sunday morning's work for all concerned to be well pleased with!

STUDIO SNIPPETS

Shapiro has a swinging R and B session

It was quite a session at EMI last week when Helen Shapiro cut some sides for Columbia. Helen was in great voice—two rocking rhythm and blues titles were among those canned—A and R man Norrie Paramor played Ray Charles-type organ, and sax star Red Price collapsed in mid-session.

NEWS OF TOMORROW'S HITS



EDÉN KANE—Six Johnny Worth's songs on his new LP.

made about the future of the titles recorded, but it's quite likely that Helen's next single will be among them. * * * EDÉN KANE was busy on his first LP before flying off to Ireland at the end of last week. He phoned me from that country to talk about the album. "Wally Stott is the MD for one side, and Johnny Keating will handle the other," he said. "The Stott side will consist of six swingers written for me by Leslie Bricusse in the Matt Monro 'My Kind Of Girl' manner, and the Keating backings will be for six Johnny Worth songs in my pop single style. "There'll be a single issued from the titles some time soon, and the LP itself will probably be released at Christmas on Decca."

EMI seemed to be getting back into their full recording stride last week after the summer lull. Artists reported at Abbey Road to cut singles were The Fontaines (Parlophone); Semprial (HMV); Johnny Angel (Parlophone); Marion Ryan (Columbia); and Paul Raven (Parlophone). Elsewhere things were getting busier, too. New boy Dean Steven did his first Phillips single with a top side called "Sad And Lonely"; Gerry Reno, young studio assistant at Denis Preston's Record Supervision outfit, cut his next

coupling for Decca under his boss's guidance. John Beveridge, composer of Joe Brown's hit parading "A Picture Of You," canned his debut single for Pye, although they haven't chosen a recording name for him so far. Harold Smart, Malcolm Lockyer and Johnny Douglas were engaged on album work for Decca; Jackie "Raindrop" Lee did her next single for Oriole, released this week; north-of-the-border duo The Alexander Brothers did their next coupling for Pye, and Tony Allan waxed his new single "There's Always A First Time" for Philips. And last but not least, Mr. Acker Bilk and his Paramount Jazz Band were in action at Denis Preston's place for a single to be released on Columbia next month.

Biggest chance yet for songwriters

But they must have talent, tenacity—and luck

WANTED—BRITISH SONGWRITERS. MUST BE TALENTED, TENACIOUS AND PROFESSIONAL IN OUTLOOK. APPLY TO ANY MUSIC PUBLISHER. REWARDS GREAT IF WILLING TO WORK HARD.

That's a notice you could well see at the entrance to any music publisher's office anywhere in Britain, for the song position in this country is getting desperate. With an average of 25 to 30 discs released every week, more than half of them by British artists singing British numbers, the demand is rapidly outstripping the supply. Especially now that a more melodic number is getting into the charts, a type of number that is obviously more difficult to write than the simpler beat material of some months ago. How many top-notch tunesmiths can you think of? Johnny Worth, Jerry London, Mike Hawker, John Schroeder, Clive Westlake, Geoff Goddard, Ian Samwell, Norman Newell. That practically covers the output: team in pop song of this

country. Of course there are others who may well join this small, select throng on a permanent basis. People like Charles Blackwell and Trevor Peacock, for instance. And other A and R men like Newell who, although not professional songwriters as Norman Newell was before he entered A and R territory, show signs of promise as spare-time writers, helped considerably by knowing exactly what the recording scene requires. But there's room for plenty more, providing they have the talent, study the market and produce suitable material. Most of the enormous amount of songs sent around to publishers on offer lack all these essentials. Bob Kingston, head of the British operation of the Southern Music Group, talked to me about the problem. "He summed it all up in one word. Amateurism."

room on a rickety piano with a dodgy tape recorder. The results tend to put one right of the song. "A song must be treated adequately for its demo tape or disc so that the publishers can hear exactly what the songwriter has in mind for his material. People like Geoff Goddard score on this aspect. He can explain and demonstrate his songs in every detail." "Would-be songwriters must study the market very closely if they wish to get anywhere. "So many of them model their work on what they hear on the air or Elvis Presley's latest disc," continued Bob. "Neither examples are good to follow. "Most radio music now is intended purely as background, and is at least ten years old in origin. And there's very little point in producing carbon copies of Presley songs all the time." There are several writers who are part of the pop music scene going the rounds with material, but this doesn't come up to scratch.

no spark

"Their stuff hasn't got that extra commercial spark necessary to make it worthwhile sending to record companies and artists." Bob believes that it's a question of all or nothing at all in pop songwriting.

full-time

"A very large percentage of the stuff we get has no potential and is completely unsuitable," he said. "The trouble is that most people who write songs don't try and get into the swim of the business as well. They don't get around and meet people, and find out what's going on and what's wanted. "Apart from an occasional fluke, you just can't be a part-time songwriter and successful at it. Look at the big names in songwriting, people like Johnny Worth and Lionel Bart. They're permanent parts of the business. The way hopeful composers present their songs leaves much to be desired as well. "I think it's impossible to detect a potential hit from a sheet of music, especially if the sheet is scruffy and poorly written. The demo tapes people send in are bad, too, sounding as though they were done in the drawing

Bob Kingston summarised the qualities the successful pop songwriter must have in three words. "Talent, tenacity and luck. In that order."

Nigel Hunter

Star Talk

Fabian denies no singing story

FABIAN had the surprise of his life when he recently picked up a paper which stated that he wished to devote all his time to his acting career and would never sing again. He now wants to point out to all his fans that he's just signed a new contract with Dot and hopes to be cutting his first disc for the label soon.

Although Joanie Sommers is still waiting for that elusive British hit, her disc of "Johnny Get Angry" has been so successful in the States that a "Joanie Sommers Day" was celebrated in San Diego, California, last week. Joanie was honoured at a press luncheon followed by a round tour of the city's radio stations.

Zen Tracey, the 16-year-old pianist who's just knocked the disc world sideways with his rocking version of "Shamrocker" is a hypnotist! He once hypnotised a girl friend into paying the bill for their cokes!

Mike Sarna's still looking for a new flat. Perhaps he's interested in Doug Sheldon's. Doug has just vacated his lush Stouffer Square place, and taken up residence in the widest place facing Regents Park. . . .

the current disc by Billy Fury's backing group, The Tornados, after watching the first transmission via Telstar on television. "I thought it was so terrific, I decided to write a sort of 'tribute' to it," said Joe.

From the States I hear that Paul Anka has just secured the lease to a new apartment in New York with a terrific view of Central Park, while Linda Scott has just moved into a large Tudor-type home in Jersey.

Also in Jersey Connie Francis is building a new



ZEN TRACEY—Hypnotist.

house and Phil Everly is decorating his new Hollywood home with wood and leather motif. . . .

Bryan Hyland says he always sits in the back row whenever he goes to a movie. Not for any romantic reason though. He just wants to be there in case he is recognised and has to make a hasty exit. . . .

Everybody gets into the act, Lush redhead Joan Symes, who for the past year has been running The Allison's

PHIL EVERLY plays for wood and leather in his new Hollywood home.

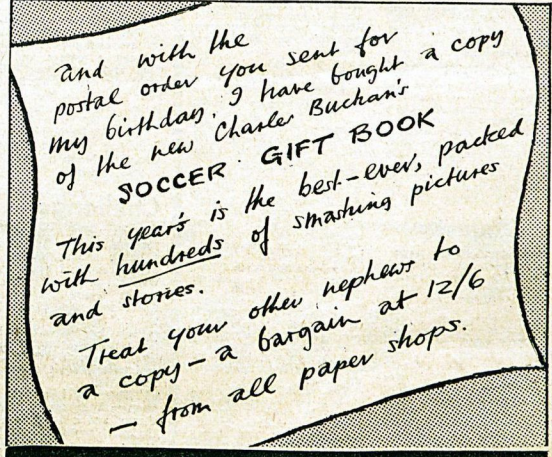
fan club, has now signed to become a dancer with the famed Bluebell Girls, and last week reported for action with the troupe in Paris.

Russ Santiny and his group The Nu Notes had a case of a "hot disc" last week. They were playing in a howling match at Wanstead last week and the juke box was keeping time with their latest recording "Keep Your Love Locked." Everything went great—until the juke box caught fire and damaged the disc!

NEIL SEDAKA says that the one thing which infuriates him more than anything else is to be near a gossip. "These people are the worst," he says. "They are spiteful and evil and love starting rumours." Got a wild album from the States by Dion. It contains his latest Stateside release, "Little Diane," and I think you'll flip for it when it's finally issued over here.

Bobby Rydell writes that he will be playing a return date at the opacabana later this year, and after that wants to come back to Enland. He says that filming "Bye Bye Birdie" has been fun so far.

June Harris



CHARLES BUCHAN'S SOCCER GIFT BOOK 12/6

A MERICAN reviewers noted that Chubby Checker is "a likeable comedian" and he presented a solid version of showmanship that caused everyone both young and old to applaud long and loud. This followed Chubby's opening at the Sands Hotel, Las Vegas. Joe Meek wrote "Telstar".

'LIVE' LPs—THEY'RE GREAT, THEY'RE THE RAGE IN AMERICA

But most of our singers just aren't good enough

JOHNNY FRANZ, WHO HAS TAKEN BOTH FRANKIE VAUGHAN'S 'LIVE' LP SESSIONS, TALKS TO JOHN WELLS



FRANKIE VAUGHAN—No second chance if he makes a mistake.

LAST Thursday and Friday night an event took place that, on the face of it, is all too rare in the British disc industry. Johnny Franz of Philips Records was recording Frankie Vaughan during his performance at London's lush night spot, The Talk Of The Town—the tapes to be issued as Frankie's second live LP. His first was recorded during a performance at the London Palladium.

In America "live" LPs are as familiar to the fans as those recorded in studios. Even a number of their singles are cut in this way.

Over here it doesn't happen very often. With the British sales of LPs, even allowing for the higher price, not reaching a fraction of those achieved in America I asked Johnny Franz why we didn't do more of them. Wasn't this at least one way to boost British album sales?

His reasons were simple. "Apart from places like the Talk

Of The Town, and The Piggalle, there just aren't suitable venues available," he said.

"Another thing, perhaps even more important, is that if you are going to record live the artist has to be tremendously experienced. There aren't many in this country who can do it."

crackle

You may think it's the simplest thing in the world just to record a singer during his performance. In it isn't. On the first night of recording, Johnny Franz told me, they didn't get one inch of useable tape.

"This had nothing to do with Frank, of course," said Franz. "But on every seven seconds of tape we took that night there was an electrical crackle. Every seven seconds . . . the entire lot was absolutely useless and at the time there was nothing we could do about it."

"When you're using complicated recording equipment you can't always put your finger on the fault, immediately. Sometimes you may take only five minutes to discover, at other times hours. You can never tell. On Thursday

we were out of luck. "And, of course, you can't stop the artist and ask him to wait while you try to get the troubles sorted out. He's got a lot of customers and they can't be inconvenienced. "This is the biggest problem. You don't get a second chance."

The tapes did eventually turn out to be highly successful though. There were no hitches when they tried again the following night.

"We took Frank's entire act down without a hitch," said Franz. "But if something had gone wrong on Friday night as well I'm not sure what we would have done."



Country

Top artists get together to cut a superb album

ERNEST TUBB and his TEXAS TROBADOURS Midnight Jamboree; Walking The Floor Over You; The Same Thing As Me; I Only Meant To Borrow; Boy With A Future; I Hate To See You Go; My Hands You're Holding Now; Rose City Chimes; I'm Sorry Now; Pass Me By; Sweet Lips; I Want You To Know I Love You; Shoes; It Is No Secret; Walking The Floor Over You. (Brunswick, LAT 840)

THIS is the stuff. It's fabulous. A gee-whizz of top C and W artists in the seemingly informal atmosphere easy-talking comers Ernest Tubb's record store. The whole thing flows along with such ease, it's incredible.

I even found myself liking the hymn number. It's No Secret What God Can Do, and heaven knows this is hardly my idea of a world selling theme. Even so, there's not much false sentiment here, and this is I think, the thing that I hate about so many of these religious efforts.

The female element is represented by Kitty White singing The Hands You're Holding Now. Linda Flanagan on Pass Me By, a little too nasal for my taste, and Patsy Cline doing Shoes.

The other artists are the Wilburn Brothers, Jerry Heaton, Buddy Emmons and Webb Pierce. Ernest Tubb, of course, sings a number of items in addition to making sure the show flows smoothly along.

Majesty

COUNTRY MUSIC HITS I'd Trade All Of My Tomorrows (Eddy Arnold); Foggy Mountain Top (Davis Sisters); My Lips Are Sealed (Jim Reeves); Steel Guitar Rag (Pee Wee King); Birmingham Jail (Slim Whitman); Back Up And Push (Gid Tanner); I'm Movin' On (Don Gibson); Jimmie The Kid (Hank Snow); Old Rained Grandpa (Joni); Who Am I To Cast The First Stone (Hank Locklin); Detour (Elton Britt); It's Goodbye And So Long To You (Hal "Lonc" Pine). (RCA Camden CDN 166)

ANOTHER star-studded array of talent serves to demonstrate that there's as many fish in the sea as ever

come out. Twelve artists offer as many numbers, but I defy anyone to say he's familiar with them all. In fact, every new mixture of C and W brings forth a number of new singers . . . new to us at least. Perhaps we must bear in mind the terrific following for this music over the radio stations of dozens of American townships. We must also remember that scores of artists record for labels with only local appeal. To be really up to date with this scene demands life-long study.

There's an admirable quality about the world's best performers. They take their time, they bring majesty to every song, they never force the issue. There's too much trying hard with too many youngsters attempting to make a grade, without the years of experience.

Hank Locklin I liked least of all, with his high-note singing and big-time honking. Hank Snow sings the Rodgers Jimmie The Kid, but takes it too fast for comfort. Slim Whitman comes off best with the traditional Birmingham Jail.

No gaiety

CROWD VOKES and his COUNTRY BOYS

Forever; Willie Roy, The Critique; This One I Once Knew; If This World Wants Peace. (Starline SEP 27)

I don't wish I could tell the difference between country and western music and all the other types of folk, rock, and beatnik. On this disc there are times when I imagine I'm hearing a genuine C and W artist and others when I hear record singer gone wrong.

There are certain standards by which this music must be judged, and there are many artists that have helped set those standards. By them I find that Howard Vokes and his Country Boys don't make the grade.

The material is there . . . those forlorn cowboys mourning a kiss that'll never come again, yet the genuine stuff has something gay and happy about it. Not so with Vokes, something serious. Not my meat I'm afraid.

Owen Bryce

JIMMY BREAKS AWAY FROM 'POP'—WILL THE GAMBLE COME OFF?

JIMMY JUSTICE has made his mark in Britain, and on the Continent, with two strictly "pop" numbers. "When My Little Girl Is Smiling" and "Ain't That Funny." Now, for his third and probably most vital disc, he has switched completely to a soft, slow ballad that Ben E. King put out two years ago, "Spanish Harlem." Is he wise in making the break from beat, or is he taking too much of a risk? Jimmy himself has no doubts.

"Above all I want to be versatile," he told me when we met last week. "And if you're going to be versatile you must change early in your career so that your audiences follow you naturally, or you're changing styles halfway through a career and hoping then that your fans will stay with you. You must have them with you all the way—once you leave them behind you're finished."

"Spanish Harlem" poses more than one problem for Jimmy, whose imitation of Ben E. King is well known.

Challenge

"I know I'm going to be compared with him," he said, "but I didn't choose the record on that basis. I heard this song when it was the flip-side of another record and I thought it was a song that deserved to be a hit. "It's also a challenge because it's difficult song to interpret. There's a lot of atmosphere in it and technically it is not easy to record well. "Whenever I go the public seem to know me by 'Ain't That Funny' and it has always proved the most popular. I don't think either Craig Douglas, The Drifters or myself gained anything from 'Little Girl' because the public went just for the song."

"I know it would have been the easiest thing in the world to

use his ideas on my records because he has some brilliant ones. Those 'mms' which have become identified with me come from King, although Don Gibson was doing the same kind of thing on his early records.

"It's the same whenever someone does those 'hip-hips' that are the trademark of Bobby Darin—you get labelled with them."

The flipside of Jimmy's new disc is "Write Me A Letter" which he penned himself. Rather modestly Jimmy didn't even mention it until I asked him directly.

"Yes, I wrote it," he said. "Took me about three hours and it's the first one I've ever done."

Jimmy Justice's next single has already been recorded and he begins work soon on his first album, which is scheduled for a November release.

"It may be an album of completely new songs or ones I have already recorded," he said. "We haven't decided yet."

Brian Gibson



JIMMY JUSTICE—I decided to make the change early.

have followed up with a beat number, but I decided that I wanted a change. If 'Spanish Harlem' isn't a hit then I won't have lost much ground. If it is I'll be delighted.

"I've been singing it for months now and everywhere we have played it's been the most popular number."

"Spanish Harlem," Jimmy told me, was recorded at the same time as "Ain't That Funny" and even he was surprised at the way it turned out.

"We cut it in just 15 minutes and I'm pleased that it has turned out so well," he said.

"Listening to it people may be

RADIO LUXEMBOURG

Pick of the Programmes for week beginning August 26

Table with columns for Day, Time, and Programme Name. Includes SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY entries with details of shows and artists.