

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 220 Week ending June 9, 1962
Every Thursday, price 6d.

EMI ARE TO ISSUE POP MUSIC ON TAPE

Bilk Band gets six-week series on BBC TV

THE Acker Bilk Band is to have its own series of six weekly programmes on BBC TV. The probable title is "The Acker Bilk Show," and the shows will run for 25 minutes. The first one goes out next Thursday, June 14. Acker will introduce each show personally, and guesting in each of them will be his road manager "AJ" Cotler, who will be singing some old Somerset country songs.

EMI, the biggest record organisation in Britain, is to launch pop music on tape in September, and among the artists featured will be Shirley Bassey, Adam Faith, Acker Bilk, Johnny Burnette, Cliff Richard and The Shadows, Helen Shapiro and Frank Sinatra.

PROVINE single rush released
FOLLOWING the appearance by Dorothy Provine on "Sunday Night At The London Palladium" last week-end, Warner Brothers rush released her new single, "Crazy Words, Crazy Tune," on Monday.

All the tapes will be taken from the masters of previously released LPs, mostly best sellers. No original material is planned for use at present.

This is the first time in this country that one of the major companies has gone into the pre-recorded tape market in a big way with pop music as the basis of its material.

The issues will be regular once a month, and as a prelude to the regular releases there will be a special issue on June 15 of 18 tapes from the HMV Capitol Columbia, Parlophone MGM and Liberty labels.



CONNIE FRANCIS — Connie's Greatest Hits — now on tape

Inside EXCLUSIVE!
Cliff Richard writes from Greece

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ROY ORBISON

Quick visit to settle tour plans

page 12

BRUCE CHANNEL

R'n'B will be big

(page 12)

Tony Osborne signed to 'Twist' series

TONY OSBORNE and his orchestra will be one of the two resident bands on the new BBC pop music TV series "Twist" which starts on July 6. The other band will be a group led by Don Lang. Osborne, whose new single, "South Sea Bubble" and "The Theme From 'Traitor's Tide'" is released on HMV this week, is more than pleased with this booking as it will help to bring MDs to the fore, a trend which is becoming more and more marked with such people as Charles Blackwell and Johnnie Spence stepping out of the backings to records and cutting singles in their own right.

A demand
"The musical industry has been aware of MDs for some time," said Osborne, "but I think the PUBLIC is becoming aware of them. There is a definite demand for non-vocal music, and TV and film themes help enormously."
"Of course, many of our MDs and orchestra leaders have moved on to other things. People like Mantovani, Frank Chasfield and Stanley Black are not recording singles to the extent that they were some years ago. This has left the field open to fresh blood."
"Television is also offering an opportunity for MDs to bring their talents to the fore."

First Riverside single
PHILIPS are to release the first of their singles on the Riverside label on June 15. It is "This Here," parts one and two, by Cannonball Adderley.

American MD Nelson Riddle is one of the panelists on "Juke Box Jury," June 16.

Don in Birmingham
DON CHARLES will have a week in Birmingham commencing June 18, when he doubles for personal appearances at the Plaza and Ritz Ballroom. On June 26 he guests in A-R TV's "Tuesday Rendezvous"

Lonnie at Yarmouth
LONNIE DONEGAN opens his summer season at the ABC, Great Yarmouth, on Saturday, June 30. On the same bill, which will run until September 15, will be Des O'Connor, Miki and Grief, the Clark Brothers and Jackie Trent.



TONY OSBORNE — MDs are coming to the fore and television is helping enormously (DISC Pic)

These will include Ella Fitzgerald, "Ella in Berlin," "The Black and White Minstrel Show, No. 1," "Sound of Music" (original London cast), "Latin A La Lee," "Songs For Swinging Lovers," "The King and I" (film sound-track), "The Fabulous Shirley Bassey," Acker, "The Young Ones," Helen Shapiro's "Tops With Me," Adam, "The Temperance Seven, 1961," Gigi (film sound-track), "Connie's Greatest Hits" (Connie Francis), "Take Good Care Of My Baby" (Bobby Vee), and "Johnny Burnette's Hits And Other Favourites."

The cost

The tapes which will run at 11 inches per second, will all cost 35s, with the exception of those under the Capitol trade-mark, which will sell at 35s and 38s. They will be twin track mono tapes, and each one will be contained on a five-inch spool in a cardboard pack, illustrated with a miniature reproduction of the original LP cover.

Klein—second disc

COMEDY singer Alan Klein has made his second disc for Joe Meek. The titles are still secret, but the disc will be released through Oriole.

Klein has now completed work on his musical play, which is being staged by Stratford's Theatre Workshop in the autumn.

Doug on one-nighters

DOUG SHELDON starts a series of one-nighters next month, opening at the Town Hall, Oxford on July 7. Other dates are still being negotiated.

'Charm' wins Elvis his tenth Silver Disc

Now one behind Cliff Richard
ELVIS PRESLEY has won his tenth Silver Disc for "Good Luck Charm," thus bringing his total to one behind Cliff Richard, who still leads the field with the highest number of awards since DISC first gave a Silver Disc for British sales of 250,000 three years ago.

Within days of release "Good Luck Charm" had entered the DISC chart on May 5, at number 2. It rose to number one the following week, and is still there.

Presley now has exactly three times as many Golden Discs as Silver—last week it was announced that he would receive his 30th Golden Disc, also for "Good Luck Charm."

H.M.V. 45-POP1031

TONY OSBORNE

HIS PIANO AND ORCHESTRA

SOUTH SEA BUBBLE

HIS MASTER'S VOICE RECORDS

E.P.I. RECORDS LTD., E.P.I. HOUSE, 30 MANCHESTER SQUARE, LONDON, W.1

POST BAG

R and B goes the way of trad

STUDIO SNIPPETS

NEWS OF TOMORROW'S HITS

Lonnie Donegan starts on new album

SUMMER holidays are beginning to take their toll of studio activities, but last week Lonnie Donegan began work on his next LP for Pye. The Shadows continued canning titles for future use on Columbia. And Shirley Bassey did her next single for the same label.

Craig Douglas worked on his next single, which I understand will come out on Columbia following the final demise of the Top Rank label.

I also understand his song on the top-side will be in competition with another version of it to be put out by EMI from one of their American artists. Other Columbia artists in action for their next singles included Eddie Calvert, Frank Ifield and The Mudlarks. And new boy Kevin Kirk started work on his debut disc for that label.

In action

Ladies of song in action last week were Saxy Cope for an HMV single, Beryl Bryden for a Columbia single via Denis Preston's Record Supervision outfit, and Cleo Laine, who completed her Fontana LP.

And that gorgeous blonde Dorothy Provine raised the temperature at Decca's studios when she cut a single there for the Warner Bros. label.

Two omens in action before the mikes were Miki and Griff for a Pye LP, and TV "brother-and-sister" duo Eric Sykes and Hattie Jacques, who were doing an album for Decca.

Funny man-actor Bernard Cribbins set about his next Parlophone single, and Norman Newell took more sessions with the "Blitz!" cast for the show album on HMV.

Victor Silvester donned his sombrero once more to wave his wand at his Latin American orchestra for their Columbia LP, and Danny Storm, The Countrymen and Jackie Lynton all reported for single duty for the Piccadilly sector of Pye.

PRIZE LETTER

THE somewhat exaggerated reports concerning the sudden surge of enthusiasm for rhythm and blues in Britain reminds me of when traditional jazz was handed over to the pop market. It was systematically simplified to form the cacophony known as "trad," in order to cater to the demands of the majority.

Much the same sort of thing happened to country and western music. Out went the sincerity and naive charm and in their place was inserted the stilted, blatant gimmicks without which, it would appear, a disc has no sales potential in this country.

Now it seems that rhythm and blues, too, will have to be tortured in order to produce a sound which will achieve commercial success. — R. A. JONES, 11, Winterton Road, Kingstanding, Birmingham, 23.

RUN DOWN

WHY do some people run records down just because they don't like them? It makes me sick when someone like Keith Bland (DISC, 26.5.62) writes in to say that a record like "Hey, Baby" was rubbish.

Just because Bobby Vee's "Please Don't Talk About Barbara" didn't make the grade, it doesn't give Mr. Bland the right to criticize other people's taste. — G. D. BOWHILL, 2, Lovelace Road, Norwich, Norfolk.

TOO NOISY

IT'S about time some of our IMDs realised that drowning out the vocalist is not the best way of making a vocal hit record. Too many discs are spoilt by noisy orchestras and singers who are inaudible in the rowdy sound produced.

Thank heavens for Charles Blackwell and John Barry for instilling a little sanity into the record scene. — JOHN GLOVER, 72, Ormsford Road, Priory Road, Hail.

OVERDUE

A T last Del Shannon is coming over to this country and I am sure other Shannon fans will agree that this visit is long overdue.

I am, however, pessimistic whether his performance on the stage will be comparable to that on his discs. Bobby Vee,



DEL SHANNON—Judgment on his visit is reserved. See "Overdue."

although a fine performer on disc, was a sad flop in his personal appearances, and I duly reserve judgment on Del until I have seen the package. — STEVE FREESTONE, 55, Ethelburga Road, Harold Wood, Romford, Essex.

FADE-OUT

WHEN are we going to see the last of these fade-out endings on our records? Roughly

WRITE TO: DISC, 161 FLEET

STREET, LONDON, E.C.4

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

half of the current Top Twenty is littered with such efforts and they are an utter discredit to everyone concerned.

When these artists perform their discs on stage or television, a suitable ending is employed to why not on record?

What pride have our composers who, after spending so much time over the chief part of the song, are satisfied with such a mediocre ending? — B. GAHAME, 129a, Brockwell Lane, Chesterfield, Derbyshire.

INCENTIVE

THE continued success of an artist in the charts should act as a natural incentive to their recording company to release more EPs and LPs. But in the case of The Shadows this has not been done.

Since "Apache" in 1960, The Shadows have followed up with six hit discs. But in all this time we have had only one LP and a few EPs.

The Ventures, who only had a couple of hits here, have five LPs on sale in this country, and even Bill Black's Combo has three.

Now that The Shadows are re-organised, let's hope Columbia will not disappoint their fans. — RAY DONELAN, 58, Welbeck Road, West Harrow, Middx.

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

'STRIPPER' MAN HERE—TO LOOK FOR A STEAM ENGINE!

A NUMBER that is striding up the American Top Hundred owes, says the man who recorded and wrote it, a great deal to its title. The number is called "The Stripper" by David Rose and his Orchestra. It has just been released over here.

David flew into Britain last week on holiday and to pursue his favourite hobby—collecting old railway locomotives and steam engines.

"The success of 'The Stripper,'" he told me, "is a real surprise. I recorded it a couple of years back, having written it some time before that."

"One day we were doing an LP session and as a warm-up the boys in the orchestra began to play 'The Stripper.' When we came to the end of the session we were short of a number to complete the album. The boys suggested 'The Stripper' and we did it."

"I asked MGM then if they would consider putting it out as a single, but they said they didn't think that it would go. I pressed the point for a little while and then gave up."

"I was amazed when MGM decided at last to release it on its own. I was even more amazed when it got into the top twenty."

David Rose says that he wrote "The Stripper" as a joke. "I merely took all those musical ideas that strippers dress their acts with and turned it into a musical striptease."

As I left the hotel David Rose



DAVID ROSE—LPs and locomotives (DISC Pic)

was preparing for a trip to the Lake District in search of a new paddle steamer that he has heard was there.

"He wanders all over the world looking for bits of machinery," Mrs. Rose told me. "We even have a railway track and a real engine running round the house. Now we're touring England looking for more bits and pieces—right down to old screws. It's a gypsy existence." Remembering David's "Latin hi—, a Gypsy David Rose Le existence?

Peter Hammond

S*T*A*R T*A*L*K

IS IT THE END OF THE GROWL FOR TOMMY BRUCE?

by June Harris

TOMMY BRUCE and his famous growl may part company sometime in the future.

Tommy says "I want to use my voice more," as he does on his latest disc, "It's You." But I haven't forsaken my old gimmick. You should listen to the flipside, "Horror Movies." It's wild. Whichever side is the most successful, that's the style I'll stick to.

Joe Brown and his Bruvvers are to head a list of singers who will give their services free to the Borwell Youth Club, Hayes, Middlesex, on Whit Monday, in order to help raise the £2,000 needed to pay for a picture of The Madonna by Annigoni which hangs in the church to which the youth club is attached.

In order not to miss a single precious Presley movement, director Norman Taurog, of "Girls, Girls, Girls" is using two cameras, one for below the hips, the other full length.

A SINGING newspaper boy. That's what Danny Williams was when he was spotted outside a theatre in Fort Elizabeth, South Africa by the producer of the show. Danny was invited in to take part in a talent contest, won, and then joined the production as a dancer.

Did you know that Bruce Channel cut "Hey! Baby" when he was a small time local boy in his home town of Dallas, Texas. The company who made the disc,

issued only 200 copies for local distribution—and now the sales mark is one and a half million!

Dusky singing star Carmita is nursing a secret ambition to open a night club on the Island of Bali in the southern Pacific. It shouldn't be too difficult—her father owns that particular island!

For her opening at the Society last Monday Jill Day had a special evening gown designed for her by Yves St. Laurent at the cool cost of £785.

Eartha Kitt says that time permitting she intends to give some concerts in Nairobi to raise money for poor children.

Bob Cort, one of our original skiffers, who still waxes for Decca, has taken over another kind of job. This month, Bob becomes the landlord of a quaint old country pub in Enderby, Leicestershire, and he says he's hoping to have enough time on his hands there to concentrate on writing more songs for children.

New John Kennedy protégé Charles Casarero, a 26-year-old actor, will soon make his disc debut accompanied by harmonica ace Larry Adler. This will be the first time that Larry has accompanied a singer on disc, and he's doing it because he says that Charles has boundless talent.

How's this for rush work. Doug Sheldon went to Bristol for TV, caught the overnight train to London, hopped from



PETER JAY—Prize comes a week late.

the station on to a plane for the South of France where he's spending four days as a guest at a lush millionaire's club. On Sunday, he flies back, collects his white sports car and heads for Birmingham where he's on "Thank Your Lucky Stars."

Following a three days recording session in which he turned the studios upside down and waxed 20 titles, Karl Denver moved out of Decca's West Hampstead address and made way for the building contractors, who reported for work within hours of his departure.

"The studios needed modernising!" explained Karl!

You can't have everything in this world, as Peter Jay and the Jaywalkers found out when they read last week's copy of DISC. Larry Parzen praised them in his article on the American scene, even went so far as to say that he thought them the only British group who could come up to the standard set across the Atlantic, but the Peter Jay whose picture appeared on the "ature was the wrong one! 'til, we've got the right one this week—I hope!

COUNT BASIE, who appeared on TV yesterday, has been called "a modern music immortal," and "the most honoured musician of our time." He made his film debut at the same time as Sinatra (that other immortal) in 1942 in a thing called "Reveille with Beverly."

Billy Fury on "Play It Cool": "The main thing I found I had to concentrate on was concentration!" He added, "I found that you have to make the shooting of any scene the most important thing in your life while it is being shot. If you let your mind wander you're done."

I had a note this week from lovely Anita Bryant, and her husband Bob Green. They said they had a real ball here, and are now trying to arrange things so they can come back soon.

Dion says he can never resist a movie. If he passes a show he hasn't seen, a force from within drags him into the theatre, and he says that if it's a Brando film, he's stuck for at least three viewings!

Decca Records
March Style
R. 6021
STEREO 33 RPM

EXPERIMENT
IN TERROR

(from the film)

HENRY MANCINI
& HIS ORCH

RCA-1288

RCA VICTOR

45 rpm RECORD

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending June 2).

Last This
Week Week

4	1	I Can't Stop Loving You	Ray Charles
1	2	Stranger On The Shore	Acker Bilk
2	3	Soldier Boy	Shirelles
10	4	Lovers Who Wander	Dion
3	5	Mashed Potato Time	Dee Dee Sharp
6	6	Everybody Loves Me But You	Brenda Lee
11	7	Shout! Shout! (Knock Yourself Out)	Ernie Maresca
5	8	Old Rivers	Walter Brennan
12	9	The One Who Really Loves You	Mary Wells
—	10	The Man Who Shot Liberty Valance	Gene Pitney
15	11	Conscience	James Darren

Last This
Week Week

18	12	It Keeps Right On A-Hurtin'	Johnny Tillotson
13	13	Uptown	Crystals
7	14	She Cried	Jay and the Americans
20	15	I Sold My Heart To The Junkman	Blue Belles
—	16	Second Hand Love	Connie Francis
—	17	Palisades Park	Freddy Cannon
—	18	Don't Play That Song	Ben E. King
—	19	Playboy	Marvelettes
8	20	P.T. 109	Jimmy Dean
ONE TO WATCH			
—	—	The Stripper	David Rose

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45 rpm RECORD



Matt Monro

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

TOP TWENTY

Compiled from dealers' returns from all over Britain.

Week ending June 2, 1962

Last This Week Week	Title	Artist	Label
1	1	Good Luck Charm	RCA
2	2	I'm Lookin' Out The Window	Columbia
7	3	Come Outside	Parlophone
3	4	Nut Rocker	B. Bumble and The Singers
5	5	Ginny Come Lately	Brian Hyland
4	6	As You Like It	Adam Faith
10	7	Last Night Was Made For Love	Billy Fury
8	8	I Don't Know Why	Eden Kane
16	9	A Picture Of You	Joe Brown
13	10	Green Leaves Of Summer	Kenny Ball
6	11	Love Letters	Ketty Lester
9	12	Wonderful Land	The Shadows
12	13	Lonely City	John Leyton
14	14	How Can I Meet Her	Everly Brothers
11	15	Speak To Me Pretty	Brenda Lee
—	16	Unsquare Dance	Dave Brubeck
17	17	Wonderful World Of The Young	Danny Williams
—	18	A Little Love, A Little Kiss	Karl Denver
—	19	Deep In The Heart Of Texas	Duane Eddy
—	20	Jezebel	Marty Wilde

ONES TO WATCH

Sharing You	Bobby Vee
Orange Blossom Special	The Spotnicks
Three Stars	Richard Chamberlain

CHART CHATTER BY JOHN WELLS

'JEZEBEL' BRINGS MARTY BACK

MARTY WILDE has made it! He's in at twenty with his powerful version of "Jezebel." As he was absent from the charts for so long, and away from the scene altogether starring in the West End show, "Bye Bye Birdie," many people had doubts that he could manage a disc comeback. He's proved them wrong and deservedly so, too. He must be as happy with life as Joe Brown who's made the top ten this week with "A Picture Of You." This is Joe's first top ten record EVER. Surprising, isn't it?

Brubeck. He's in the charts with "Unsquare Dance" ... which should please more than only modern jazz fans.

Another new entry is "A Little Love, A Little Kiss" by Karl Denver, which makes his fifth hit in a row, and places him well and truly among the top British pop singers. Who said the twang had had it? Certainly never Duane Eddy at the bottom of the charts with "Deep In The Heart Of Texas."

The record has taken a time to get away and of recent months Duane hasn't been having much luck with big sellers. Things could be looking up for him now.

Making way for these newcomers are Del Shannon with "Hey Little Girl," which has enjoyed a very good run; Helen Shapiro's "Let's Talk About Love"; Lonnie Donegan's "The Party's Over" and Bruce Channel's R and B hit "Hey! Baby."

Channel ought to be back fairly soon. Currently over here on tour he'll be able to give his latest disc "Number One Man" enough pushing to put it in the Twenty.

DON NEILSON

"FORGOTTEN DREAMS"

7N 25044

JAMES DARREN

"CONSCIENCE"

7N 25138

JOHNNY KEATING

AND THE '2' MEN

"HIGHLAND WEDDING"

7N 25051

THE VISCOUNTS
"EVERYBODY'S GOT
A YA YA"

7N 25443

RONNIE and the HI-LITES
"I WISH THAT WE
WERE MARRIED"

7N 25140

SAMMY DAVIS JNR.
"ONCE IN A
LIFETIME"

R 20087

PIE
INTERNATIONAL

PICCADILLY

reprise

Presley goes back to beat in 'Dream'

PRESLEY with a beat—that's what you get in Elvis' latest film "Follow That Dream" which is premiered at the London Pavilion tomorrow (Friday), and goes on release on July 30.

He sings five songs in the film, and only one, "Angel," is a ballad. The other four are "What A Wonderful Life," "I'm Not The Marrying Kind," "Sound Advice" and "Follow That Dream," and RCA are to release three of the beat numbers and "Angel" on an EP.

And in addition to concentrating on beat songs, Elvis tries his very capable hand at comedy—he plays the part of a naive, honest country bumpkin and produces the right deadpan expression and slow-drawling speech for the role.

He plays Toby Kwimper, a hulking, simple-minded country boy invalided out of



PRESLEY—Comedian

the army. He and his father (Arthur O'Connell) look after no less than four orphans.

One is a pretty teenager called Holly (Anne Helm), who acts as mother to a baby in arms and young boy twins, and who is obviously going to win Elvis in the end.

Pop Kwimper has an incurable prejudice against work, and the family lives off the various government allowances he receives on their behalf.

Part of the plot hinges on the Kwimper's deal with bureaucracy in the person of high-wrasy supervisor Arthur King (Alan Hewitt) and welfare superintendent Alicia Claypoole (Joanna Moore), who turns vindictive after an unsuccessful attempt to seduce Elvis (how's that for welfare?). The film's climax is court when the Kwimpers fight to retain custody of the four orphans. It is effective, giving Elvis an opportunity to do some competent and convincing acting with more than one expression.

N.H.

CLIFF RICHARD WRITES FROM GREECE

Fabulous—but there's a lot of work to 'Holiday'

WELL, we've been on location in Greece for "Summer Holiday" nearly a week now and so far it's been just fabulous. Apart from anything else, the weather is great! blazing sunshine every day and a temperature way up in the 90s. I went on the beach the first day we arrived and found that the sun was much hotter than anything I've known before—even in South Africa or Australia. In fact, for the first time in my life I'm PEELING!

We've all been advised not to go in the sun more than we can help because it's difficult for the make-up man to do his job properly if we're all burned black. My co-star Lauri Peters, who comes from America, has a specially difficult problem because she has an olive-type skin anyway, and as soon as the sun gets on it—wham! she goes a great chocolate colour!

Though there's a fabulous place to be in, we're not having a "Summer Holiday" by any means. So far, I've been up about six every morning to be on location by about half-past eight.

• until six

Then we work through, with an hour for lunch, until six. Then it's off to the beach for a quick swim and usually back to the hotel for dinner.

We don't always eat in the hotel, though. Quite often we go down to the sea-front at Piraeus where they have some great sea-food restaurants. You can have up to eight courses, and boy I do you feel full by the end of it!

There are so many local delicacies to try as well. I'm sure we'll never get through them all before it's time to come home.

We don't get an awful lot of time to relax but I've managed to get hold of a record-player and I brought some of my favourite albums with me—Ray Charles

and Peggy Lee. There's nothing like music to take away the tension in the evening.

The first week we were filming on a mountain road about 40 miles from Athens, but next week we come in a bit closer to do some dance numbers. Herb Ross, the American choreographer whose work was so great in "The Young Ones," is flying out to supervise the dances.

Of course, "The Shadows" aren't left out. They appear in several scenes in traditional costume—French, Yugoslav and Greek. These are real crazy sequences and you can bet the boys are really looking forward to them!

We've got some great musical numbers lined up already. Brian and Bruce have written the title song "Summer Holiday" and a lot more music and lyrics have been written by Peter Myers and Ronnie Cass who did the original story for the film.

This first week has certainly been great, but I'm hoping to get around a bit more as we settle down.

I'll be letting you know how I get on.



Cliff with his American co-star Lauri Peters.

THIRTY-MINUTE SONG WILL MAKE MANCINI A FORTUNE



HENRY MANCINI (DISC FIG)

"I RECKON I'll have made around \$100,000 dollars on 'Moon River' within the next two years or so," said Henry "Hank" Mancini, of the song which won him two Oscar Awards.

"It took me about 30 minutes to compose. It had to be in keeping with the character of Holly Golightly, the star of 'Breakfast at Tiffany's,' and I had to bear in mind the limitations of Audrey Hepburn's voice. "I worked the whole song round a simple guitar basis, although the guitar isn't heard much during the number."

Yet, when Hank Mancini, who is in Britain as part of a European holiday, sat down to write "Moon River," he had no idea how it would turn out. He knew the song had to be a ballad—he didn't know that the completed number would be the one which would gain him an Oscar, and the one most responsible for giving him a second such award for the whole score of "Breakfast at Tiffany's."

Nominated

Modestly he says: "I don't know how it came about, but there it is, and I guess it is just about one of the best things that ever did happen to me. "I was nominated for an Oscar once before, for my work on the 'Glenn Miller Story.' This was pretty hard going. I used all the original Miller arrangements, and added a few more numbers. What I had to do was modernise them without taking away their originality."

In 1952 Henry Mancini joined Universal International Films as

a staff arranger. "The Glenn Miller Story" came soon after this, as did 'High Time,' with Bing Crosby.

But it wasn't until 1959 that Mancini first hit the big time as a soloist. He composed the theme song and background material for "Peter Gunn," a private eye TV series.

Mancini won't admit it, but the success of "Peter Gunn" created a precedent for the popularity of TV themes. Although Duane Eddy was responsible for the success of the number in this country, Mancini and he split the credits in the States.

Still selling

Mancini's own album of "Peter Gunn" sold 750,000 copies, and is still selling. Like "Moon River" in years to come, the number itself is already a standard among musicians.

"I am not a musician," says Hank. "As a child I used to play a little flute and piano. Today I work out new numbers at the piano, but I never play at any of my own sessions, I'm not good enough."

"Peter Gunn" was his first big LP success. Apart from being the 'Best Jazz Record of the Year,' it was also voted the 'Best Album of the Year' and 'The Best Arranged Album of the Year.' But again, Hank Mancini prefers not to be known as a jazzman.

Cable from America

LOUIS PRIMA FINDS ANOTHER 'KEELY'

LOUIS PRIMA and Capitol Records have called off their "search for a singer contest," which was to have been held throughout the States in an effort to find a replacement for Keely Smith. They have now done so in the person of **Gia Milone**, former hostess in a restaurant where Prima was working. One night recently she sat in with him for an evening, sang four numbers and was hired on the spot. Gia will be featured on the next LP by Louis, to be cut "live" in Las Vegas.

Old time vamp **Mae West** is to make a comeback on disc. It's ten years since she recorded for Decca—she will now make both albums and singles for the Plaza label. Her first release this month is "Am I Too Young" and "He's Bad, But Too Good For Me."

20th Century Fox have taken up **Fabian's** film contract which means Fab will make another film for them within the next year. He already has two still to be shown, "Mr. Hobbs Takes A Vacation" and "Five Weeks In A Balloon."

Faron Young is back in the swing of things again after what was thought to be a slight heart attack. Luckily it wasn't, so after a stay in the Nashville Hospital, Faron has continued his touring.

NEW YORK radio stations are really going to town to try and attract more listeners. One of the largest stations, WNEW, for instance, is holding a "What Radio Means To Me" contest. The winner will receive a three bedroomed house plus a motorboat, and the runners-up things like cars, radios, etc.

Jo Stafford has been a busy girl these past few months. She has recorded for four labels, including two albums for Capitol, one for RCA, several singles for Colpix, and is about to cut an album for Reprise.

Many newcomers are expected to get their big break when Steve Allen returns to television later this year.

"Mostly, I've been concerned with films and television," he said. "In all these cases I've had a plot around which to do my composing. Naturally, for 'Peter Gunn,' I had to have something heavy, but you can hardly call my score for 'Breakfast at Tiffany's' jazz."

"Right now I'm working on a new John Wayne picture called 'Hatari!' This is set in Africa and concerns the capture of wild animals. Again, for this I plan to use plenty of music which signifies action."

Since his comparatively recent but brilliant success in films,

month with a new 90-minute show which is to be aired five nights a week. Allan intends to find new talent and give them a week's bookings which he feels is needed to make the necessary impact. Steve was responsible for launching such stars as Steve Lawrence and Eydie Gorme. First singer set is **Philly Duke**, a girl he discovered in Las Vegas.

Jane Morgan is to make her "legit" debut in a special showing of the musical "Kiss Me Kate" in Chicago.

The American publisher of "Dear One" was so impressed with your English version by Tony Victor that he has commissioned a composer to write, especially for Tony, two numbers that will be issued for top promotion in the States. Nice going for a newcomer.

Richard Rodgers has been given another award for his creative efforts, this time by the National Academy of



TONY VICTOR—Nice going

Television Arts and Sciences. He received from them the "Emmy" for the best original score for a TV series for the past season, "Winston Churchill—The Valiant Years."

Following the recent success of "Soldier Boy" by The Shirelles on the Scepter label, Yalli has just cut for the same label "Hurry Home To The Soldier Boy," and a very original version it is, too. This time Yalli sings and narrates against the actual Shirelles' disc, and although the girls were just awarded a golden record for their million sales... it could happen all over again.

Musical comedy star **Ethel Merman** is the latest Reprise signing. Ethel is to cut several LPs for the label, her first being "Merman" with backing by Billy May.

Maurice Clark

Hank Mancini has completely given up working with recording artists. At one time, he was associated with Dinah Shore, and often his name would appear on the small screen credits for any TV music shows.

"Unfortunately, I don't have the time to concentrate on too many aspects of this field at once," he told me, "so apart from writing material for my own recordings, and film themes, and the occasional TV series, I have given up all other forms of music. I feel I have plenty enough to do as it is!"

June Harris

EMI

NEW POPPS

THIS WEEK'S TOP SINGLE

RAY CHARLES

No. 1 IN THE U.S. CHARTS!

I can't stop loving you



H.M.V. 45-POP1034

M-G-M
45-MGM1160

RICHARD CHAMBERLAIN
Theme from Dr. Kildare
(Three stars will shine tonight)

BRUCE CHANNEL
Number one man

MERCURY
45-AMT1177

LIBERTY
LIB 55441

THE CRICKETS
Don't ever change

FERRANTE & TEICHER
Theme from 'The Inspector'

H.M.V.
45-POP1028

PARLOPHONE
45-R4917

LEO MAGUIRE
Crying for the moon
(from the BBC-TV Serial 'Compact')

GEORGE MAHARIS
(of TV Series 'Route 66')
Teach me tonight

COLUMBIA
45-DB4840

Billy twisting is a sight to be seen!

LAST week Marty Wilde's glamorous wife Joyce was 21 and they had a party at their new Greenwich house to celebrate. And what a party! We all put on a lot of weight eating scrumptious Chinese food and then spent the rest of the night twisting it away again.

All of us, that is, except Big Jim Sullivan who kept putting it away and never so much as twisted his little finger.

I've always thought the twist a very simple sort of dance. A glimpse of Billy Fury twisting will banish that idea for ever. You've never seen anything quite like it. If he does that routine in his new film "Play It Cool" we'll probably have more scarping reports from the cinemas.

Ace twister

Then there were several ex-Vernons Girls doing their version... wow! Ace twister of them all, however, was Marty's mother... and she had twice as much energy as the rest of us.

Marty was spinning the records... the good old stuff, early Chuck Berry, early Presley, early Lee Lewis and Nelson. The only current records were Adam's and of course, The Vernons Girls with a chorus of feminine Liverpoolian voices joining in the choruses of "You Know What I Mean" which promises to become Liverpool's National Anthem.

I understand the party went on till about five in the morning. I had to leave before midnight to store up some energy for a three-day Denver session which started the following day. And believe me, you need energy for that.

Everything is such an inspired sort of shambles. You never know what the wee Scot will be up to next. We turn up to the studios with a pile of sheet music, a few musicians and then see what happens.

Karl then records whatever comes into his head to record... it might be "My Canary Has Circles Under His Eyes" or an Amazonian hymn to a Bird Goddess or a perfectly straight—and very moving—version of "Moonlight Becomes You."

And Jack Clegg the Decca engineer has the unenviable task of having to create a perfect balance first time as the first take is very often the only one... because both Karl and I agree that catching the song when the mood is right is all-important.

It's all very hectic. Charles Blackwell will be roughing out parts in another studio. Don Riddell will be working out harmonies to a song he has heard for the first time two minutes ago. Jack Clegg will be editing

by JACK GOOD

tape. Kevin Neill, the guitarist of the Denver trio, will be sorting out chords. I will be generally doing my nut and Karl will be telling some of his indescribable stories.

Chaos. But somehow out of the chaos come records.

YOU never hear much about the Vogue label but my goodness, they produce some great, great records.

First of all, they have The Olympics, a group that is an acquired taste, agreed, but what



MARTY WILDE and wife Joyce... a party to celebrate her 21st birthday.

a knock-out to the addicts... like Adam Faith and me, for instance.

Currently they have on issue their own way-out version of "The Twist." Now even if you feel you could never face hearing "The Twist" again you must hear this one.

Then Vogue also have out just



now a couple of Gospel singles—"He Spoke" by The Templeaires and "In The Morning" by the Dixie Hammingbirds. Both of them swing like mad and are well worth going out of your way to hear.

And believe me, you'll have to go out of your way to hear them because nobody spins discs like those on the radio. Which is a pity. Going to some hot Gospel concerts was apparently the

Nashville men take a look at London

TRAVELLING companions on a brief visit to London last week were songwriter and RCA recording artist John D. Loudermilk, and Fred Foster, the 30-year-old boss of Monument Records, who have Roy Orbison under contract.

These two personalities are part of the famed Nashville "clique" which is responsible for the record success of the valley town, particularly Loudermilk, without whom many a Nashville session would be incomplete.

Apart from his own hits, "Language Of Love" and "Thou Shalt Not Steal," he is an accomplished guitarist and hit songwriter.

"I don't follow any particular policy," he told me, "but when you work and live in Nashville, you have music all around you and find it so easy to become immersed in your work."

"Simple lyrics? I love them. The easier it is to guess what's coming next the better."

JOHN D. LOUDERMILK... no Nashville session would be complete without him. (DISC Pic)

exactly what they're doing, arrangers and songwriters on the spot. We ran off Roy Orbison's "Devon Baby" in 20 minutes flat, and we didn't even have an arrangement on it!

"Chet Atkins felt like adding a couple of guitar notes, and someone pitched in with something else and it was fine. Floyd Cramer was fooling around on piano and came up with something, so that was added too. With that bunch of guys you have no problems."

Fred Foster, however, is aware that Nashville is not having too much effect in this country, apart from established stars.

"If Roy Orbison's next disc, 'The Crowl', is not successful in Britain," he said "I am prepared to bring Roy over here to record. If an American sound is no longer required for the British market, then we'll give you an English one."

"Roy's success over here has been good—he's had good material, but it could have been better, and the British market is too important to overlook."

June Harris

PARLOPHONE
45-R4911

MATT MONRO
When love comes along

H.M.V.
45-POP1030

PAT PHOENIX
The Rovers Chorus
Coronation Street
Monologues

COLUMBIA
45-DB4847

JIMMIE RODGERS
English
Country Garden



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

the way in music cartoons

thing on television. Robert
umber John Leyton on their
gdom production rights for
TV called Visionation.

evue team cut LP r American release

THE cast of "Beyond The
Fringe" cut a new LP of the
show for EMI last week-end. It
for American release and
contains additional material to
of the British LP issued
six months ago.
The album was waxed before
audience of 200 Americans
had been invited from the
Bassey. The disc will be
ed on the Capitol label to tie
with the Broadway opening
of the show in October.

MEXICAN FESTIVAL

MEXICO is the latest country
to organise a song festival. It
to be sponsored by the govern-
and the tourist council, and
to be similar in some respects
the Eurovision contests here.
Composers entering will have
to be Mexican-born or natura-
lised or foreigners who have
a residence in Mexico for more
than five years. The eliminat-
ing will take place on radio and
during the autumn, and the
final will be on November 25.
Prizes include \$5,000 for the
most typical Mexican folk song.

Brooks in Blackpool

THE Brook Brothers will
appear in Blackpool for
the consecutive days from June
6. The venues are still to be
d.

RG

ammes for week beginning June 10

5.4-5.30 Favourites Old and
New 9.8 Typical Times 9.33
A Round 9.36 Record Date
Ferry West 10.30 Pete
Perry 11.0 Twin 'n' Tred Club
30 Ray Orchard 12.0 Night
service

WEDNESDAY.—7.30 Honey Hit
radio 7.45 Wednesday Re-
quests 8.15 In The Groove 8.30
Top Show 9.0 The Big O'
ney 9.15 Star Choice 9.30 David
Dove 10.0 Teen and Twenty Dis-
c 10.30 Record Show 11.0 Brian
Ashby 11.15 Hit For Six 11.30
Ray Orchard 12.0 Night Service.

THURSDAY.—7.30 Honey Hit
radio 7.45 Sounds Like John-
ny 8.15 Thursday Requests 8.15
Top Show 8.30 Pop Pool
show 8.45 Pan Fairs 9.0 David
Dove 9.30 Star Time 9.30 Adam

Charles wins a 'Grand Slam'

RAY CHARLES' "I Can't
Stop Loving You," released
here on June 8, on HMV, has
with his LP, "Modern Sounds In
Country And Western Music,"
from which the single was taken,
been awarded six "Grand Slam"
plaques by the American trade
paper, "The Music Vendor."
The single, which has passed
the million in sales, and the LP,
which is now over the 500,000
mark, received three awards each.
"I Can't Stop Loving You" has
been named "Top Pop Single,"
"Top R & B Single," and "Top
Airplay Single." And the album
gets the "Top LP," "Top C & W
LP," and "Top Jazz LP" awards.

Winifred Atwell guests in the
Charlie Chester Music Hall on
BBC TV on June 16.

Mancini sets all-time record in Grammy awards

HENRY Mancini has set an all-time record in winning no less
than five of the coveted Grammy Awards, handed out
annually by the National Academy of Recording Arts and
Sciences, and awarded last week in New York.

Mancini's five awards were for
"Moon River" and the score
from "Breakfast at Tiffany's."
"Moon River" was voted
Record of the Year, Song of the
Year and Best Arrangement, and
the score from "Breakfast at
Tiffany's" was voted Best Per-
formance by an Orchestra, and
Best Soundtrack Album or



Recording of a Score from a
Motion Picture or Television.
Other artists named for the 27
awards included Chubby
Checker, Jimmy Dean, Ray
Charles and Judy Garland who
won two "Grammys" for her
best selling album "Judy at
Carnegie Hall."

This was voted Album of the
Year and Best Solo Vocal Per-
formance—Female.

Chubby Checker's "Let's
Twist Again" was voted the Best
Rock and Roll Recording, and
Jimmy Dean's "Big Bad John,"
the Best C & W recording.
"Hit The Road Jack," one of
Ray Charles' biggest selling
singles both in the States and
here, was voted the Best Rhythm
and Blues Recording.

The Johnny Dankworth in-
strumental "African Waltz" won its
composer, Galt MacDermott, the
Best Instrumental Theme or
Instrumental Version of a Song
and Best Original Jazz Com-
position awards.

Lyn Cornell in cabaret

LYN CORNELL doubles in
cabaret at Hanley and
London for the week beginning
July 2. This will be followed by
a week at the Cabaret Club
Manchester, commencing July 8.

Numbers picked for Korner discs

ALEXIS KORNER is to
record his first titles for
Decca tomorrow (Friday). Among
the numbers he will cut will be
four which will later be issued
as two singles. These will be
"Hoochie, Cochie Man," "I've
Got My Mojo Working For Me
Now," "Huckleback" and his
own composition, "Finkel's
Caff."

Korner has also found a new
singer, who will be making guest
appearances with his group. He
is American serviceman Ron
Jones, who is in the USAF and
stationed at High Wycombe.
Jones makes his debut with the
group at the Marquee tonight
(Thursday).

Third features Ball

THE Johnny Dankworth
Orchestra and Kenny Ball's
Jazzmen will be featured in
"Theme With Jazz Variations"
on the BBC Third Programme on
Saturday, June 16.

The programme will be intro-
duced by Johnny Dankworth and
will include demonstrations on
how several types of jazz are
created.

Other musicians to be featured
are Alan Clare on piano, and the
Alan Branscombe Quintet.

Picked for 'Match'

THE three resident personal-
ities have now been named
for A-R TV's new pop music
show "Needle Match."

The "Referee" and overall
competee will be Keith Fordyce,
and the two "promoters" of the
discs played will be Oliver Reed
for British records and David
Gill for American.
The series starts tomorrow
(Friday).

Paramor in Athens

NORRIE PARAMOR flew out
to Athens on Tuesday to
discuss film material for
"Summer Holiday" with Cliff
Richard. Before he left he cut
several numbers with
The Shadows for stock and for a new
LP.

When he returns to Britain on
June 12, he will cut more sides
with the group.

Whittaker on Ulster TV

UNDERGRADUATE Rog
Whittaker, whose second
Fontana disc, "Steel Men," has
just been issued, appears on
Ulster TV's "Roundabout" on
Tuesday, June 12.

EDEN KANE, with his
managers Philip Waddilove
(left) and Michael Barclay, flew
from London Airport last
Tuesday morning for a ten-day
tour of America. During their
visit Eden plans to study the
American show business scene
and will probably do a Dick
Clark TV show (DISC Pic)

Riddle, Bassey TV

NELSON RIDDLE, with The
Hi-Lo's and Shirley Bassey,
will record a programme called
"Shirley Sings And Riddle
Swings" for BBC TV, for show-
ing on June 23.

During the programme, Riddle
will conduct his own arrange-
ments, as he is at present doing
on tour with Bassey and The
Hi-Lo's. This show will mark his
debut on BBC TV.

The programme will be filmed
on Whit Monday.

Cogan for 'Startime'

ALMA COGAN tops the bill
for ATV's "Startime" on
Wednesday, June 27. Other
guests in the show include Kenny
Ball and Frank Ifield

Riddle and Bassey thrill the fans

AFTER Frank Sinatra and
Nelson Riddle what better
combination could you ask for
than Shirley Bassey with
Riddle? And this is just what
the fans are getting on their
current tour which opened in
London last week.

Bassey in particular is at her very
best, coming over more
strongly than I have ever seen
her before. Her stage presen-
tation is as near perfection as
possible, she's just as good on
the belting numbers as she is
with the slower ballads.

Riddle too shows why he has the
reputation of being one of the
world's leading conductors. The
orchestra, specially formed
from British musicians, re-
ceived resounding applause for
every number. P.H.

Bruce takes over

"Every Night At The
London Palladium"

THE indefatigable Bruce
Forsyth dominates the show,
using every trick in the book
from comedy through vocals
and dancing to impressions. He
is ably supported by Eve
Hoswell, and Teddy Johnson
and Pearl Carr who score a
personal hit with an energetic
cockney medley.

There are, of course, the usual
jugglers, acrobats and a
ventriloquist. As usual this is
a beautifully staged and
dressed show. G.M.

Rome film for Preston

THE Cyril Preston Band will
be featured in their first film
when they go to Rome in
November. It is a musical, to be
made in Italy and they will spend
an afternoon shooting their scene
following a ten-day Italian tour,
which opens at San Remo on
November 4.

Craig for ATV comedy

CRAIG DOUGLAS will be a
special guest in the forth-
coming ATV domestic comedy
series, "Winning Widows."
The series stars Peggy Mount,
but as yet no transmission date
has been fixed.

CONGRATULATIONS

ELVIS

on winning your

10th SILVER DISC

this time for

Good luck charm

RCA-1300 45 rpm

RCA VICTOR

RCA Victor records product of

The Decca Record Company Ltd. Decca House, Albert Embankment, London SE1

FURY	DON CHARLES	SOME OTHER GUY
IT WAS LOVE	THE HERMIT OF MISTY MOUNTAIN	RICHIE BARRETT
	F 1104	NCA 930
	DECCA	LONDON ATLANTIC
PATSY CLINE	LET ME BE THE ONE	VERN BRANDON
WHEN I GET THROUGH WITH YOU		
	DECCA	F 1102
	DECCA	

DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

NEW TO YOU

The Bell-Tones
Selina

A VOCAL - instrumental group with a difference—that is what three lads named planned. The result? The Bell-Tones. The difference? All members should play the same instrument—the trumpet. The men concerned were Robin Nether, George Spence and Michael Nottingham. All three were playing together with the Les Douglas Orchestra in Germany when the idea came to them. When they got back to England they brought in a fourth member, Peter O'Dell, and worked out their new kind of music.

"We took our set to our present manager Terry Oates, who is also a trumpet player, said Robin, and we decided to try it out at an American Servicemen's base. We did a death."

But then things got better for The Bell-Tones, as they decided to call themselves and were given an instant success when they went into the Embassy Club in London for a two week appearance in 1960.

Another German engagement and a pantomime in Oxford followed. Then there were dates in Dublin, sound radio, variety in Southampton, the London Palladium and at Blackpool, TV in Amsterdam, concerts with Sammy Davis Jun., and variety in Aberdeen. Then Peter O'Dell left the group and Johnny Hayes came in in February, 1962.

Shortly afterwards EMI booked the boys to cut their first disc. This chance they owe to Dorothy Spinks. She saw them at the London Palladium and was so impressed by their sound that she contacted EMI recording manager Norman Newell.

Ronnie and the Hi-Lites
'I Wish That We Were Married'

RONNIE and the Hi-Lites, is only 14... but he's had more singing experience than many of the established stars. He made his first public appearance when he was six!

This was in a church choir and it wasn't long before his unique style was recognized and he was featured as a soloist.

When played on "Juke Box Jury" last week, his disc "I Wish That We Were Married" almost brought the panel to a state of hysteria. It was voted a recording miss... with panelist Helen Shapiro sharply criticizing a 14-year-old for wanting to get married.

But the record has been a big hit in America. Within four weeks of release it was in the charts and it is currently riding high in the Twenty.

Ronnie met Sonny Cadwell and John Whitney, the Hi-Lites, at a church choir rehearsal just over a year ago. They claim to be the youngest singing group under contract in America and Britain.

The latest singles by: Roy Orbison, Jim Reeves, Solomon Burke, James Darren, Sandy Nelson, The Crickets, Buddy Greco, The Viscounts...

THE COUNTRY BOYS HEAD THE LIST

Roy Orbison

The Crowd; Mama (London 11U 9561)

D N T

ROY ORBISON turns up with a very different disc in "The Crowd" and I'm betting on this ear-pulling idea to sell. For a lot of people, no doubt, it may seem too slow and deliberate, but the treatment has a solid feel to it that grows on you. Give it more than one spin before you make your mind.

Fifty of strings soaring in company with Roy as he declaims his and tale.

"Mama" is a softer but still slow ballad. I don't care too much for the sentimental lyric but the side does have a gentle appeal.

Jim Reeves

Adios Amigo; A Letter To My Heart (RCA 1293)

D N T

ICAN'T resist tipping this Reeves' release because it's one of the most melodious and appealing ballads we've had since country ballads came to the fore. "Adios Amigo" is a song with exposed Reeves' warmth and tone to a slow waltz time, and the lyric is so neatly constructed you're just glad to follow its lines.

"A Letter To My Heart" is a more ordinary C and W effort, but again the Reeves polish lifts it just a little higher.

Solomon Burke

Down In The Valley; I'm Hanging Up My Heart For You (London 11K 9569)

D N T

SOLOMON BURKE is a devil of a name to get used to, but if customers can face up to it I think they'll start asking for it a lot from now on. Because Burke's revival of "Down In The Valley" is a beauty. A swinging country rhythm performance that has a great rocking feel to it.

Solomon hooks the lyric in the most infectious way and he gets a great accompaniment.

"I'm Hanging Up My Heart For You" is another intriguing ballad. Wandering a clever country pace as Solomon hooks and shouts with steady deliberation.

James Darren

Conscience; Dream (Pye International N 2513)

D N T

"CONSCIENCE" is a VERY clever pop song indeed. One of the razzies with plenty of thought in its construction. Taken by a hard razziness beat it has a lyric which is matched brilliantly by the music... and credit must go to Stu Phillips for his arrangement and

DON NICHOLL'S DISC DATE

direction of this Mann-Well composition.

Idea has Darren arguing with his conscience about the way he'll treat the girl friend tonight. Deserves top air rating.

"Dream" starts right with big studio sound and continues by swinging professionally. Darren accomplishing some neat self-diet work.

Tony Osborne

South Sea Bubble; Theme From "Traitor's Tide" (JIMV POP 1031)****

D N T

TONY OSBORNE, his piano, his orchestra and his compositions. South Sea Bubble is full of little gammy bubble sounds while Traitor's Tide is a pleasant melody which is punctuated by the occasional sliding Hawaiian guitar. Entertaining.

The Theme From "Traitor's Tide" is a slower, more graceful offering with a more lush quality to it. Melody is played by a soothing saxophone while Tony ripples the waltzes beneath.

Sandy Nelson

Drum Stomp; Drummies' Up A Storm (London HLP 9558)****

HARD to tell which half will be the main attraction on this

MICHAEL HILL—He should be in the Parade.



typical Nelson coupling. Drum Stomp could just click with the accents Tony Hatch and others are trying to place on "Stomp" at the moment.

It's a solid, throbbing production with plenty of edgy guitar work.

But Drummies' Up A Storm is very commercial, too, with a repetitive melody line that could help matters. Either side up, Sandy produces plenty of noise—the noise which has sent him high into our charts before now.

The Crickets

Don't Ever Change; I'm Not A Bad Guy (Decca LBB 5544)****

D N T

THE vocal team move easily and carefully through Don't Ever Change, a neat up-tempo item with simple tune. Piano and rhythm accompaniment is clean and sufficient for this side—which could sell well.

I'm Not A Bad Guy is a fairly infectious rhythmic entry too, of darker hue than the top deck. Guitars, I was a p... commercially between chosen by the group.

Winfred Atwell

Game Of Chance; C'est L'amour (Pye 2544)****

D N T

LOADS of echo and an ear-catching opening by Peter Knight should help Winfred's new release to sell. Game Of Chance (on Pye) will notice it is a slow waltz melody which the sounds heavily. Vocal chorus comes in to sing the lyric.

C'est L'amour has a continental flavour to it as you would expect. A pretty tune which Winfred plays with a suave velvety approach.

Ronnie and the Hi-Lites

I Wish That We Were Married; Twirlin' And Kissin' (Pye International N 25140)****

D N T

YOUNG solo voice singing a rather tedious rockabilly I Wish That We Were Married. I found some other waltzes which it was spinning.

Twirlin' And Kissin' is brighter in pace, but not much else.

The Lettermen

How Is Julie?; Turn Around, Look At Me (Capitol DL 2535)****

D N T

A Carroll ballad How Is Julie? tells the slow, steady technique of the Lettermen and it could provide them with their biggest seller on this side of Atlantic. Jimmie Haskell gives them a massive bank of high strings for dramatic accompaniment.

The familiar Turn Around, Look At Me is given a compulsive performance by the singer who marches slowly and harmoniously through the appealing lyric. Plenty of chorus assistance adds size to this ball.

Pat Phoenix

The Rover's Chorus; Coronation Street Monologue (JIMV POP 1030)****

D N T

PAT PHOENIX who plays the part of Elsie Tanner in the TV series "Coronation Street," cannot sing for a pinch of Florida's most hamburgs. But in her show character—and with suitable interjections from other residents—she treats The Rover's Chorus in a way which could easily achieve big sales by virtue of the show's popularity.

Coronation Street Monologue is talked by her to theme music from the show. Trite description of the Northern setting and atmosphere.

As I say, it all depends on television fans' reactions.

Leo Maguire

Crying For The Moon; Small World (Parlophone R 4977)****

D N T

QUITE a week for television fans. Leo Maguire plays the part of the photographer in BBC's "Convex" series. Here using it with the programme) he debuts as a singer.

The voice is quite a fair one with



BUDDY GRECO is in line with an oddie. (DISC Pic)

out ever being distinctive. He'll hold his own with most of the flitting balladeers around at the present time, and may, of course, outsell them by virtue of the publicity angle.

The songs are fairly attractive ballads with one or two well thought-out lyric touches. Johnnie Spence directs the backing.

Jimmie Rodgers

English Country Garden; A Little Dog Cried (Columbia DB 4847)****

D N T

A HORTICULTURIST'S diary all by itself, such is the well-rolled old time which Jimmie Rodgers gives for this coupling.

His arrangement of English Country Garden has a clear folksy approach that many customers will go for. Rodgers can handle this type of material with delicacy and is a good sort of the right sort of accompaniment from harpsichord and vocal chords.

A Little Dog Cried is a narration looked rather fitfully to the "Credited story" will do better in the States than here.

Buddy Greco

Let's All Swing Like the Birdies; Swing! Let Me Love You (Columbia DB 4846)****

D N T

GRECO on a little fiddle as he adorns the older Let's All Swing Like the Birdies Song. He swings this one with a rousing, shuffling style and lets his sense of humour show. First-rate big band backing by Al Cohn has as much to say for itself as does the singer. Very crisp, chuckle-making South.

Let Me Love You is a ballad right out of the top drawer. A lyric that I'll be spinning over and over and over again is sung with drive and warmth by Buddy to an excellent Robert Mersey orchestral accompaniment.

With a great change of rhythm at end of the feature it deserves to turn the record over and become a regular favourite.

Jim McHarg's Scotsville Jazz Band

Look For A Sky Of Blue; Once In A Blue Moon (Pye Jazz N 2035)****

D N T

BOTH these numbers are taken from the musical burlesque "Little Mary Sunshine" which came to London recently. The razziness indicates just the mad production and McHarg's outfit play them with expected polish.

Trumpet and trombone sound particularly good on the second ball. Once In A Blue Moon, and the number itself, has more to recommend it than Look For A Sky Of Blue.

The Viscounts

Everybody's Got A Ya Ya; A Lot Of Livin' To Do (Pye N 3544)****

D N T

ANY more for the 'a'! Here comes another Ya Ya number. The Viscounts beating out a comfortable twister Everybody's Got A

Ya Ya! Tony Hatch directing the strings and rhythm pleasantly.

From the show "Buy Me Birdie" the boys hit A Lot Of Livin' To Do. The song has been heard so much as it might have been. The Viscounts move it in a way which bends pop with show well.

Rose Brennan

Listen To Me; Joey, Joey, Joey (Phillips 32528) RF****

WRITTEN by the singer in

partnership with recording manager Johnny Franz. Listen To Me is a dramatic Latin ballad which could prove to be a high seller. A girl's plea to her lover that's making a mistake turning to the other girl; it is sung with power and sincerity by Miss Brennan.

Good to hear someone let their hair down... good to hear someone who is capable of doing it.

Joey, Joey, Joey, another Brennan original, is a simpler romantic song. Attractive but without much depth.

Terry Day

That's All I Want; I Waited Too Long (CBS AAG 104)****

YOU can go twitting to Terry Day's singing of That's All I Want if you like. But somehow it doesn't strike me as the sort of side which will find its way into a lot of collections. A competent performance on all counts but without the something extra.

I Waited Too Long is given a powerful and dramatic opening by musical director Jack Nitzche using the snare drum continuously. Song doesn't quite justify the treatment—it's a routine razzner.

The Olympics

Everybody Likes To Cha Cha; The Vogue (POP V 9196)****

THE Olympics return to chant Everybody Likes To Cha Cha in a way which ought to have lots of folk dancing to them. The group

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. (Dan Nicholl Tip)

unfortunately, don't say much unimportant on their harmony arrangement of this number. It could have been very big.

Hank Ballard's original song The Twist has never had the success which it achieved in the States—not even Checker could get it into the really top sales.

The vocal team here work it over with a wealth of sound and draw some rhythmic excitement out of it.

Susan Hayward

You Bet I Would; I Won't Give My Lips To Anyone (Parlophone R 4916)****

MISS HAYWARD bears out a good twister in You Bet I Would which she backs up with a rhythmic accompaniment directed by Harry Robinson.

Susan's main gimmick seems to be the occasional squawk like a waltz horn which she carries into a busy I Won't Give My Lips To Anyone has selling potential too. A quick tune to catch and a good beat. Susan puts it over strongly.

Michael Hill

Bubble Bath; Popsy (Parlophone R 4916)****

THAT harpsichord specialist Michael Hill arrives with another of his own compositions. And he punches out Bubble Bath with plenty of verve this time.

Over the top is first-class, with Johnnie Spence directing the backing. Bubble gimmicks of course.

One of these days customers are going to latch on to Mr. Hill and put him in the parade where he should have been before now.

Popsy is a Judd Proctor composition; a gay booney one with a summery tone line. Clever keyboard work by Hill.

The Bell-Tones

Selina; Did You Ever See A Dream Walking? (Columbia DB 4848)****

SELINA is a polished cha-cha effort which the male group The Bell-Tones sing crisply from the Stan Reynolds orchestra. Trumpet sound is attractive and commercial too.

The original Did You Ever See A Dream Walking? is taken off the

Original Checkmates go stomping to success

WHAT happens when a group which has risen to fame by accompanying a singer decides to branch out on its own? Is it a mistake to sever the star connection or not?

The Original Checkmates (all six of them) can furnish an answer. They climbed to the top of the pop tree by backing Emile Ford, and then parted company with him by mutual consent in December of last year.

Incidentally, although their name may seem a mouthful, it's necessary because there are two other groups called Checkmates in existence. This fact has not made the boys' solo career any smoother.

But they aren't starving.

"We've had to turn down shows and tours with Cliff Richard, Nina and Frederic, Eden Kane

and Bobby Vee because we couldn't fit them in."

The group consists of George Ford (bass guitar, vocal), Dave Ford (baritone and tenor sax), Les Hartz (tenor sax and flute), Alan Hawkshaw (piano), Ken Street (guitar) and Barry Reeves (drums).

"We aim at providing entertainment—not just being a beat group or a dance group. We've finally convinced our pianist Alan that he's a natural comedian, and he supplies a lot of laughs while we're on stage."

Musically the boys are full of ideas centred on what they call "stomp" music. This is a medium-paced speciality with a heavy offbeat and lots of bass drum colour.

"We find it's very popular on the dates we play, and our latest record for Pye features a

couple. They're 'Begin The Beguine Stomp' and 'Checkmate Stomp'.

The boys themselves are proving very popular as well. On a recent Sunday concert date at the Dudley Hippodrome on a bill with Karl Denver, they had the audience on its feet cheering at the end of their encores.

They played a show with their old boss Emile Ford and his new group a while ago too, and went like the proverbial bomb.

Now they are ticking over nicely with a crammed engagement book and two sets of equipment and transport to facilitate smart hops over to Ireland and Germany and other far-flung places anxious for their services.

John Summers

Puffed Wheat TALENT CONTEST

YOUR CHANCE TO BECOME A

PYE (MAKERS OF GOLDEN GUINEA RECORDS) RECORDING STAR



We will audition VOCALISTS, MUSICIANS, GROUPS

Never made the Big Time? This is your chance to get in there and win. Over 5,000 prizes to be won and everyone who has a go at this competition gets a free signed photo of Frank Sinatra or Kenny Ball.*

The winner will cut at least one record with Pye (the makers of Golden Guinea records), and sign a Professional Contract. Your record will be put on sale to the great British public and who knows—it might make the Top Twenty!

The 1,000 finalists will each win four terrific E.P. Pye Records.



HOW TO ENTER: Fill in the coupon. We will choose 1,000 contestants to come to local auditions.

Twenty-one finalists will be brought to London to perform in the grand final at the Victoria Palace on November 25th, 1962. (Finalists' travel and hotel expenses will be paid by us.) Eight experts all connected with the recording industry plus a famous recording star will be the judges.

* You can also get a free photo, just by writing in to Quaker Oats, enclosing any Puffed Wheat packet top.

RULES: Closing date October 20, 1962. For the local auditions responsibility for travel and hotel expenses if any, must be borne by each competitor. Every entry must be made on a Puffed Wheat entry form. A group of vocalists, or musicians can use a single form. Judges' decision is final. No correspondence will be entered into. Employees and families of Quaker Oats Limited and other companies involved in this competition cannot enter.

What is your past experience as a singer, instrumentalist, etc., and what are your future ambitions? Describe in a few words.

NAME & ADDRESS _____

AGE _____

Fill in this entry form and post with any Puffed Wheat packet top to Quaker Oats Limited, I.M.S. Talent Contest, 23 Southwark Street, London S.E.1.

* Tick appropriate box for FREE photo. Frank Sinatra Kenny Ball

PUFFED WHEAT—THE ENERGY-GIVING BREAKFAST CEREAL WITH ADDED VITAMINS

R924

JAZZ REVIEWS AND

COMMENTS

HENDERSON story is
a MUST

TRAD

THE FLETCHER HENDERSON

A Study In Frustration, Vol. 1
Disc: Blues; Tenor Duane Blues;
Go Long Male; Shanghai Shuffle;
Copenhagen; Everybody Loves My
Baby; How Come You Do Me Like
You Do; Always Bound; Sugar-
foot Stomp; What Cha Gull 'Em
Blues; T.N.T.; The Soapbox;
Jackass Blues; Henderson Stomp;
The Choker; Sing It.
(CBS-BPG 62001)*****

A Study In Frustration, Vol. 2
Rackety Mountain Blues; Tenor, St.
Louis Shuffle; Whiteman Stomp;
I'm Coming Virginia, Part 1;
Stomp; St. Louis Blues; Goose
Pimples; Hop Off; King Porter
Stomp; D'Natural Blues; Oh Baby;
Feeling Good; I'm Feeling Devotion;
Old Black Joe Blues; Easy Money.
(CBS-BPG 62002)*****

A Study In Frustration, Vol. 3
Come On Baby; Freepie An' Meit;
Raisin' The Kool; Blastin'; Wong
Wang Blues; Christmas My Chintoon
Baby; Somebody Loves Me; Key
A Song In Your Soul; Sweet And
Hot; My Gal Sit; Sugarfoot Stomp;
Clarinet Marmalade; Hot And
Anxious; Comin' And Goin';
Singin' The Blues; Sugar.
(CBS-BPG 62003)*****

A Study In Frustration, Vol. 4
Blue Moments; New King Porter
Stomp; Underneath The Harlem
Moon; Home-suckle Rose; Yash



TUBBY HAYES — An historic album.

Manz; Quier Notions; Can You
Take It; King Porter Stomp;
Christopher Columbus; Sicilian
Apple; Blue Loo; Rhythm Of The
Lambertine; Back In Your Own
Backyard; Chris And His Gang;
Sing You Sinners; Motion Stomp.
(CBS-BPG 62004)*****

THIS first issue by the new CBS
label is of paramount impor-
tance. Before discussing the music
or the man, Fletcher Henderson,
let me congratulate a company on
giving us ALL THE DETAILS.
The title is followed by the
number, by the matrix number and
the "take" number; then we have
the personnel and the recording
date, followed by the arranger and
the soloists in the order in which
they play.

In the case of the Henderson
band, the arranger is of prime
importance. This first of the big
Negro bands relied on its arrangers.
They set the style of the Henderson
band, they set the style of the
Redman, McKinney bands, and
subsequently of Chick Webb, Basie,
Andy Kirk, among others. They
gave us the Benny Goodman sound
and the whole of swing music.

The story of Henderson doesn't
finish with his own band, his
frustration largely derived from
seeing Goodman make a success of
all the things which hadn't helped
his own band hit the jackpot.

Of course, he was at the top for
15 years. But that was only

musically. The other bands made
the money; Henderson's made the
grade. It was an honor for a
musician to be asked to play for
Henderson and many did because
of the prestige attached to the job.
And what musicians they were!
Just to take the trumpets alone:
Joe Smith, Tommy Ladnier, Rex
Stewart, Louis Armstrong, Cootie
Williams, Bobby Szark, Henry
"Red" Allen, Roy Eldridge, Emmett
Berry. Not a bad representation of
top Negro brass talent. And the
same thing occurred in the sax
section — and those trombones.

TRAD
ROUND-UP
IS ON BACK
PAGE

No point in giving you names
they're all there. But to pick
out one or two. Hawkins, Chu
Berry, Ben Webster, Lester Young.
Are there any more tenors?
Following through in historical
order, made easy by CBS logic is a
fascinating passage.

I heard Hawkins slap-tonguing
away with no trace of jazz back in
1923. "I heard him feeling for style
in 1926 and 1927. I heard him
fully mature in 1930. Then traced
through the beginnings of rhapsodic
style in the early thirties... and
finally heard Chu Berry following
him up.

The only serious gap is the period
around 1935 when the Henderson
band was committed to other
companies.

Here is the story of big band
jazz, of the Negro orchestra, of
swing music. IT'S A MUST!

Oven Bryce

TUBBS CAN BLOW
WITH THE BEST—
AND HE'S GREAT

MOD

TUBBY HAYES
Tubbs In N.Y.

You For Me; A Pin Of Blues;
Alegria; Opus Ocean; Soon; Dixie;
(12 in. Fontana TEL 5415)*****
Personnel: Tubby Hayes
(piano); Horace Parlan (bass);
George Duvivier (drums); Dave
Bailey (drums) plus (tracks 2, 3, 6)
Eddie Costa (violin); (2, 3, 4) Clark
Terry (trumpet).

AN historic album! The first
New York recording by
Britain's most talented modernist.
These sessions (waxed last October)
offer conclusive evidence (if you
needed any) that Tubbs can blow

with the best — and be outstand-

ing. He certainly has more to say than
many highly-regarded American
tenorists.

On these tracks, he plays more
melodically and with greater
relaxation than on most of his
British recordings. He has no
rhythmic section, neither whizzer.

It's difficult to pinpoint Hayes's
highpoints. There are so many.
Perhaps Opus Ocean is the most
convincingly stimulating track.
Tubby's solo is highly charged and
Clark really cooks.

I'm giving it five stars. But I
know that Tubbs will eventually top
these performances with ease. Just
you wait and see!

HAMPTON HAWES

For Real!
Hip, Wre, You'r Troubler In
Dresses; Craxology; Numbers
Game; For Real; I Love You...
(12 in. Contemporary LAC 12295)

Personnel: Hampton Hawes
(piano); Harold Land (sax);
Scott La Faro (bass); Frank Butler
(drums).

THIS LP was recorded in March,
1958. I cannot understand
why it has not been released (either
in America or elsewhere) till now.

It brings together three of the
most influential musicians in the
development of jazz on the West
Coast and a young white bassist
named Scott La Faro, who was to
make a remarkable impact on the
scene in a very short time and
whose career was to be cut short in
1961 when it was only just
beginning by a tragic car accident.

Hampt. Hawes here gives indis-
putable proof of the reasons why
he has always been so highly
regarded by musicians. A really
great jazz pianist, with a wonderful
feeling for the blues, an impressive
technique and a rare gift for getting
to the heart of things harmonically
and rhythmically.

This is a raw, immensely honest,
no-stimulant-to-be-constructed jazz
album which I am proud to have in
my collection.

Tony Hall

WIN A TRIP
TO NEW YORK
AND
NEW ORLEANS
IN THE
NATIONAL JAZZ
PIANO-PLAYING
CONTEST

- 1ST PRIZE A 7-day trip to New York and New Orleans (flight to the
USA by BOAC Rolls-Royce 707) and £100 spending money.
- 2ND PRIZE A new British upright
piano valued at £225.
- 3RD PRIZE A new British upright
piano valued at £175.

REGIONAL
PRIZES OF
£25 AND £10

The contest is open to all pianists of British nationality (or with
6 months' residence on April 2nd, 1962) aged between 16 and 26 on
September 1st, 1962, who are not full-time professional players.
The closing date for entry is July 30th, 1962.

Entrants must be prepared to play jazz of any period (at their own
choice) in the eliminating heats, which will be held in September at
Top Rank Dancing Ballrooms in Birmingham, Brighton, Glasgow,
Leeds, Liverpool, London, Newcastle-on-Tyne, Newport (Mon.)
and the Odeon Theatre in Plymouth. The National Final will be
held at the State Theatre, Kilburn, London, in November.

The contest is sponsored by The Piano Club in association with
Top Rank Dancing.

ASK AT YOUR NEAREST PIANO SHOP
FOR RULES AND ENTRY FORM NOW

FLIGHT TO THE U.S.A. BY
BOAC ROLLS-ROYCE 707

B.O.A.C. ROLLS-ROYCE 707

THE CONTEST IS SPONSORED BY
THE PIANO CLUB IN ASSOCIATION
WITH TOP RANK DANCING



TOP RANK
Dancing

Hats off to Krahmer

SAY you're a drummer. A pretty good one, at that. And you're
a real jazz fan. An enthusiastic record collector. And you think
that the major companies aren't doing right by British jazz on
record. So you decide to form your own record company. Give
the jazz boys a square deal.

How long do you think you'd
stay in business? Not long, I'd bet.
So hats off to Carlo Krahmer,
former jazz drummer. Now 47
years old, Carlo's jazz disc label,
Esquire Records, has been in busi-
ness for almost exactly 15 years, 15
years of serving the jazz fans.

Consider these facts:
Esquire were first to make avail-
able here records by just about
every modern jazz giant, including
Charlie Parker, Miles Davis, Errol
Garner, Thelonious Monk, Wardell
Gray, John Coltrane, Sonny Rollins,
etc., etc. Not forgetting the MJQ.
Esquire were first to record the
originators of British modern jazz.
Including Ronnie Scott, Victor Feld-
man, Johnny Dankworth (his debut
date was on Esquire), Tommy
Pollard, Tony Crombie, Cleo Laine,
Tony Kimesy, Ronnie Ball, Kenny
Graham, Jimmy Deuchar, Dizzy
Reece.
I asked him if he'd do it all over
again? "Yes," he replied. "But

I'd probably do it differently. In
a market, like yours, I'd
market more saleable stuff.

In many ways, we've been un-
lucky. Take trad jazz, for instance.
We were too late to catch what was
known as the "trad revival". Yet
too early to cash in on the current
commercial success of the Kenny
Ball of this world.

With modern jazz, too, we were
a little too early. Before it really
caught on, we were the only label
on the market. Then, as its popu-
larity increased, the major companies
started flooding the market with it
and we couldn't really compete."

Did his British jazz sell?
"Frankly, no," said Carlo. "That's
why I haven't done any 'live'
recording in over five years. Kenny
Graham was by far the best British
seller we had. Scott and Feldman
were over sold ways down the list."

Ironically, 15 years later, British
jazzmen still aren't getting a fair
deal from the majors.

T.H.



SINATRA. Como style, at the Royal Festival Hall.

Even at £25 a time Sinatra was worth it!

EVEN those enthusiastic people who had parted with up to £25 to obtain second-hand tickets from racketeering spivs must have walked out of the Royal Festival Hall at a quarter to three last Saturday morning feeling it was worth every penny and more.

They had just heard 28 standard songs performed in a manner which will ensure they remain standards by a lean, dark, two-legged piece of twentieth century pop music history.

David Jacobs had spoken one short sentence of introduction, and there he was—Frank Sinatra, film star, businessman, philanthropist and a classic pop singer for the best part of the last 30 years.

He got going right away with "Goody, Goody," a bit too fast and slightly uneasy, suggesting that even the Sinatras of this

NIGEL HUNTER

reviews the Midnight
Matinee

entertainment world are never quite free of nerves on occasions like this.

But he swung into his full, confident stride with "Imagination," and then had the packed audience firmly and permanently in the palm of his hand by moving to one side of the stage to give a tender and beautiful rendition of the beautiful "Moonlight In Vermont."

Classics from the Sinatra repertoire followed thick and fast—"I've Got You Under My Skin," "I Get A Kick Out Of You," "My Funny Valentine" and others—put across in perfect voice and mood.

He didn't speak until after "You're Nobody Till Somebody Loves You," the fifteenth song of the set. Then he collected a cup of honeyed tea from the wings, and sipped it while he thanked everyone for buying tickets to support the children's charities, and wittily introduced his accompanying musicians, the Bill Miller Sextet.

This group, incidentally, came as near perfection as made no difference.

They swung quietly and smoothly, achieving perfect balance and sounding like an orchestra twice their size in terms of instrumental colour and ability.

Tea finished, Frank started on

the second part of his performance—what might loosely be called encores.

More classics followed each other in rich profusion, including a marvellous "Night And Day," accompanied only by guitar, and "Autumn Leaves," backed by guitar and flute.

Frank lit a cigarette to give a wonderful late-night bar blues styling to "One For My Baby," supported appropriately by Bill Miller's piano, and next went local with "A Foggy Day."

Finally an emotional "Of Man River" and "Nancy With The Laughing Face," dedicated to his "all grown-up daughter," and a finale with "Come Fly With Me."

It will probably be another 12 years before Frank sings in person in London again, although there's a chance that these charity trips will become regular parts of his year's schedule.

Even if it is 20 years, I don't believe anyone at that concert will ever forget the experience of enjoying a master artist at first hand and helping some very worthwhile charities at the same time.

... what the others said

THE man who summed it up the best was the man who introduced Sinatra on the stage that first night—David Jacobs. He said very little then, merely that he was proud. But after the show he said a great deal more.

"I can't really believe that I have seen or met Frank Sinatra," he said. "To me he is not really a person, but a myth. I think a lot of people feel that, even after seeing him perform. He has been inflated out of all proportion and it is difficult to believe that he exists at all."

"This doesn't mean that I didn't enjoy his performance. I thought he was terrific, magnificent. But it was like looking at a gramophone record. He didn't do anything that brought you close to him as a person. Not as someone like Judy Garland does."

"After the show I sat with him for ten minutes in his dressing

Bruce Channel predicts— R'n'B will be BIG

BRUCE CHANNEL flew into London last Monday confidently predicting that rhythm and blues will soon be as big as rock 'n' roll was at its peak. Bruce is here for an extensive series of one-nighters planned to last until July 1, and it's the first package to tour Britain topping R and B and Trad (Dick Charlesworth's City Gents), with the support coming from rock and ballad singers.

Minutes before he faced his first British audience I talked with Channel.

Only the occasional R and B disc gets into our charts, I pointed out. Wasn't he apprehensive about heading a tour of this nature?

"R and B," he told me, "is very popular back home, and I reckon it's going to be real big over here... as big as rock. I'm not worried about anything, just real proud to be here."

"Of course, I don't know the British scene too well. I've only been here a few hours, but R'n'B will be real big. For one thing there's so much good material around."

• first visit

Bruce is here on the strength of one hit record, "Hey! Baby." This doesn't cause him any concern either. "I don't reckon it matters how many hits you have," said Bruce. "People have heard the sound I made on 'Hey! Baby' and by all accounts they seem to like it... so why should I need other hits?"

This is Channel's first visit to Europe and his only regret about the trip is that he won't have any spare time to look around.

"There are a lot of things I'd like to do and see," said Bruce, "but how can I? Apart from two or three days I shall be using the hotel in London as a base during the tour and this is going to mean a lot of travelling.

"We made quite a few before that," said Bruce, "for sale locally around Dallas."

"Number One Man," his latest disc, was cut two months ago at Fort Worth and rush released immediately in the States. "We've also," said Bruce "got an album ready for issue."

"As I expect you know I write most of my own material which is a great help. It sure makes it easier when it comes to finding original numbers. Basically all the numbers on the album are R and B, though I haven't written all of them, of course."

John Wells

HE COULD BE GOOD, BUT...

IT'S never pleasant to write about a poor show—particularly when headed by a visiting star who could be so good.

But Bruce Channel's package is not one of the best to hit the road. It opened last Monday at Maidstone and is to run until July 1. But unless changes are made it isn't going to enhance Channel's reputation.

He is, I'm sure, a very good R and B singer, but has been advised (I presume) not to sing too much of it.

Only his final number, "Hey! Baby," comes anywhere near expectations... the others, apart from "Number One Man," we've heard before and better. "What'd I Say," "Now Or Never," "I Ain't Got No Home," "A Whole Lot Of Shakin'."

Bruce's harmonica player Delbert McClinton gives him able support, but he has a tough time competing with the twanging rock guitars of The Barons.

Johnny Kidd and the Pirates can do some very passable R and B. However, on this show all their numbers are rock.

And Cliff Bennett and the Rebel Rousers (a rock group) attempt the R and B material. I didn't get it at all.

The biggest criticism of the package though is the mixture. What are jazz singers Beryl Bryden and Jackie Lynn, Dick Charlesworth's City Gents and compe Dix Dixer doing in a show like this? The impression is that the promoters planned an R and B and Trad package and then got cold and confused feet.

J.W.



BRUCE CHANNEL—"Hey! Baby" has now sold a million and a half copies. (DISC Pic)

TRAD ROUND-UP

**Ball tapes
five radio
shows**

KENNY BALL and his Band put no less than five air shows on tape in four days recently. On May 29 they pre-recorded a "Jazz Club" programme, followed on the same day by one for "Trad Time."

The next day Kenny taped the first of his new "Easy Beat" series and on Friday of the same week he taped two separate "Get With It" programmes.

The Ball Band has added three further "Easy Beat" dates to those announced last week. He is spotlighted on July 1, 8 and 15.

VOCALIST Dinah Kaye will feature Acker Bilk's "Stranger On The Shore" in the Polish International Song Festival in July and will sing in during her 12-day tour of Poland—with the backing of a full symphony orchestra.

CYRIL PRESTON, last week the proud father of another offspring, takes his band into the Marquee, London on July 4 and again on July 16. The band will also play three tour dates in September, 14, 17, 21 and 28. On June 5 the Preston band pre-recorded a "Trad Time" programme.

The new offspring will be named Christine Ann. The Preston already have a 30-month old son, John Cyril.

ON October 3 Mike Cotton plays the Standard Telephone's Appreciation Dance. Want to see how Mike would have qualified for the dance... as an apprentice draughtsman.

And in December Mike's troupe return to the scene of earlier successes when the Cotton Band play a dance at Queen Mary College, London. Johnny Becham studied classics there before turning pro.

An unusual experience befell the Cotton Band last Wednesday. They stranded themselves on a sandbank crossing from Britto to Clepshaw. The extremely low tide made them 30 minutes late for the "Discs A Gogo" recording for I.W.W.

FREE 'CONCERT' HELPS ORBISON WITH TOUR PLANS



You like excitement in your music, says ROY ORBISON. (DISC Pic)

ROY ORBISON gave his first public performance in this country last week-end, for nothing. The venue was the Reception Suite at the very American Westbury Hotel in London's Mayfair. The unannounced concert lasted an hour and was given to an audience of 200 people. The audience were Roy's fans.

Although over here on a strictly "meet the British" visit, Roy decided that to meet his British fans was not enough. He wanted to do more than sign autographs. He decided to give them a free show. So he booked a backing group at the last minute and sang ten numbers including his latest, "The Crowded," and his recent British

Top Twenty hit, "Dream Baby."

"The real object of my visit," Roy told me, "is to find out what kind of music goes down well in Britain so that I can angle my act when I tour here in October towards the British audience. I suppose you could call this show a try-out."

"I suppose that we Americans think of you as a lot of fuddy-duddies until we meet you, and then we find to our surprise that you are completely uninhibited about music. You like excitement in your music and I shall have to temper my style accordingly."

Beaty rhythms

"The guitars of C and W could mean a lot here. You don't seem to have the kind of rhythm groups that we have in the States. And I'm sure that is what the kids want. Strong, beaty rhythms, that make them jump."

"I shall go back to America now, taking with me all that I have learnt. I shall cut a record especially for the British market. It will be very near the C and W style but will be tempered to your taste."

"And when I come back for my tour I am going to do the same thing—give the audiences the sound I believe they want to hear."

Peter Hammond

Owen Bryce