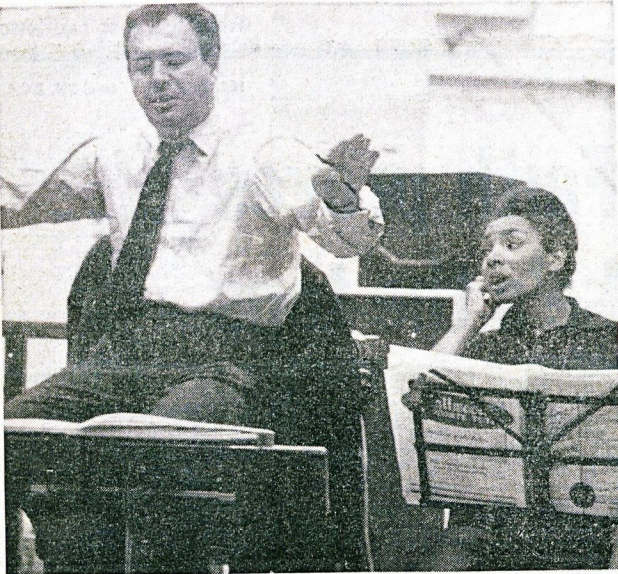


# DISC

THE TOP RECORD & MUSICAL WEEKLY



SHIRLEY BASSEY and NELSON RIDDLE together in the studios cutting the LP from which Shirley's latest single is taken.

No. 233 Week ending September 8, 1962  
Every Thursday, price 6d.

## Bassey stars in Broadway musical and British film

**SENSATIONAL** plans which will make Shirley Bassey an even greater international star were revealed to DISC this week by her husband and manager Kenneth Hume. They culminate in Shirley starring in a film in Britain and in a Broadway musical, planned to be ready for the New York audiences in the autumn of 1963. The musical is now being specially written for Shirley by John Patrick and Jule Styne and will be produced by one of the biggest companies on Broadway, Seven Arts.

A date has also been fixed for her opening at London's biggest night spot, The Talk Of The Town. She is to appear there for eight weeks from October 1. It will be the first time she has ever played this venue. Immediately after Shirley flies to New York to make a return appearance on one of America's most important TV programmes, "The Gary Moore Show." Still in New York, Shirley has another date, this time in the Persian Room of the Plaza Hotel, one of New York's top night clubs.

### Sing and act

She opens there December 6 and on completion goes to Australia for five weeks for concerts and TV appearances. On return to Britain she starts work on her first film. This is still untitled and Hume would reveal few details except to say that it would go into production in April or May and that it was being made by a leading film company. "It will be her first film," said Hume, "and Shirley will sing as well as take a very strong acting part. It's no exaggeration to say that we have had hundreds of offers for Shirley to make films but until this one they have all been turned down because we did not feel they were right for her." Revealing these plans to DISC,

### Holly single out

A SONG recorded by the late Buddy Holly in 1958 (the top side of the latest coupling by the singer to be released tomorrow (Friday) by Coral. Title is "Reminiscing" and it was originally cut in New Mexico. Petty intends to release through Coral shortly an LP made up from tape which Holly sent to American Decca in 1957 when seeking a recording contract and which was rejected at the time.

### Date for start of Faith's BBC series

A DAM FAITH will star in a series of six evening shows for BBC TV beginning on September 19. He will be seen in his customary singing capacity and also as compere introducing new and established artists who will guest in the series.

Helen Shapiro has been booked as the star guest for the first show. Faith will be accompanied by a group called The Roulettes, and a 25-piece orchestra conducted by Harry Kabinowitz will also take part. Faith's songs will be a mixture of current pops, standards and folk numbers. No title has yet been decided for the series.

## Shapiro guests on Paramor's Canadian TV show



NORRIE PARAMOR—Round the world.

COMPOSER-MID A and R manager Norrie Paramor sets out on a world tour on September 20 which will take him to 11 major cities abroad. It will last for six weeks, and its climax will be "The Norrie Paramor Show" on CBC TV in Toronto on October 31 when Paramor will conduct a 35-piece concert orchestra in a programme of his own compositions, and items from his LP albums. Helen Shapiro, who will be in America for the Ed Sullivan TV show, will make a guest appearance in the programme. Paramor will be promoting the artists and repertoire of the Columbia label on his tour, studying the pop music scene abroad and looking for specialised material in the various lands he visits for recording on his return especially for the countries concerned. He will visit the Far East, Australia, New Zealand, Hawaii and America, and undertake a heavy schedule of TV and radio interviews at every port of call.

### Newley's U.S. hit 'answered'

A MERICAN singer Keely Smith has recorded the first answer disc to Newley's U.S. hit, "What Kind Of Fool Am I?" Title is "What Kind Of Fool Is He?" released on Dot.

In order to make the disc, which was cut last Tuesday and issued the following day in the States, Keely had to receive permission from both Anthony Newley and Leslie Bricusse, co-writers of the song.

Other artists had previously requested permission to make changes in the song, but Newley and Bricusse refused. However, after several telephone calls from Keely Smith, and a petition signed by 15,000 people, Newley agreed to let her do it.

A spokesman for London Records in this country told DISC that it is unlikely the record will be issued here.

### ROYAL PREMIERE

DARRYL F. ZANUCK'S "The Longest Day," featuring three pop stars among its star-studded cast of 42, will have a Royal Premiere on Thursday, October 11, at the Leicester Square Theatre. Her Royal Highness, Princess Margaret will attend.

Paul Anka, Fabian and Tommy Sands are the pop stars in the film, and Anka composed the number which will be heard over the credits.

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Twist discs and the Top Twenty (page 12)

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New singles by  
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**RAY CHARLES**  
**BRENDA LEE**  
**PET CLARK**  
**BOBBY VEE**  
**FRANKIE VAUGHAN** (pages 8, 9)

★  
American 'method' invades Britain (page 12)

# Shirley Bassey

WITH NELSON RIDDLE and His Orchestra

WHAT NOW MY LOVE?

45-DB4882

COLUMBIA RECORDS

# 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.

# Adam Faith proves he's the tops

Vernon Girls beat Little Eva

**SURELY** the purpose of a good cover job is to improve on the original, to prove that we can do better than the Americans. A typical case is "Loco Motion" by The Vernon Girls, which is a definite improvement on the version by Little Eva.

Cover jobs are something we should encourage. They lead to competition, and competition leads to improvement.—**GEOFF FERRAR**, 7, Chestnut Close, Carshalton, Surrey.

## THE SAME

**I HOPE** "Loco Motion" by Little Eva repeats its American success in Britain. However, exactly the same sound has been used by Dee Dee Sharp, The Marvelettes, and The Shirelles, and they have met with little or no success here.

This is a big disappointment, because they sing "get up and go" music with a distinctive American sound.—**RAY DONE**, LAN, 50, Welbeck Road, West Harrow, Middx.

## FORGET IT

**WEEK** after week, I have read in DISC letters complaining about the commercialisation of C and W, rhythm and blues and all other specialised types of music.

## PRIZE LETTER

**ADAM FAITH** proves himself to be Britain's top singer with his latest release "Don't That Beat All". Here is a record which has just about everything one could ask for in a disc. It has a swinging arrangement, a good, pounding beat, catchy lyrics and tune, and a great new sound.

Adam has just the right style to handle this song and the result is fabulous.—**GRAHAM COLCH**, 27, Burtree Lane, Skelton, York.

But in the name of sanity, are all these labels necessary? Let's enjoy music for its own sake, and forget all this pompous, trivial nonsense about commercialisation and "sacrilegious pop stars" who try to experiment.—**DAVID HARRISON**, c/o 6, King Street, Cirencester, Glos.

## TOO MUCH

**WHY** must pop artists forever change their styles to suit modern trends? It seems that

**FAITH**—"Don't That Beat All" has everything—See Prize Letter. (DISC Pic)

every other artist is experimenting with a new approach, and although it would be unbearable if anyone remained true to his original style, it would be far better for the music scene if these changes were not so frequent.—**R. RUSHBROOK**, 47, Westwood Hill, Sydenham, S.E.26.

## RUBBISH!

**DUNCAN SAVORY** (DISC 25.8.62) stated that Elvis Presley holds the key to the future of country and western. This is rubbish! If Presley does get the role of Hank Williams, he will record some of his songs, and make an utter mess of them! The songs would sell because Presley's fans would buy them, not because they were C and W.—**ROY BROCKMAN**, 97, Millham Road, Bishop's Cleeve, Cheltenham, Glos.

## SPOILT

**COUNTRY** and western and rhythm and blues have been so diluted by A and R men that few people know the real music. The responsibility for this perversion lies with spoilt teenagers, who must have everything slanted to suit their tastes.

Why can't they leave good music alone?—**RODERICK JONES**, 39, St. Leonard's Avenue, Stafford.

## JOHNNY BOYS

**WHY** the recent spate of songs extolling the virtues of a character called Johnny? We've had "Big Bad John," "Johnny Remember Me," "Johnny Angel," "Johnny Get Angry" and "Johnny Will." Now from the new film, "Some People," comes "Johnny's Tune." I wish some clever person would name "Johnny Get Lost."—**CYNTHIA BUTLIN**, c/o 79, Westgate, Chichester, Sussex.

## COPY CAT

**IT'S** about time we stopped hearing new singers who copy already famous artists. Very few singers have remained at the top by using this method.

The latest copy cat is Tommy Roe, who sounds very like the late Buddy Holly. The backing

on "Sheila" is very similar to that supplied by The Crickets, and the song is very reminiscent of "Peggy Sue."—**D. BLUNDEN**, 50, Leighton Road, Cheltenham, Glos.

## CASHING IN

**WHENEVER** an artist who has previously had little success comes up with a hit, rival companies try to cash in by issuing old and mediocre discs. A recent example of this is Joe Brown, who had five discs released in a week.

The issuing of these discs is unfair to fans and artists concerned.—**R. JONES**, 1, Cherry Grove, Gurnos Estate, Merthyr Tydfil, Glamorgan.

## NAME SELLS

**IT** looks like Cliff will prove that it's the name and not the material which sells a record. His latest, "It'll Be Me," is earmarked for the top, but when Jerry Lee Lewis recorded it some time ago, it was comparatively quiet.

Yet the Lewis version is superior in arrangement and

**Well done Shirley!**  
**WELL done Shirley Bassey and Nelson Riddle.** "What Now My Love" is a superb conclusion to the Bassey/Riddle tour. If this is a sample of their forthcoming LP then I shall buy it as soon as it reaches the market. This record is unquestionably Shirley's best for months.—**S. HAWKES**, 19, Park Road, Redditch, Worcs.

presentation, but as is usually the case, the highly popular and successful artist, in this case, Cliff Richard, will put the disc at the top of the hit parade.—**PHILIP RHEAD**, 5, Clive Street, Tunstall, Stoke-on-Trent.

## NO EXCUSE

**THE** trouble with cover versions is that they invariably borrow at least some part of the arrangement or style of the original.

It is deplorable that our singers use this method of gaining recognition, and even more inexcusable when they so-called "established" singers continue to resort to it.—**H. A. PETTET**, 1, Hydehorpe Road, London, S.W.12.

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

# All in a day's work



## Road manager CHRIS WAYNE

I work one out for them. A few of the plots will be neatly written on a clean sheet of paper. The others? Well, nobody's yet brought me one scrawled in pencil on the back of a tea packet—but give 'em time . . .

"A week or two before the off I send a complete timetable of the tour to all the artists and every member of the backing groups. Then I phone round to make sure everyone has, in fact, received his copy. You know, just in case someone's moved and forgotten to tell us."

Out goes the package . . . "The tour rolls up at the stage door of the first date and as everyone piles out there's only one thought in my mind: the gear! Sound equipment, drum kits, double basses, stage suits and what have you."

"Sure, everyone usually mucks in. But it's my responsibility to see everything is got in fast—anything in sight. Without anyone putting his foot through a drum, for example."

**mad rush**  
"Meanwhile, the local stage manager has to come and introduced himself—and then comes the mad rush of setting up. Rostrums have to be dragged out and arranged round the stage. Drum kits planned on them. Other instruments put at the ready. Mikes and amplifiers rigged up and tested."

"All this isn't too bad if you have, say, just a couple of groups. But one package I was with had five. Man, that was a panic."

Once we're set up, but the others can cheer off for tea. But I stop and run over the programme with the stage manager. Unless I tell him the drill properly, it may mean that at some point during the show singer reaches for a hand-mike that isn't there."

"Also, of course, I have to go into a huddle with the local electrician over all the lighting plants."

"The artists don't normally do a run-through. If a package is the same for the whole tour, nearly all the rehearsing has been done before it goes out. But sometimes it doesn't stay the same."

"I don't stay by the stage during the performance. That's the stage manager's department. I may nip out to the front of the house to see how things are going. Or I may be backstage making sure no one forgets to go on—or looking for some artist who's wanted on the phone by a newspaper—or giving someone a fiver sub till the end of the week."

**make do**  
"Meals? As often as not I make do with a cup of tea and a sandwich on the run. I get a full night's sleep when I'm lucky. If we're away early the next morning, I have to start on after the show to see all the gear goes back in the coach."

"Usually, of course, we stay at an hotel. But even after a late supper I can't take a minute off the show. Very often I'll be halfway into my pyjamas and I'll think of something which just has to be done first thing, and I'll grab for my pad and jot it down."

To make his life even more crowded, Chris does a bit of performing himself. He tells us: "While I'm waiting for a big break to come, my road managing job gives me security. It also helps me learn a lot about the business." He says, there's nothing like learning the hard way. . . . **Dick Tatham**

# ALL WORK, BUT VERY LITTLE PRAISE

**ALL** the work and little of the praise, that's the fate of the road manager. If the package show goes off like clockwork no one thinks of him; if something goes wrong then often he is the first person to get the blame. Once the promoter has worked out the details, he is the man who is "lumbered" by putting it into practice.

Chris Wayne is one of these men. He is road manager for the George Cooper Organisation, whose touring shows have included such stars as U.S. Bonds, Gene McDaniels, Shane Fenton, Johnny Burnette and Joe Brown.

## pile up

His next big stint is the tour of B. Bumble and the Stingers, which starts next month. Chris is 25. He looks 25. But things pile up so much in his job it's a wonder he doesn't look 50.

He says: "Even before the package hits the road, there's a couple of months' advance work done in the office, have to book hotels and fix transport. Most of the package goes by coach, of course. But some artists prefer to use their cars."

In the case of Bumble I've ordered a special mini-coach for him and his group.

"Lighting plots . . . most artists have theirs ready. If not,

# ALONG THE ALLEY

## Nat King Cole is still going well

**TERRY OATES** of Chappell Music came back from his holiday on Monday to do his bit on a typically huge and promising plug list for the giant group.

Still going strong are Nat King Cole's wonderful "Let There Be Love" (Capitol), Eydie Gorme's "Yes My Darling Daughter" (CBS) and Ray Charles' "I Can't Stop Loving You" (HMV).

Newish items of interest are Jet Harris' "Main Title Theme" (Decca), "Swahili Papa" by The Springfields (Philips), "The Crowd" by Roy Orbison (London), "I Told The Stars by The Lettermen (Capitol), and "Sleepy Lagoon" well and truly woken up by Karl Denver (Decca).

**ROY PITT** of Filmusic has a handful of pleasant plug fodder from that band of thieves led by Mr. Acker Bilk in the

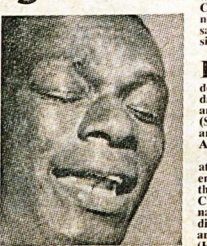
been changed. "Lonely" is still the top side and a practically certain success, but the flip will now be "Coffee And Ackercake."

A generous helping of the film's tunes à la Acker will be available on the EP now released with three tracks per side, and Carol Deane's guest song spot number "Kissin'" can be sampled on her latest HMV single.

**PETER CALLANDER** at Bron Music has a couple of double-siders on the go these days. They are "Little Diane" and "Lost For Sure" by Dion (Stateside) and "Every Night and "There You Go" by Paul Anka (RCA Victor).

Peter has a three-pronged attack lined up with a number entitled "Party Lights." There's the American hit version by Claudette (Clark International) and two English renditions by Jackie Lee (Orion) and youngster Stephen Sinclair (HMV).

Bron also have the new Frank Sinatra top spot on Capitol, "Hidden Persuasion," and Mike Hawker's latest composition for Tony Allen on Philips called "Time Is Always A First Time."



NAT KING COLE—Selling.

new film of that name, who are otherwise known as his Paramount Jazz Band. The Bilk single coupling for Columbia on September 21 has



AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 1).

Last Week	This Week	Title	Artist
5	1	Sheila	Tommy Roe
1	2	Loco-Motion	Little Eva
2	3	Breaking Up Is Hard To Do	Neil Sedaka
4	4	You Don't Know Me	Ray Charles
7	5	Party Lights	Claudine Clark
8	6	She's Not You	Elvis Presley
3	7	Things	Bobby Darin
6	8	Roses Are Red	Bobby Vinton
12	9	Vacation	Connie Francis
10	10	Little Diane	Dion
—	11	Ramblin' Rose	Nat King Cole
18	12	What's A Matter Baby	Timi Yuro

Last Week	This Week	Title	Artist
9	13	Ahab The Arab	Ray Stevens
—	14	Your Nose Is Gonna Grow	Johnny Crawford
—	15	A Swingin' Safari	Billy Vaughn
—	16	Rinky Dink	Dave (Baby) Cortez
—	17	Teenage Idol	Rick Nelson
—	18	Devil Woman	Marty Robbins
—	19	You Belong To Me	Duprees
—	20	Make It Easy On Yourself	Jerry Butler

ONES TO WATCH

Sherry	Four Seasons
Send Me The Pillow You Dream On	Johnny Tillotson

It's a sin to tell a lie  
**MIKE PRESTON**

F 11498 45 rpm

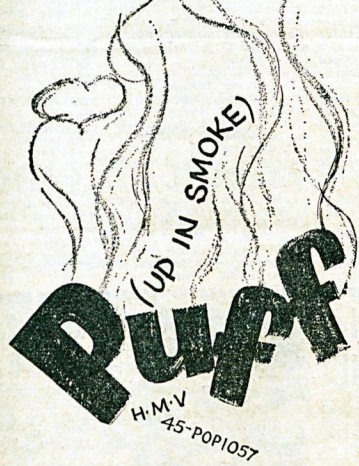


**PAUL ANKA**

Every night (without you)  
RCA 1304 45 rpm



**KENNY LYNCH**



HIS MASTER'S VOICE

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

**TOP TWENTY**

Compiled from dealers returns from all over Britain.

Week ending September 1, 1962

Last Week	This Week	Title	Artist	Label
17	1	She's Not You	Elvis Presley	RCA Victor
1	2	Speedy Gonzales	Pat Boone	London
3	3	I Remember You	Frank Ifield	Columbia
2	4	Roses Are Red	Ronnie Carroll	Philips
5	5	Things	Bobby Darin	London
4	6	Guitar Tango	The Shadows	Columbia
6	7	Sealed With A Kiss	Brian Hyland	HMV
8	8	Breaking Up Is Hard To Do	Neil Sedaka	RCA Victor
7	9	Once Upon A Dream	Billy Fury	Decca
11	10	Ballad Of Paladin	Duane Eddy	RCA Victor
—	11	It'll Be Me	Cliff Richard	Columbia
14	12	Main Title	Jet Harris	Decca
10	13	So Do I	Kenny Ball	Pye
13	14	Pick A Bale Of Cotton	Lionie Donegan	Pye
—	15	Don't That Beat All	Adam Faith	Parlophone
12	16	Let There Be Love	Nat King Cole	Capitol
9	17	I Can't Stop Loving You	Ray Charles	HMV
18	18	Vacation	Connie Francis	MGM
—	19	Will I What?	Mike Sarne	Parlophone
20	20	Spanish Harlem	Jimmy Justice	Pye

ONES TO WATCH

Rocket Man	Spotnicks
Jumble Sale	Pet Clark
Your Tender Look	Joe Brown
Telstar	Tornados

CHART CHATTER BY JOHN WELLS

Presley's top, of course!

LAST week I asked if anyone wanted to bet on how long it would take Presley to reach number one. Now we know the answer... ONE week! Some jump, but take a look at the American charts. He's only moved up two places to 6 over there. For any other singer this would still be pretty good going, but for Presley it's a little surprising.

Not surprising is that Cliff Richard has leapt into our charts at number 11 with his rocking version of "It'll Be Me," an old Jerry Lee Lewis number.

This is the type of disc Cliff has wanted to cut for some time. He felt that he had been neglecting the younger fans who wanted the beat. Judging by the rate the disc is selling they must be well satisfied... and I suspect it's not only the younger fans who are buying it.

Very relieved, and pleased, to see that Adam Faith's latest disc has made the charts. For my money "Don't That Beat All" is the best thing he's ever done.

Another person who, I know, is relieved is the man who provided the backing, Johnny Keating.

For both Keating and Faith the disc was something of an experiment, but Keating couldn't have withstood its being a flop as easily as Faith could. By taking over from an MD as well known and liked as John Barry, Keating put his reputation very much at stake.

I now think we'll see Keating experimenting even further and putting a lot more stars, not necessarily always Faith, into the charts.

Ray Charles has taken the biggest drop of the week with "I Can't Stop Loving You." This may be because fans know he has a new one all ready. Title is "You Don't Know Me"; it's reviewed and tipped for the charts on page 8.



**JIMMY ROSSELLI**

"I LOVE YOU"

7N 25156

**Johnny BEV**

"TELL HER YOU LOVE HER"

7N 15462

7N 25158

**Johnny BURNETTE**

"I WANNA THANK YOUR FOLKS"

(A CHANCELLOR USA RECORDING)

**DON NEILSON**

"THE ENDLESS NIGHT"

7N 35043

# Big bands plus guitars, says Jet

## We're ready for them now

WITH the loudest twang heard in the charts for some time the guitars have returned in triumph! Jet Harris, The Shadows and Duane Eddy are proving with their current hits that the guitar is far from being out of favour with record buyers. But it's quite a turn-about from the situation a while back when only The Shadows made the charts and Duane Eddy couldn't find a hit. Could it happen again?

"I don't think so," said Jet Harris, whose "Main Title" is his first solo hit, "because the situation has changed so much. The public don't just want a guitar on its own anymore. They want a solid backing.

"You know what I think? I think it's time for a big band revival combined with the guitars."

"When the guitar slipped from the charts it was because there were so many groups playing bad music; I was in The Shadows at that time and we were about the only group consistently to make hits.

"Nowadays it's still The

## NEW SINGLE POSES A PROBLEM

YOU may like "re-issues" discs, you may hate them, but there's one thing you can't deny—they're a problem. For instance, how do you keep them sincere and still attempt to sell them? And how do you get them plugged? Many DJs fight shy of them because of the adverse comments that American attempts have received over here.

Christine Campbell is trying to overcome these difficulties and her new single, "He Is Here" out tomorrow (Friday) is, for my money, one of the most tasteful and sincere re-issues for a long, long time.

Words are by Chris Charles, and the music was composed by veteran Tolchard Evans.

## Honest

"He" is God, of course, but the simple, honest words allied with the solemnly impressive tune and Christine's sweet Jane Powell-type voice add up to first-class disc which can offend no one.

But there are still problems. How do you accommodate a number like this amid the latest crop of rock in a record programme? Dick James, publisher of the song, isn't worried.

"It may take three months or more to register strongly, but I'm sure it will break through," he told me. "Obviously there are problems about programming it, but even the widest disc jockey likes to play a complete and restful contrast eventually, especially if his show is a late night one." "Incidentally, 'He Is Here' has already passed one test the BBC haven't banned it." N.H.

Watch for Wynter's "VENUS IN BLUE JEANS"

Bye 7N 15466

by Brian Gibson

Shadows who are holding their place without fear of slipping. But even they use strings on their records because I think we've all realised that you can't rely solely on the guitar to carry your record, you must have a good solid number and a great backing."

Jet's current hit, "Main Title" is, like his first solo record, "Besame Mucho," a standard. I asked him why he'd chosen a standard for the second time.

"It's a good number," he said. "Nothing more than that, I heard all the recordings of it and frankly I thought them weak."

"I know 'Besame Mucho' didn't make the charts, but on stage it goes a-bomb with audiences. At the moment I'm still feeling my way with audiences and I'm enjoying working on my own tremendously because I think this is what I was cut out to do.

## in front

"What I do find confusing is having my group The Jetbacks behind me. You remember in The Shadows I was always in the background, stayed well back... well now I'm out front. I find there's a tendency to move back and once or twice I've nearly found myself in their line-up!"

"I still believe the Shadows occasionally, but I'm hoping that in time people will just think of me as Jet Harris and not an ex-member of The Shadows."

In October Jet begins his first big tour of the country, by appearing on the Del Shannon/Freddy Cannon package. "I

## Beauty isn't everything, says Cliff

WHAT will the girl Cliff Richard marries be like? Famous, beautiful, in show business like Cliff himself? Or, at least according to an article in the 160 page *Radio Luxembourg Book Of Record Stars* (Souvenir Press, 12s. 6d.).

Preferitess is not everything, says Cliff. "I don't dig over-dressing or plastering make-up on too heavily. A wife who knows how to cook and keep house and wants a normal family life with children. He's not interested in a 'career-type' of wife and the girl who becomes Mrs. Richard will be someone he would be proud to bring home to meet my mother and sister—a girl who will be as proud of me as I am of her."

Elvis Presley also has something to say about the girl he will marry. It will be someone who qualifies in the "test of missing." "If you go away for weeks and she very much then it could be serious." He thinks that one day he'll slow down and get married. "But not for the next few years... I'll be much too busy..."

There are 39 star contributors in all, including Helen Shapiro, Billy Fury, Lonnie Donegan, Adam Faith and Bobby Darin, plus some interesting reminiscences by Radio Luxembourg's London head Geoffrey Everett.



JET HARRIS—Cut out to work on his own.

can't wait for it to begin because it will be my first tour as a solo act," he told me.

"I try to keep the act varied by doing a few vocal numbers and playing the guitar—which amazes me is that they actually like my voice! I can't get over it."

"But what I'm really waiting for is Ray Charles, because this man is going to push rhythm and blues forward in leaps and bounds, and as you know it's my favourite brand of music. I think Charles' visit is going to be the turning point in it in this country."

"I don't honestly know what my next recording will be even at the moment we haven't even got a number that is suitable. I'm hoping to use the Jetbacks on records in the future because they're a fabulous group, and I'd also like to take the sessions myself because now I think I know just what I want on record."

"But I'm hoping that Jack Good will get back from the States in time to record me."

## KENNY LYNCH PENS, SONGS AND A BOOK

"WHEN I get the time I like to try my hand at writing songs." So says KENNY LYNCH. But now he's working on a far more ambitious project. "I'm doing a book about a group of fellows living in the East End," he says. "Much of it is based on my own life."

Send an ear to the flip of the new Gene Vincent platter, Toppside is "King Of Fools," but the B-side is a wild new arrangement by Charles Blackwell, his million-seller "Be Bop A Lula." It could well be a hit all over again.

Doug Richford's London Jazzmen have treated themselves to some snazzy new band outfits. They've chosen waistcoats in hunting pink because jackets are too hot and shirts too scruffy. Columbia employed the largest mobile camera boom ever built for the number "One Boy," in their musical "Bye Bye Birdie." It weighs 12 tons and can reach 29 feet in the air, and cost £20,000.

## Americans take a knock on the European scene

HAS America's pop supremacy "had it" in Europe as well as Britain? From what I saw on a recent continental trip, local talent appears to be taking over almost everywhere and as has happened here so often, cover jobs by local lads have pipped the American original versions to the post.

In particular, I pity poor Gene McDaniel. His "Tower of Strength" didn't get a look in here because of the Frankie Vaughan version. And now in Italy "Tower" is top of the charts... but by that sun-drenched paradise' latest idol, singer named Adriano Celentano... who looks very like Jerry Lewis.

In France, too, "Speedy Gonzales" is very big... but sung in French by the sultry-sounding Dalida.

## JAY WALKERS GET O.K. ON FIRST DISC

PETER JAY and the Jaywalkers, one of the most popular instrumental groups now touring, are to make a record at last, just three years since they were formed. There have been rumours about their disc future for some months, but now a "definite" arrangement has been made for them to cut their first sides in Decca's London studios.

They will do so some time between the end of their Great Yarmouth summer season on September 15 and the first of their dates with the Larry Parnes autumn package on September 30.

Peter Attwood, Decca A and R man, told me late last week: "I hope to have the Jaywalkers in the studio a whole day. I am going all out to capture on disc the dynamic effect they have in their stage act. I may, therefore, get a large invited audience along to create atmosphere."

"I want to get a real, gutsy sax sound against the guitars, and then not having the 'live' know it's been done before. The Piltwood Men and the Lord Rockingham XI, for example. But I think we can do it in the normal way."

There is also a trombone in

the group. I plan to use that quite a bit to get a 'fat' sound. Also, of course, I shall feature plenty of Peter Jay's drumming—tom-tom effects and so on.

"What kind of material? That's something I want to keep to myself for the moment."

Peter Jay told me in Yarmouth early this week: "It's been a long wait. Fans have been writing in for well over a year asking when they could hear us on disc."

"But there have been quite a few cases of people getting a hit record early in their career—and then not having the 'live' experience to back it up. The boys and I have gained our experience first. Now we're hoping for the hit disc!"

Dick Tatham

I talked with Italian disc business men Piero Scussel and Vittorio de Micheli. "Even a year ago," they told me, "American records occupied most of our charts. Now, the percentage is at least 60-40... in favour of Italian artists."

"The Continentals have learned a lot from the Americans. Now we are writing songs which are much more internationally acceptable. Our recording techniques are improving all the time. In fact, sometimes American artists make special versions of their big hits in Italy."

Proof of this was in evidence on the juke boxes. I heard discs by Neil Sedaka and Paul Anka, which had been specially cut to catch the live market.

Probably the continent's smash hit summer song is "Quando Calienta El Sol" (literally "when

the sun warms up"). It started in Spain, spread to Italy and has recently infiltrated into France. One of the Italian versions is out here on Durium by Los Marcellos

Perini. "Here's the sequel. American disc men were so impressed by the song that special English lyrics have been put to it and a U.S.A.-styled version is out by The Ames Brothers."

What about British pop artists in Italy? Said my friends: "Cliff Richard, we know. And The Shadows. In fact, Cliff is in our charts now with an English version of a big Italian hit of a few years ago called 'Anema E Core'—now known as 'How Wonderful You Know'."

As for The Shadows, from what I heard they have suffered the same fate as many of the Americans. Because my local juke boxes often held out "Confessin' to You" but by an Italian guitar group!

Tony Hall



KENNY LYNCH—Writing as well as singing. (DIBC Pic)

Johnny Tillotson, now through with his six months in the U.S. Army, still sports his G.I. haircut, which he HATES! Says he can't wait for those locks to grow again.

Johnny Worth says that as far as he's concerned, the world is a football. You either kick it and fall down, or kick it and run. He's for running!

At a recent party in Mexi-

## STAR TALK

co, held in honour of Bill Haley and the Comets, Bill is quoted as saying: "The twist will last about another six months. Then the future rhythm will probably be yet another variation of rock and roll."

So many dance hall promoters are clamouring to book B. B. King and the Stinsons, the George Cooper Organisation, who are promoting it, say that they could have done with a tour four times as long.

Be Dana says he doesn't smoke at all, and is too young to drink. But when it comes to girls—"You're never too young to start there," he says. Both Mrs. Mills and Roy Castle celebrated birthdays on the BBC stand at the Radio Show. In both cases, the BBC fed them with champagne parties and birthday cake...

## ★ ★ ★

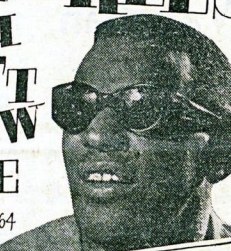
ISN'T it strange that Nat "King" Cole has two different discs in the American and British charts at the same time? Especially as he hasn't had a real hit in either Britain or the States for five years.

Jane Harris

# EMI

## NEW POPS

**RAY CHARLES** This week's Top Single  
**you DON'T KNOW ME**  
 H.M.V. 45-POPI064



**The Highwaymen**  
 Narration: Burt Lancaster  
**THE BIRD MAN**  
 (from the film "Bird Man of Alcatraz")  
 UNITED ARTISTS 45-UP1001

**Eddie Rambeau**  
**SUMMERTIME GUY**  
 STATESIDE 45-SS116

**Teddy Randazzo**  
**DANCE TO THE LOCOMOTION**  
 H.M.V. 45-POPI067

**Cliff Richard**  
**IT'LL BE ME**  
 COLUMBIA 45-DB4886

**Mike Sarne**  
 featuring **BILLIE DAVIS**  
**WILL I WHAT?**  
 PARLOPHONE 45-R4932

The **Temperance Seven**  
**RUNNING WILD**  
 Vocal refrain Mr. Paul McDowell  
 PARLOPHONE 45-R4934

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



### JACK GOOD

# It's 2 a.m.—and New York is still swinging!

WRITES FROM AMERICA

HELLO, England! Greetings from my little den 17 floors over the heart of New York at 2 a.m., and this glittering town is in full swing. Broadway is still crowded with people in shirt sleeves and cotton dresses wandering about in the hot, humid night atmosphere.

One particular crowd stands around the doors of the Metropole Cafe from which booms the noise of a swinging band sounding just like the Woody Herman Herd. Not surprisingly, for it is the Woody Herman band.

And there at the centre mike is Woody blowing up a storm. He's really a fantastic sight, for the Metropole Cafe is a long, narrow room on pavement level with a bar running down the left-hand side where a milling audience stands, drinks and listens.

And the band? Well, the band stands on the bar. Yes, the full Woody Herman band is strung out along the top of the bar of the Metropole Cafe. And you can see the whole thing from the street. But you don't have to stay outside. Walk in, there's no entrance fee, no membership required.

#### Twist bands

On the two floors above there's dancing to two twist bands. And at 3 a.m. Woody will still be going strong, shirt opened, tie loosened, brow glistening in the heat, looking very much like a relaxed Michael Wilding.

This sort of thing typifies New York. Big names all over the place, relaxed and swinging—not treated with the awe and tense appreciation they enjoy in London, but listened to by fellow Americans who regard their stars as equals and old pals.

Another feature of New York's night time is that the radio is still handing out a flow of continuous beat music and will do so until very nearly dawn! "Twist and Shout" by The Isley Brothers is shaking my set at this moment. What a great, great record.

THE new Presley picture, which Elvis starts filming in six months' time, will feature Elvis in a Mexican setting. Elvis gets tangled up with a female bull-fighter. Seriously—no bull! Maybe Tommy Steele should give El a few tips.

A lot of people still shoot the line that Elvis's success is entirely due to Col. Parker's masterly management.

Certainly Elvis owes the Colonel a lot, but it is still the Presley records that keep him right to the top and it is an interesting fact that Elvis and Elvis alone is the man who decides what material he will record. The Colonel never has anything to do with this side of Elvis's activities.

Elvis, of course, is not the only artist who selects his own



THE ISLEY BROTHERS "Twist And Shout," what a great record.

material. I understand A.B.C. were not at all keen when Ray Charles came up with the idea of making a country and western album, but Ray insisted—and the rest is history.

Bobby Darin is another individual about his material. On the other hand Connie Francis' father has a big say in the choice of her songs. Ricky Nelson's father, Ozzie, also reputedly picks material for his celebrated offspring.

A and R man Snuffy Garrett selects the stuff for Gene McDaniels and Bobby Vee; and Frank Guida, U.S. Bonds' A and R man, decides on his.

★ ★ ★  
**THERE'S a great new Brook Benton single out with an R and B feel, a solid beat and the inevitable harmonica—called "Lie To Me." You ought to get to hear this one. . . .**  
 ★ ★ ★  
**★ . . . twist as a record-selling formula is finished. Looks as though Chubby Checker and Joey Dee are now to be put to the acid test. There are no signs at the moment that they will pass it. . . . Joanie — "Johnny Get Angry." Sommers is to be married shortly. . . .**

★ ★ ★  
 . . . Lamarr Fike, the heavyweight who used to be leader of Elvis's entourage, is now Brenda Lee's road manager—a post formerly held by British heavyweight Hal Carter, now leader of Billy Fury's entourage. . . .

★ ★ ★  
 . . . Everywhere I go—on either coast—I notice how impressed the record industry is by Decca's two young A and R men Peter Attwood and Tony Meehan.

★ ★ ★  
 The impression of the boys seems to have been—how very young they looked (especially considering they both have a wife and child), how charming they were, how bright they were.

These boys seem to have done a great job of Anglo-American relations promotion.

★ ★ ★  
**T**HE record retail business is booming bigger and bigger on the sale of R and R and R

Album sales keep going up, and up

ALBUMS are on the up and up. More have been pressed—two million up on the January to June figures last year—and more have been sold—for every 100 bought in the first half of last year 126 have been bought in 1962, and the future looks even rosier!

According to Decca and Pye, one of the things which is helping in the boom is the cheap range LP such as the Ace of Clubs, Ace of Hearts and Golden Guinea series.

"Our Golden Guinea albums are selling tremendously well," said Pye sales executive Les Cocks. "I'm sure these low-price series are the major factor in the LP statistics. There's a very definite trend among the public towards LPs these days, and the low-priced one naturally attracts them."

"But any LP can do well now if the contents are right, no matter what its price."

"Our Ace of Clubs series has certainly played a large part in the increase of album sales," said Decca spokesman. "We started releasing LPs in 1950, but there wasn't much movement until 1954. But these last two years have been really notable for big LP sales."

"I suppose it's connected with this so-called affluent society of ours. Record players and radios are now something more than a status symbol in the lounge."

"People seem to have much more leisure time at home, and

and B oldies. Since I wrote to you last on this subject there have been many more albums released—with selections of oldies.

What's more, stores are digging out copies of past big hits and such is the demand for some of these old smashes that they are selling for more than their original price. I kid you not.

Lesser hits, of course, are being sold off at cut prices. But right now, in New York, practically every shop has a sale of these discs with their shelves turned over to displays of old singles.

I've been able to buy many of my old favourites that I've lent to people like A. Faith Esq. and B. Fury and J. Brown. In particular I picked up "I Don't Know/Papa Daddy" by Ruth Brown, "Love Potion No 9" by The Clovers and "I Wake Up Crying" by Chuck Jackson, all three for 7/6d. (one dollar).

Not bad value, eh, for three all time greats?

when they're not watching TV, they're playing LP records more often than not."

The Phillips pop group also plumped for the cheap LP as a big influence in rapidly increasing sales.

"They serve to introduce people to music which perhaps they could not normally afford," said a spokesman.

Phillips have only a classical and light classical series of cheap albums at present following the end of their Fortune series earlier this year. But their double albums offering two LPs by top pop artists for the price of one are proving very successful.

Sales manager Ron White of EMI Records told DISC that their group's LP increase has been overall and not limited solely to their cheap ranges.

"The low price albums have done very well, but the full price LPs have shared in the progress."

"We've a long way to go to catch up on America where the cut-price war really rages and where albums are the big money-makers, but it could be that we are on the way."

**Nigel Hunter**

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**EVERY SUNDAY 8 P.M.**

Next Sunday's programme will include excerpts from these LPs

- LIONEL BART'S BLITZ!—Original London Cast H.M.V. CSD1441 (stereo) CLP1569 (mono)
- 'DINO'—DEAN MARTIN Capitol ST1659 (stereo) T1659 (mono)
- CONNIE FRANCIS SINGS FOLK SONG FAVOURITES M-G-M C56054 (stereo) C883 (mono)
- THE GENTLE TOUCH—Jackie Gleason and his Orchestra Capitol SW1519 (stereo) W1519 (mono)
- GREAT SHOW TUNES—George Melachrino Orchestra M-G-M CLP1228 (mono)
- WALK ON THE WILD SIDE—Music from the film Composed and Conducted by Elmer Bernstein M-G-M C891 (mono)

# New Singles

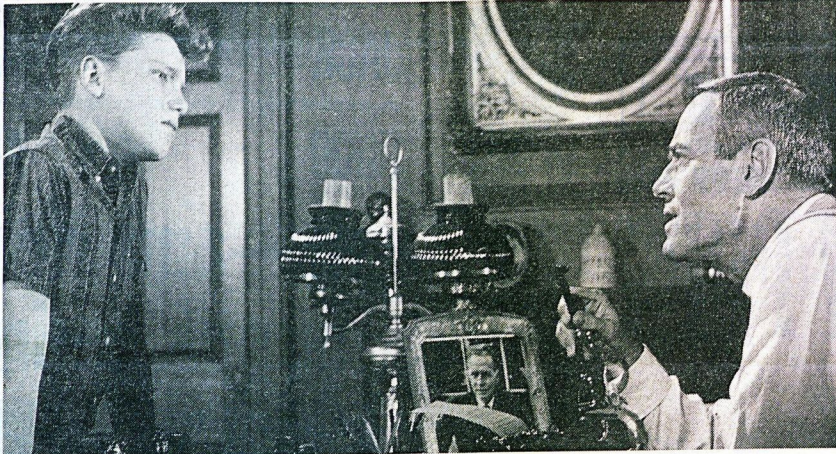
## Ray Charles tops the releases

**RAY CHARLES** tops the list in a great week of single issues with "You Don't Know Me" and "Careless Love" (HMV), both taken from his "Modern Sounds in Country And Western Music" LP which also housed his smash hit "I Can't Stop Loving You." **Jo Ann Campbell** has done another of these "answer" records in the form of "I'm The Girl From Wolverton Mountain" (Columbia) following Claude King's "Wolverton Mountain." Jo Ann's single will be the last from the Cameo catalogue to be put out here by EMI in view of Cameo's new agreement with Pye.

**Chris Barber** and his band also star on a new Columbia single this week, with Barber prominently featured on trombone in the old trad standard "Ory's Creole Trombone." The flip is a Barber version of the Duke Ellington classic, "Mood Indigo."

### Lolita

The Ventures of "Walk Don't Run" fame appear again on Liberty with "Lolita Ya-Ya" connected with the controversial film of Vladimir Nabokov's best-selling novel. The flip is "Lucille." There are two on Stateside featuring **Freddy Cannon** with "What's Gonna Happen When Summer's Done?" and "Broadway," and **The Shirelles** with "Welcome Home, Baby" (no connection with **The Brook Brothers** number of the same title) and "Mama, Here Comes The Bride." Jazz pianist **Alan Clare** makes his London debut with his own composition "Screwball" and Cole Porter's "Love For Sale." Backing in both cases is in the capable hands of Wally Stott.



One of America's youngest hit singers, **EDMUND HODGES** (his "Girls Girls Girls" was high in their charts) in a tense scene with **Henry Fonda** who plays his father in the film "Advise and Consent" which is premiered next Thursday at the Odéon, Leicester Square. General release date is October 15

whose activities are extending beyond the Philips accompanying choroese these days. Australian **Rolf Harris** has two contrasting sides, "Sun Arise" and "Someone's Pinched My Winkles" (with a Cockney flavour), as well as on Columbia, as is **Michael Holliday's** revival of "Have I Told You Lately That I Love You" and "It Only Takes A Minute."

Folk fans will be interested in "The Hammer Song" and "Two Brothers" by **The Wayfarers** on Mercury. Ex-leader singer with **The Crests**, **Johnny Maestro**, is out on United Artists with "Fifty Million Heartbeats" and "Before I Loved Her." **Frankie Vaughan** has "Hercules" and "Madelaine (Open The Door)" for his new Philips catalogue; **Mark Murphy** has switched from Capitol to Riverside for "Stoppin' The Clock" and "Angel Eyes," and **Michael Cox's** new one for HMV is "Stand Up and In April." American singer **Joy Marshall**, now in this country, has a single on Ember coupling "Love Can Change So Many Things" and "Till The End Of Time."

## Dates set for Mathis, Vaughan, Bobby Vinton cuts four songs—all in German

**BOBBY VINTON** will cut four sides in German for the Electrola label while he is in Europe. He will record the discs in Cologne, where he arrives on September 12. Vinton arrives here the following day and guests on "Day By Day" for Southern Television. On September 14 he tapes a spot for that week's "Thank Your Lucky Stars" and on the Saturday guests in "Saturday Club."

To tie in with his trip Columbia are releasing his latest hit single, "Rain, Rain, Go Away." Tomorrow (Friday), Decca are issuing a number Vinton recorded for the American Diamond label before he moved to Epic and cut "Rain, Rain, Go Away." It is called "I Love You The Way You Are."

### Sandra Gale—first disc

**SANDRA GALE**, ex-vocalist with the Ray Ellington Quartet, has her first disc release on Ember on September 14. Titles are "Hello Heartbreak" and "If She's Right For You."

**THE** dates have now been fixed for the Sarah Vaughan-George Shearing Quintet package and for Johnny Mathis' second concert tour here. The first opens on October 1 at the City Hall, Sheffield, and Mathis has his first booking at the Astoria, Finsbury Park, on November 24.

Subsequent dates for the Vaughan-Shearing package are the Odéon, Birmingham (October 21); Odéon, Leeds (3); Odéon, Glasgow (4); City Hall, Newcastle (5); Free Trade Hall, Manchester (6); Guild Hall, Portsmouth (10); and Grampada, Sutton (11).

Sarah Vaughan will be bringing her own accompanying trio led by Kirk Stewart. It is not yet known whether she will combine forces with the Shearing group for any numbers during the concerts.

Johnny Mathis will once again be accompanied by Ted Heath and

his own orchestra augmented by strings, and he will also star in his own television show while here.

It is likely that he and the Heath band will undertake appearances in Portugal, Greece and Germany after the British tour.

Dates and venues for Mathis following Finsbury Park are: the Empire, Liverpool (25); Odéon, Newcastle (26); Odéon, Glasgow (27); Odéon, Leeds (28); Odéon, Birmingham (30); and Odéon, Manchester (December 1).

Another London date and venue is being arranged.

## NEXT WEEK

**Craig Douglas, Joe Brown, Matt Monro, Billy Fury, Helen Shapiro . . . what does the future hold for them? Don't miss this outspoken new series**

## MARK WYNTER QUITS DECCA FOR PYE, CUTS RUSH DISC

**MARK WYNTER** has signed a recording contract with Pye after being with Decca two years. His initial single for his new label was cut in a rush session last Saturday, a matter of hours after the signing of the contract.

Pye executive Louis Benjamin and A and R man Tony Hatch hurried down to Bournemouth last Friday evening after attending the Chubby Checker Press reception.

### Shirley Bassey

Contd. from front page. Styne—he wrote "Do Re Mi"—is also one of their greatest songwriters. "The Party's Over" is one of his biggest hits, and is the number which Shirley has been using to close her act for a long time.

"When we were in New York previously Styne and Patrick asked me out to dinner and mentioned the fact that they would very much like to write a musical for Shirley." "Of course we were delighted at the offer. Exactly what type of musical it will be, or what the story is I'm afraid, I can't tell you. It's still being written at this very moment. But Seven Arts is just about the finest production company, bar none, in America."



MARK WYNTER

## Denver out of hospital

**KARL DENVER** was released from hospital on Monday of this week, and will spend the next three weeks convalescing in Great Yarmouth, before undertaking his first date—"Thank Your Lucky Stars," for transmission on September 29, followed by an extensive autumn tour.

New dates have been flooting in for the trio, and they will guest on "Saturday Club," October 6, followed by "Go Man Go," October 12, and "Easy Beat" on October 21. Denver's new Decca disc, "Blue Week-end," written by Jimmy Kennedy, is released this week-end.

**IN YOUR SHOPS TODAY**

<p><b>Brenda Lee</b> It started all over again 605/16</p> <p><b>Karl Denver</b> Blue week-end F 11555</p> <p><b>My baby's crazy 'bout Elvis</b> Billy Boyle F 11593</p> <p><b>Ag, pleez daddy</b> Jeremy Taylor F 11502</p> <p><b>I love you the way you are</b> Bobby Vinton HLU 9592</p>	<p><b>The teacher</b> Rolly (Yo-Yo) Daniels F 11501</p> <p><b>Mantovani &amp; his Orch</b> Summer night F 11530</p> <p><b>Bill Black's Combo</b> So what HLU 9594</p> <p><b>Buddy Holly</b> Reminiscing G 72455</p> <p><b>Hank Locklin</b> Welcome home, Mister Blues RCA 1305</p> <p><b>Till there was you</b> Valjean HLU 9593</p>
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## FURY FOR A

**BILLY FURY** has caught measles and has been told DISC early this week to stop the summer season at the Windmill Monday and that he was not expected to return for the beginning of next week. At first it was thought that Fury had tonsillitis, but a doctor was called in on Tuesday and he diagnosed measles. Tommy Bruce replaced Billy on Monday night and for the rest of the week Vince Eager has been brought into the show as well. Mike Sarne was brought into the show last night (Wednesday) and will also appear tomorrow. Also Fury's own backing group, The Tornados, have been given their own spot. The summer season is due to finish at the end of next week.

**FRANK FIELD'S** "I Remember You" has moved up 20 places in the American Top Hundred and now stands at 60. The Springfielders are now at number 30 with "Silver Threads and Golden Needles," and Tony Newley's "What Kind Of Fool Am I?" has moved up 16 places to 73. Sales of this disc in the States are divided between Newley and Sammy Davis Jr. Matt Monro is still holding 89 with "Softly As I Leave You."

**EMI-208 show** EMI have a new Radio Luxembourg disc programme starting on Tuesday, September 11. Called "Dancin' Party," it will be a half-hour show, with a repeat on Saturday nights. Each programme will contain a dance instruction spot, and the show will be compered by Alan Dell and Muriel Young. Shows will be recorded—two at a time—before an invited audience at EMI's Manchester Square.

**Hall, MacGregor cut LP** **ROBIN HALL** and **Jimmie MacGregor** are cutting a new LP for Monitor—their American label—for release in December. The session will be held here and the tapes flown out to the States.

**Judd Proctor gets more 'Ding'** **SESSION** guitarist Judd Proctor has his "Ring A Ding Ding" contract extended, and will appear each week on the programme until December 13.

**THE M...**  
**THE VER...**  
**VING...**  
**Casey's E...**  
**DON'T WOR...**

# OUT OF SHOW WEEK

With measles

His manager, Larry Parnes, Billy had to pull out of his theatre, Great Yarmouth, and had to be fit again before the

## Spotnicks in Russia

THE SPOTNICKS, the Swedish beat instrumental group currently winning favour here, are starting a month's tour of Russia September 17. Negotiations for the trip are now in their final stage. The tour will open in Moscow with a reception for the group which will be attended by the Soviet Union's first cosmonaut, Yuri Gagarin.

## Written to Mexico?

BUDDY BRITTEN may fly to Clovis, New Mexico, towards the end of the year, to record some more titles for Northern Perry, and discuss his possible participation in the film of Buddy's life.

David Jacobs will resume his reporting duties for BBC TV's Wednesday Magazine when the afternoon series returns on September 19.

## DJ DAVID GELL TO REPLACE DAN FARSON

TV interviewer Dan Farson is to enter hospital for an internal operation and his place on four editions of the "Dan Farson Meets" series will be taken by DJ David Gell. Guests lined up for Gell so far are Ronnie Carroll and his wife Millicent Martin (September 19), Eve Boswell (26), and Jet Harris (October 3).

Jet Harris taped his programme yesterday (Wednesday).

## Kane—Worth number

THE title of the new Eden Kane single for release next Friday is "House To Let," and once again it has been written by Johnny Worth, with a hully gully backing by Johnny Keating. The flip, composed by Eden himself, is called "I Told You."

## Kenny Ball—new tour

KENNY BALL, now holidaying in Italy, has a series of one-nighters lined up for the end of this month. This will be followed by radio and TV dates in October.

The one-nighters are: Pavilion, Bournemouth (September 18), Trentham Gardens (21), Imperial Ballroom, Nelson (22), City Hall, Newcastle (23), Bigbeth Hall, Birmingham (24), Town Hall, Kidderminster (27), and Royal Albert Hall, London (29).

His broadcast dates are: "Jazz Club" (October 4), "Thank Your Lucky Stars" (6), "Parade Of The Pops" (10), and a "Saturday Club" on October 20. On October 14 the Ball band will play a concert at the Empire Theatre, Liverpool.

## 'West End' show in October

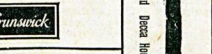
GRANADA will televise the first of their "West End" programmes on October 10. Della Reese guests in the programme.

## CHUBBY GETS GOING

The King of the Twist, CHUBBY CHECKER, can certainly move fast. He flew into London Airport last Friday morning for his two-week tour, and was at the Radio Stars in the afternoon signing autographs for the hundreds of fans who crowded round. And in the evening he appeared on BBC's "Tonight" TV show. His tour started at Blackpool on Sunday.

## TILL DEATH DO US PART

BOB BRAUN



## CRY UPON MY SHOULDER

BILLY DAINTY



## Five Americans booked for 'Lucky Stars'

AFTER many cast changes, the first three editions of "Thank Your Lucky Stars," have been fixed, and will feature 17 top line pop stars, including five visiting Americans.

The first show will be on September 29 with Billy Fury, Dion and Mike Sarne, with Billie Davis heading the bill.

Others are Petula Clark, Karl Denver and the Chris Barber Band, with Alan Freeman acting as guest DJ.

Booked for October 6 are Eden Kane, Kenny Ball, Craig Douglas, the Vernons Girls, Sam Cooke, and Freddy Cannon. Kent Walton will be the disc jockey.

Chubby Checker and Little Richard have been fixed for October 13, along with John Leyton, Marion Ryan and Terry Lightfoot's Jazzmen, with Jimmy Savile.

## RICHARD WRITES A BEAT NUMBER FOR 'SUMMER HOLIDAY'

A CHANCE strumming on his guitar last Thursday evening has resulted in Cliff Richard writing a beat number for his forthcoming film musical "Summer Holiday."

Titled "Big News," the song grew from a phrase Richard devised during his guitar doodling. He called in his road manager Mike Conlin, and together they constructed a song out of the phrase.

Richard played it over to the film's director Peter Yates at Elstree on Friday. He immediately contacted producer Kenneth Harper and choreographer Herb Ross by telephone in Paris, where they were attending the French premiere of "The Young Ones."

A quick recording by Richard's guitar was played over the phone, and won the song a place in "Summer Holiday." Richard will be accompanied by The Shadows when the number is done for the film, and it will probably be included in the sound-track album.

## Boone, Hyland discs

NEW singles by Pat Boone, Roy Orbison and Brian Hyland are released in the States this week, and The Crickets' new issue, "Little Hollywood Girl," has been given a "Pick of the Week" in "Cash Box."

The Boone single is called "Ten Lonely Guys"; Roy Orbison penned both sides of his new offering, "Workin' For The Man" and "Leach," and Brian Hyland dual tracks on "Warmmed Over Kisses."

## WE CONGRATULATE



## THE TORNADOS

on their latest record

## TELSTAR

c/w Jungle fever



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SWEET LITTLE SIXTEEN  
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LONDON

**TILL DEATH DO US PART**  
BOB BRAUN  
09575  
Brunswick

**JET HARRIS**  
MAIN TITLE THEME  
(from the film "The man with the golden arm")  
c/w SOME PEOPLE  
(from the film)  
F 11489  
DECCA

**CRY UPON MY SHOULDER**  
BILLY DAINTY  
F 11499  
DECCA

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

## A-R TV screen new music series

A-R TV are to screen a series of six late afternoon shows titled "Strike A Chord," beginning on September 21. Each show will last for twenty-five minutes, and will present musical numbers which are linked with each other in some way and a discussion on a serious topic, also connected with the theme of each programme.

One show's theme will probably be motorways with numbers like "M 1" and "Clearway" and a talk about modern road travel.

Resident group for the series will be the Laurie Jay Combo, a quartet led by ex-Echoes instrumentalist Laurie Jay.

Following the end of the series, the Jay group is set to join the Bobby Vee-Crickets package tour on November 3.

## Platters man moves

TERESA BREWER and Tony Williams, ex-lead with The Platters, have signed with American Philips. Their discs will be issued here through Philips, and Williams, who has had a short spell with Reprise, has already cut his first album, "The Magic Touch of Tony Williams," and a single.

Teresa Brewer moves to the label after 10 years with Coral, during which time she had many hit singles.

## Oriole launch label

ORIOLE are launching a new series of singles to be called Oriole-American which will be drawn from American labels.

The initial release will be on September 14, and consist of hit parade material from the Motown and Tamla disc firms in the States. The records are "You Beat Me To The Punch" by Mary Wells; "Da You Love Me?" by The Contours; and "Beechwood 4-5789" by The Marvellettes.

## Jet in trial show

JET HARRIS, The Brook Brothers, the BBC Northern Dance Orchestra and Roger Moffat will all take part in a pilot show tentatively titled "Like Music," which will be televised at the Manchester TV studios of the BBC next Monday.

A BBC spokesman in Manchester emphasised to DISC that the show and its format are on a trial basis only at present.

## Hefli pens Sinatra film

NEAL HEFTI has been signed by Essex Productions to compose and conduct the score for the film "Come Blow Your Horn," starring Frank Sinatra and Lee J. Cobb, which is due to go into production in Hollywood this month.

# Disc Date

BY DON NICHOLL

## NEW SINGLES BY—

Bobby Vinton ... Brenda Lee ... Ray Charles ... Karl Denver ... Pet Clark ... Hank Locklin ...  
Rolf Harris ... Chris Barber ... Mike Holliday ... Freddy Cannon ... Buddy Greco ... Bobby Vee  
Johnny Burnette ... Frankie Vaughan

# Becca flip Brenda Lee single

**Brenda Lee**  
It Started All Over Again; Heart  
In Hand (Brunswick 05876)

**D N T** THIS tiny powerhouse is all set to climb the ladder once more I'd say with the sizzling heat of "It Started All Over Again." Her performance is as strong as ever and allied to a very infectious tune becomes twice as potent. Chorus and a deceptive simple rhythmic accompaniment will weave into your head during the coming weeks.

## Another simple winner

**Bobby Vinton**  
Rain Rain Go Away; Over And Over (Columbia DB 4900)

**D N T** ANOTHER simple melodic winner from Bobby Vinton. And again he uses a familiar rhyme which everyone remembers from early days. The "Rain Rain Go Away" idea is a natural and it'll delight the "Roses Are Red" customers.

Vinton sings easily with some feminine guitar assistance to a warm accompaniment with the country touch, arranged and conducted by Rolf Harris. This one'll be on your mind for many weeks to come.

Vinton penned this "Over And Over" side which we find as a slow contrast. A deliberate romantic ballad which he builds nicely.

## Rolf could bounce back

**Rolf Harris**  
Sun Arise; Someone's Pinched My Winkie (Columbia DB 4888)

**D N T** YES, wouldn't surprise me in the least if Rolf Harris' business clean back into the parade. Because they've found a clever noise to back him. It simulates an Aborigine wind instrument by getting cello, piano and double-bass to buzz away at one note most

of the time. Sticks beat, too, while Rolf chants the "Sun Arise" words.

Has, for me, something of the hit quality of the West Indian "Day-O."

"Somebody's Pinched My Winkie" brings out the old wobbleboard for a Cockney novelty song.

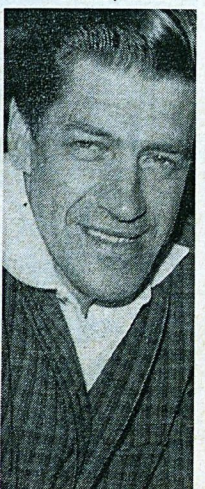
## C and W again for Charles

**Ray Charles**  
You Don't Know Me; Careless Love (HMV POP 1064)

**D N T** RAY CHARLES should have another high riding hit with "You Don't Know Me." A country and western song which you probably know from other recordings, it is bent into the patterns which brought Charles his recent smash. Girl chorus and the Marty Paich orchestra accompany him as he hucks through the ballad.

It's odd how Charles works in this lush setting, but the formula's certainly paying off. "Careless Love" contrasts, however, as Ray revives this fine number. Funny how things like this seem to come up at the same

**MIKE HOLLIDAY** sings in a country manner.



# KARL'S COWBOY YODELLER IS LIKE SLIM WHITMAN

**Karl Denver**  
Blue Week-End; My Mother's Eyes, (Decca F 11505)

**D N T** KARL DENVER may be out of vocal action right now as a result of his broken jaw, but there's no dice to come to keep his fans satisfied. And no doubt they'll queue quantities to send it into the charts.

Frankly I think he's done better than this before—and he sounds a bit too Slim Whitmanish. But the following's there. Charles Blackwell's accompaniment is infectious, and in character.

"My Mother's Eyes" is given a very good arrangement with the simplest of guitar accompaniments. Denver sings this great effort. In fact this one could be a contender in its own right. It has a neat saddle bounce to it and a carefree spirit that comes out well.



BRENDA LEE, seen here with DJ Jimmy Saville, has another winner.

time in different people's minds (how you spun Mike Preston's version?).

Charles chants it with effective deliberation and gets the blues across splendidly to Gerald Wilson's hand backing.

## Punch from Pet

**Petula Clark**  
Jumble Sale; Too Late (Pye N 14356)

**D N T** A JOHNNY WORTH composition "Jumble Sale" retains aspects of the ya-ya which has done nothing but good for Pet so far. The idea behind the lyric is good and the melody is snapped across with plenty of punch by Peter Knight's band and chorus. Pet carries this kind of beat expertly, no doubt about that. "Too Late" was written for the film "Some People" with Worth's words fitting Ron Grainer's music. It makes a silky ballad for Pet to sing as a getaway from the forceful atmosphere of the A-side.

## Carole King

It Might As Well Rain Until September; Nobody's Perfect (London HLU 9591)

**D N T** CAROLE KING has written her share of hit songs ("Locomotion," "Run To Him" and "Halfway To Paradise" among them). Now she shows them she can sing a hit, too.

With her usual co-writer Gerry Goffin, she penned "It Might As Well Rain Until September" and she sings it in harmony with herself in the multi-track fashion.

The ballad has a pretty instant appeal I'd say, with a light beat and a good love letter lyric. And the sound is really big.

Another King-Goffin composition sung by the writer, "Nobody's Perfect," is a slow ballad with a country flavour.

## Hank Locklin

Welcome Home Mister Blues; We're Gonna Go Fishin' (RCA 1305)

**D N T** HANK LOCKLIN is quite an artist in the country and western sector and his slow ballad performance on "Welcome Home Mister Blues" should edge its way into the Twenty. Typical Nashville backing with the piping up smoothly. Chorus oh-ing behind Hank as he sings the lyric quite to a familiar kind of tune.

"We're Gonna Go Fishin'," lifts the pace for a happier country effort. In fact this one could be a contender in its own right. It has a neat saddle bounce to it and a carefree spirit that comes out well.

# CAROLE WRITES ARRANGES—AND NOW SHE SINGS

**Carole King**  
'It Might As Well Rain Until September'  
WITH her first solo disc on her hands, "It Might As Well Rain Until September," it seems that songwriter Carole King has a ready-made hit.

The disc, both sides of which she penned with husband Gerry Goffin, has entered the American charts and is moving up strongly.

Not only does Carole compose songs, she is also an arranger and conductor, and she is in constant demand among top American singers.

She and her husband have written many hits, including "Run To Him," "Halfway To Paradise" and "I Feel the Earth Move." Carole has an extremely powerful voice, and she could emulate the success of Jackie DeLoach, whose strength on disc has been almost as notable as her success as a songwriter.

Two Brothers is a well-known Civil War story. Here it's told by lead voice with sincerity, though at the expense of sales perhaps.

## Billy Boyle

'My Baby's Crazy 'Bout Elvis'  
BILLY BOYLE is the brilliant 18-year-old Irish actor-singer who recently captured London audiences with his portrayal of Conn Gerahy in the Theatre Royal, Stratford production of "The Scattering."

This brought a spot on "Tonight" for BBC TV and several straight parts in TV plays.

However, Billy's story really starts in Dublin, where he made his first public appearance singing and dancing in the famed Theatre Royal when he was still only 16.

When Billy left school at 16 he was an accomplished dancer, but he enrolled at the Dublin Technical College to study engineering, a vacation he gave up a year later in favour of the theatre, which is now 20.

A producer gave Billy the part of "Bird" in the Irish production of "The Scattering" and after the touring production

is a twisting procession which The Shirelles whip across with some bite. Male group is used well for contrast on this half.

## Michael Holliday

Have I Told You Lately That I Love You; It Only Takes A Minute (Columbia DB 4890)\*\*\*

**T**OPSIDE here. Have I Told You, will be no stranger to you, but that shouldn't prevent Michael Holliday from climbing back to something like his old sales.

He sings the number in the country and western manner which, of course, suits him down to the stirrups. Frank Barber directs the backing with Cramerish piano and girl group.

The Bonus—Shuman composition, It Only Takes A Minute, is a chirpier, buoyant item which Holliday plants effortlessly with the Crosby showing through.

## Mrs. Mills

Entry Of The Tradiators; South Rampart Street Parade (Parlophone R 4933)\*\*\*

**M**RS. MILLS, thumping with her down-to-earth, let's get together style. Here she's accompanied by Geoff Love and the orchestra with hammers out Entry Of The Tradiators, a march which doesn't have as much to do with trad as the title might lead you to expect.

Billy had a two month wait before the show opened in London.

Billy used this time to sing. He joined a dance band, did a months tour of Ireland, and appeared on three TV shows.

## Dean Stevens

'Sad And Lonely'  
DEAN STEVENS is a 23-year-old Leytonstone (East London) singer who composed both sides of his new disc for Philips top side "Sad And Lonely" is an upbeat ballad with "a touch of the Del

Shannon's," which both Dean and his recording manager Johnny Franz feel could be a hit sound.

While still in his teens, Dean joined The Day Brothers, and later on The Your Runners, a well known C and W folksy-type group, with whom he did several broadcasts and gained a great deal of experience.

Dean only left the group a month or so ago when he decided the time had come to try for a solo career.

Dean went down to his two numbers, and they reached Johnny Franz via a music publisher. Franz was enthusiastic about the songs, but stipulated that he must also have the singer.

Dean enjoys singing "good rock," but doesn't want to be labelled as a "beat boy." He says that although rock numbers play an important part in his repertoire, his voice is more suited to ballads with a beat.

## Babs Tino

'Forgive Me'  
BABS TINO is claimed to be America's own answer to Timi Yuro, both in looks and talent.

She recently signed a very promising contract with songwriters Leiber and Stoller, who composed her first disc, "Forgive Me." To do this she had to turn down a contract from RCA Victor.

Babs, who is now 20, has been singing since she was 14, on one occasion with a band led by her father—uncle of Frank.

Nor, I should add, does it have anything to do with a rewrite of "Entry Of The Gladiators."

The great South Rampart Street Parade keeps with its marching mood and she thumps a few links into the keyboard. But it has to be a really top-notch performance of this tune to stay in a collection nowadays... not just a breezy performance such as this.

## Freddy Cannon

What's Gonna Happen When Summer's Gone; Broadway (Stateside SS 118)\*\*\*

**F**REDDY CANNON sings with himself in extra-tracking as he twists the question "What's Gonna Happen When Summer's Gone?" A loud no-noise, behind him should keep the dancer delighted anyway, but Freddy has given us many better vocals.

Broadway is a twister, too. The attack is more precise and the tune's easy to hold. For this half I might buy.

## The Kaye Sisters

We Won't Say Goodbye; Seven Roses (Parlophone 326541 BF)\*\*\*

**Q**UICK marching in continental fashion, The Kaye Sisters sing We Won't Say Goodbye (We'll Just Say "Ade"). It's a march in which the girls while they chant this one in very straightforward manner.

(Continued on facing page)





MOD BY TONY HALL TRAD BY OWEN BRYCE

The Ed Corrie band one year old today

TODAY (Thursday) the Ed Corrie band celebrates its first birthday as a professional outfit. Ed's own birthday is tomorrow and the band are planning a big get-together Ed will be 24 and can be proud of his achievements in one short year.

The band returned from holiday on Monday to 26 jobs in 26 days but they still manage two nights off by taking two jobs on two days.

On September 2 they start a two-week residency at the Storyville Club in Cologne, followed by another two weeks at Frankfurt's Storyville.

TRAD JAZZ NEWS by Owen Bryce

At the end of December

DOUG RICHARDS' London friends looked very smart and workmanlike in their new red hunting waistcoats when I caught them at Jazzhous Club last week. Dick and the newbies (and not the one who writes for DISC) was doing well, though following out Nat Gonella's shoes has not been hard. Colin Blauvelt has now replaced drummer Kenny Harrison.

Across the road at the Marquee I had myself quite a thrilling rhythm and blues blow with Denny Danieus who plays the piano with anyone he can get for the two interval spots.

Resident band Alexis Korner continues to do fabulous business, and Bill Carey's announcing is really something. Alexis tells me he has so many residencies that he doesn't know what to do with them. Seems everybody now wants to run a Rhythm and Blues Club.

TROMBONIST John Picard, doing his share of depping, stepping into Gordon Blundy's shoes when Mike Daniels' trombone received the sad news that his brother had been killed in an air crash in Surrey.

Gordon thinks he'll be away from the States for some time... making his second long absence... in a couple of years. He has just returned from a holiday in America where he visited his Eddie Condon Club among others.

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PHOTOGRAPHS

YOUR FAVOURITE STARS, 2/9 large, 1/9 medium. Clif or Elvis 2/9 per set. Send P.O.—St. 4, 10, Wentworth Street, London, E.1.

Mrs. Mike Daniels, better known as Doreen Beatty (sings with hubby's band) is expecting a baby at the end of December

ALAN ELDSON hopes to record a Spanish thing using castanets, two guitars. Alan picked up the castanets during his holidays and has become quite attached to them. He has written a lovely tune and wants to interest someone in waxing it.

The intention is to use singer Mick Emery and banjoist Johnny Barton on Spanish guitars, but to give the tune the full trad treatment.

ANOTHER band with whom John Picard has been depping is the Terry Lightfoot New Orleans band. Terry returned to the band following his illness to find trombonist Roy Williams down with tonsillitis. Picard stepped in and so, too, did Jackie Murray from the Forrie Cairns Band.

Jackie Murray will be doing Terry's English tuba line, which includes Montrose (6), Hamilton (7) and Beards (8). The Jazzmen are off to Ireland on September 23 and on November 10 will be broadcasting from West Berlin on station RIAS, an American sponsored organisation, celebrating its first anniversary.

THE Leatherdown Stompers have signed a contract with Pye Records. They have recorded several titles this week. The German traditional type band have already been re-booked for a British tour next year, almost certainly during the spring.

TWO of Mike Cotton's ZOD men gave an impromptu "performance" last night on Liverpool residents and holiday makers recently. Drummer Jim Garforth and banjoist Stu Morrison, having bought full sounding equipment (the lot, including cylinders) dived into the water. Their antics brought forth a large crowd convinced this was all part of the Liverpool holiday season attractions.

Derek Turle, bassist with Mike Cotton, is still in hospital following their bad crash. One leg is broken in three places and the other has a broken ankle. Conway Smith has replaced him for the time being and is creating havoc by his likeness to Stu Morrison.

MICKY ASHMAN'S Ragtime Band cut two more sides for Poly on September 6. Titles: "When I Leave the World Behind" and "Happy Talk."

RECORDS

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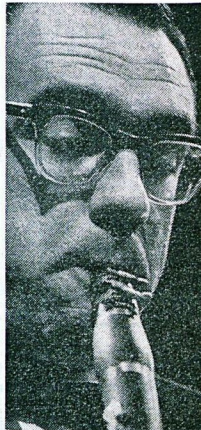
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TRAD THE BEST OF BILK, BARBER AND BALK

Jump In The Line; Higher Ground; Willie The Weeper; Gypsy Rag; Acker Bilk; Teddy Bear's Picnic; Hawaiian War Chant; I Love You Samantha; Chimes Blues (Kenny Ball); Majorca; High Society; Tuxedo Rats; When The Saints Go Marching In (Chris Barber)

THE Best of Barber and Bilk Volumes One and Two has the Kenny Ball Band added to make Volume Three. Whether Pye are running out of "best" Bilk and Barber?

TERRY LIGHTFOOT — In the past he's been too concerned with chart success. His latest, "Lightfoot Lansdowne," is slanted straight at the jazz fan, though.

A play for kicks band and it's a real roarer

Al Cohn and Budd Johnson (all tenors, incidentally). They vary from bopish lines (Chet) to almost Dukakis feel (the brooding Brother and Johnson's Nastybe). All are of interest.

A little more rehearsal would have added a fifth star. In the past, they've all been madly "hip" and, as a result rather than Bilk, the subject matter is more adult.

BENNY GOLSON

Take A Number From 1 To 10 You're My Thrill; My Heart Belongs To Daddy; The Best Thing For You Is Me; Inappropriate; Little Karin; I'll Fall In Love Too Easily; Out Of This World; The Touch; Time.

PERSONEL: (track 1) Benny Golson (tenor); (2) Golson, Tommy Williams, Albert Heath (drums); (3) Golson, Cedar Walton (piano); Williams, Heath (3); Golson, Fred Hubbard (trumpet); Walton, Williams, Heath (6); Golson, Hubbard, Curtis, Fuller (trumpets); Walton, Williams, Heath (7); Golson, Sahib Shihab (baritone); Hubbard, Fuller, Walton, Williams,

At that time, it's sincerely soulful stuff that was coming from New York was completely unacceptable to the majority of the jazz public. It stood out for its undoubted integrity amidst the morass of mediocrity.

CLARK TERRY Color Changes Blue Waltz (Ala. misc. Blue); Brother Jerry Flurin and Flugin; No Problem; La Rive Gauche; Nastybe Blues; Chai Qui Peche.

PERSONEL: Clark Terry (trumpet, flugelhorn); Yusuf Lateef (tenor, flute, English horn, oboe); Seldon Knepper (trombone); Julius Watkins (French horn); Tommy Flanagan (piano); Ed Benjamin (bass); Ed Shaughnessy (drums); Budd Johnson (piano) on "Nastybe" only.

IN his capacity as A and R man for Corder, critic Nat Hentoff certainly produces out-of-the-rut records. Here he has given the very personal-sounding and underrated Clark Terry a free hand. The result: a very colourful and varied album. The arrangements are by Lates,

TRAD BARBERS OR THE ADDITION OF THE THIRD "B"

Barbers or whether the addition of the third "B" is simply to bring in even more pop-jazz fans is a matter of conjecture.

Fact remains that Bilk gets the nearest to New Orleans and Chris plays the best, full stop. Kenny Ball hardly rates on these performances at all as a jazz band. Only Chimes Blues has any jazz feel about it really, and what a travesty of the business to hear Kenny playing Chris Barber's arrangement on a disc which includes Chris and his boys.

Best tracks are Willie The Weeper with the vocal but the unfortunate trombone entry. Majorca by Barber, a typical Willbur de Paris arrangement.

Rag, neatly played at the CORRECT tempo.

The overlong Saints by Chris and Otilie isn't bad, and does manage to get away from the worst aspects of the number.

All in all, an excellent buy for the guss who dolls the disc is in-

Heath; (8) Golson, Hal McKusick, Sol Schlinger (saxes); Nick Travis (trumpet); Bill Elton (trombone); Willie Ruth (French horn); Williams, Heath (9) As track 8, plus Beraie Glow (trumpet); (10) As track 9, plus Farmer (trumpet).

WHAT an excellent A and R idea (actually, it was proposed by Golson's manager, Kay Norton) was Benny's idea of the few musicians sufficiently endowed with talent to succeed in such a venture.

As you will see from the personnel, the LP starts with unaccompanied Golson tenor. On each successive track one instrument is added, until you have a 10-piece band. Golson did all the arrangements, too, as well as contributing the five originals, of which Little Karin (for Kay's daughter) is the most memorable and typically Golson in conception.

Benny is unquestionably the star—as well as the most featured performer. And this LP is notably unchromatic. Gone is the pseudo-Coltrane haul of Golson.

Instead, he concentrates on his melodic, lyrical, Don Byas-based side.

Most of his solos are beautifully and logically constructed. Of the supporting cast, I think relatively unknown bassist, Tommy Williams deserves special credit as an individual, as well as being a member of a very driving, yet sympathetic section.

I'M SICK OF SOUL

FRANKLY, I'm sick of "soul." And as for being hit on the head by aggressive avant-gardists and heavy-weight "hard boppers," I've had it. Oh, for someone to remember the early 1950s. Then the cult was cool, sometimes pseudo-classical, West Coast jazz.

But now, how everything has changed! Any coloured musician of average blues-blowing ability is being signed up exclusively by the disc companies and recorded time and time again.

In fact, I know of some jazz musicians who have more ALBUMS on the market than top pop singers have SINGLES!

The output is incredible. And, though I hate to say that (and of course there are many exceptions),

Lightfoot At Lansdowne

Tiger Rag; Wild Man Blues; Love Paris; Off Man River; Isle of Capri; Top Gear; Dordanelles; Creole Love Call; Streets of Antibes; Rockin' Chair; Sidewalk Performance on Wild Man Blues (Number 335X 1449)\*\*\*\*

IT'S certainly a pleasure to be able to give a good review to a Terry Lightfoot record. I do mean that sincerely, because, though I retain much friendship for Terry, I've not yet heard a disc of his that I could recommend, though the band has often given me pleasure, particularly since Dickie Hawden joined on trumpet.

Now that Colin Bates is with him once again the band is turning out

the overlong Saints by Chris and Otilie isn't bad, and does manage to get away from the worst aspects of the number.

All in all, an excellent buy for the guss who dolls the disc is in-

tended to, but hardly the "Best" at any time.

Note how the banjo has been carefully turned up in the beginning of Bilk's Higher Ground. Does it, in fact, ever sound like this in the flesh?

TERRY LIGHTFOOT'S NEW

Lightfoot At Lansdowne Tiger Rag; Wild Man Blues; Love Paris; Off Man River; Isle of Capri; Top Gear; Dordanelles; Creole Love Call; Streets of Antibes; Rockin' Chair; Sidewalk Performance on Wild Man Blues (Number 335X 1449)\*\*\*\*

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"Apart from liking the theme music from 'Z Cars', which other qualifications have you for joining the force?"

a lot of interesting material, though it must be conceded that Terry keeps his eyes turned towards the charts and pop appeal.

Dickie turns in a marvelous performance on Wild Man Blues with no concessions to anyone except Hawden. He is one of those guys that plays that way because it likes it. His feature is the high spot of the disc.

Terry's Off Man River is spoiled by tricks of timing and showmanship. Colin Bates comes out wonderfully on Sidewalk Blues, one of the best things on the album.

The vocals could well have been left out... but don't lets argue. An LP slanted towards jazz is something from Terry. It's done him a world of good not having the word "trad" stuck on the sleeve.

No. 2 OUT FRIDAY SEPTEMBER 7

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REVIEWED BY NIGEL HUNTER

Richard's latest is just great, but course!

CLIFF RICHARD
32 Minutes And 17 Seconds With
Cliff Richard
I'll Be Me; So I've Been Told;
How Long Is Forever?; I'm
Walkin' The Blues; Turn Around;
Blueberry Hill; Let's Make
Memory; When My Dream Boat
Comes Home; I'm On My Way;
Spanish Harlem; You Don't
Know; Falling In Love With Love;
Who Are We To Say?; I Wake
Up Crying.

A NOTHER certain success for
Mr. R., whose army of fans
will love every second of it. The
album title, by the way, is the exact
running time of the LP, and was
Cliff's idea.
He's backed by his usual cohorts,
The Shadows, of course. Paramor's
orchestra. The Shadows are doing
very pleasant these days, mostly
because Hank B. and the others
aren't juicing up their guitars
with quite so much electric current.
The songs are nicely mixed, too.
Most successful by far, in my opinion,
are "Memory" and "I'm On My
Way" is the best of the ballads.
Cliff does a neat job with Richard

Rodgers' standard Falling In Love
With Love, aided by the quick
waltzing Paramor crew, but his
version of Blueberry Hill and
Spanish Harlem I found disappointing.
But all in all it's another set with
a glowing sales future ahead of it.

BOBBY DARIN
Sings Ray Charles
What'd I Say; I Got A Woman;
Tell Me The Truth About Your
Life; Tell Me How You Feel; My
Bonnie; The Right Time; Halle-
lujah I Love Her Too; Leave My
Woman Alone; Ain't That Love?;
Down In My Own Tears; That's
Enough.

(London LK 2456)\*\*\*
BOBBY DARIN pays his tribute
to the king of R and B, and
does it extremely well, too. There's
a gutsy, hard-driving force to the
set, with Bobby singing out lustily
over Jimmy Haskell's rocking
accompaniments.
Bobby has the feel for these basic
blues shouting items, and proves
himself to be the man of the hour,
and the unique artist who wrote or
inspired it.
Columbia and Nino Tempo
blow up a storm on tenor-axes
during the instrumental breaks, and
an anonymous snare drum keeps
sweetening things through the backings.
Stand-out track is Hallelujah,
and the real drag is I Got A
Woman, which is far too long and
repetitive.

BOBBY RYDELL
At The Copa
A Lot Of Livin' To Do; Sway;
That Old Black Magic; Let's
Write Them Little Bits About You;
Homesick That's All; Ol' Man
River; Don't Be Afraid; My
Baby; Mama, Rise Up All.

(Columbia 33 SX 1425)\*\*\*
THIS is Bobby's cabaret act in
full as recorded at New York's
Copacabana in July of last year. He
comes through the test very well,
proving himself one of the few of
top teen stars who can entertain older,
more sophisticated audiences at
venues other than campus concerts
and one-night stands.
Once again the resident orchestra
strikes sparks from the scores,
sweetening Bobby along on a raft of
solidly swinging sound.

The Copa orchestra is bossed by
Paul Shely and Bobbi Jo. MD Joe
Zito conducted it for this occasion.
Bobby's conga drummer Ray Deeley
generates a lot of heat in the
rhythm section, too.

The Rydell disc hits come over
well once more, and he makes a
top ten record out of songs in the
set. His patter falls a little flat in
places, but his personality and
strong character come over the
rough patches with ease.

LERoy HOLMES
Movie Themes For Teens
Lucy; Hitchcock; From Parrish;
Love In A Goldfish Bowl; Where
The Boys Are; Tammy; The
Parent Trap; Theme From Rebel
Without A Cause; April Love;
Gidget; Theme From "A Summer
Place"; Theme From "Return To
Payton Place"; Tender Tears;
Love Me Tender.
(MGM C 885)\*\*\*
THIS LP is just what the very
pleasantly, Leroy Holmes has
slanted his arrangements towards
teen territory without using
excessive amounts of theme and
without depending too heavily on
that monotonously plodding off-beat
which his managers are supposed to
like so much.
The items themselves are from
teen-tuned films, with the RCA
notable exceptions, and the way the
Holmes orchestra puts them over is
suitable for listening or not too
energetic.

PERRY COMO
I Love You Truly
Make Someone Happy; I Concentrate
on Myself; I'll Be Home For You;
My Love; You Are In Love;
Chi-Baba Chi-Baba; Easter Parade;
Kentucky Jubilee; Weeper What?;
Kissin' Her Now; I Love You
Truly.
(RCA Camden CD 169)\*\*\*
Here is a classy artist this guy is.
Here are some vintage cleanings
from the RCA stock, especially
Side 2, and all of it is as fresh as
it could be agreeable as though it
had been done only yesterday.
Perry has Mitchell Ayer backing
up on his orchestra for Side 1,
and Lloyd Shaffer, Russ Case and
Ted Steele in attendance through
out the sides. Arrangements and
flipside songs.

accompaniments are in perfect
accord with the warm, mellow and
highly professional Como voice.
Standouts are Perry's beautiful
treatment of one of Cole Porter's
loveliest songs, "Concentrate On
You," and the charming Kentucky
Babe lullaby.

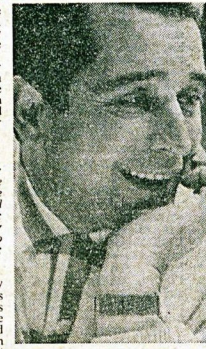
JOHNNY HALLYDAY
Sings America's Rockin' Hits
Shake The Hand Of A Fool; Blue-
berry Hill; Hello, Mary Lou; Feel
So Fine; Take Good Care Of My
Baby; Billie Jean; You'll Never
Please Come Home?; I Got A
Woman; Be-Boo A-Lulu; You're
Staten; You're Beautiful; Whole
Lotta Shakin' Goin' On; May-
belline; Diana.
(Philips BNL 7536)\*\*\*

FRANCE and the Continent
generally seem to be about
three or four years behind us and
America in terms of rock 'n' roll,
and this LP by Parisian sensation
Johnny Hallyday emphasises the
fact.
His style is strongly reminiscent
of vintage Presley, which certainly
won't do him any harm anywhere,
but which is hardly original. For
a Frenchman, he's picked up the
style and accents of English
language rock singing extremely
well.

I found the accompaniments the
most interesting part of the set.
Johnny went to Nashville to can
this lot, and was backed by a star
bunch of that city's sessionsters
conducted by Jerry Kennedy.

"THE ROAD TO HONG KONG"
Music From The Film
Overture; Team Work (Bing Crosby
Bob Hope); Reluctant Astronauts;
Warmer Than A Whopper (Dorothy
Lamour); The Only Way To
Travel; Let's Not Be Sensible
Blues; The Road To Hong Kong
(Bing Crosby, Bob Hope); Let's
Not Be Sensible (Bing Crosby,
Jean Collins); Lammy's Chant;
Mean Over Hong Kong; The
Chase.
(Decca LK-R 4427)\*\*\*

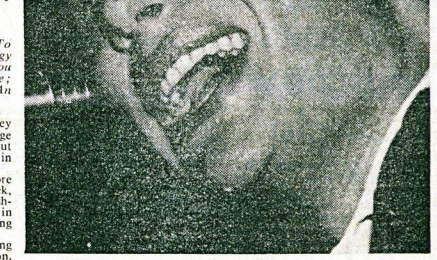
THESE are the musical numbers
from the latest in the famous
Crosby-Hope-Lamour screen
"Road" series. The Hong Kong lot
is well up to standard, too, with
some typically worthwhile songs
for the stars penned by Sammy
Cahn and Jimmy Van Heusen.
The rest of the music was com-



RADIO LUXEMBOURG
Pick of the Programmes for week beginning September 9

SUNDAY, 7-10.30 Alan Bell's
7.45 Spin Beat; 8.0 Juice Bar's
Showcase; 8.30 Topical Times;
8.45-9.0 Cliff Richard; 9.15 Carol
Dennet; 9.30 The Helen Shapiro
Show; 9.45 Billy Fury; 10.0 Sam
Cooze; 10.30 Top Pops; 10.15
Top Twenty; 12.0 Kent Walton;
12.30 Night Service.
MONDAY, 7-3.0 Honey Hit
Parade; 7.45 Let's Take A Spin; 8.0
Monday's Requests; 8.15 Topical
Times; 8.30 Russell Turner;
9.0 Deep River Boys; 9.30 Anne
Shelton presents; 9.45 208 Youth
Club; 10.0 Top Pops; 10.30 Hit
Parade; 11.0-11.15 The Honey Hit
Parade; 11.15-11.30 12.0 Night
Service.
TUESDAY, 7-3.0 Honey Hit
Parade; 7.45 Let's Take A Spin;
8.0 Monday's Requests; 8.15-8.30
Topical Times.

Favourites Old and New, 9.0
Topical Times; 9.15 Spin Around;
9.30 Record Date; 10.0 Peter
Seymour; 10.15 Topical Times;
10.45-11.00 Ray Charles; 12.0
Night Service.
WEDNESDAY, 7-3.0 Honey Hit
Parade; 7.45 Wednesday's Re-
quests; 8.15 In The Groove; 8.30
Topical Times; 8.45 The Big O'z
Show; 9.15 Topical Times; 9.30
David Whitely; 10.0 Topical Times;
10.15 Club; 10.30 Record Show; 11.0
11.30 Mel Bush; 11.15 Hit Hits; 11.30
11.45 Ray Charles; 12.0 Night
Service.
THURSDAY, 7-3.0 Honey Hit
Parade; 7.45 Thursday's Requests;
8.15 Topical Times; 8.30 Tony Orlando;
8.45-9.0 Topical Times; 9.0 David
Jacobs' Star Time; 9.30 Let's Have A



JOHNNY HALLYDAY—Always a police force on hand.

Johnny Hallyday
—the Continent's
top rock star

FAIR-HAired, lanky, 18-year-old French rock star Johnny
Hallyday, whose LP "Johnny Hallyday sings America's
Rockin' Hits" is reviewed this week, is the biggest record seller
in France, Belgium, Holland and Luxembourg. Wherever he
appears the place is packed and always there is an impressive
police force at hand in case a crowd gets out of hand and the
management finds a riot on its hands, as has happened more
than once.

His records sell in their thou-
sands. Every one he's made has
sold over 200,000 and he's earned
gold discs for his versions of
"Tu'lli Frutti" and "Let's Twist
Again".
In the past we've had offers
but they've been to sandwich
Johnny on big Anglo-American
rock bills or to work him in the
wrecked venues. When he comes,
it must be to work the right
places and get the correct
exposure."
Currently there is enough work
for him to work every night for
very impressive fees on the
Continent. So what he does is to
work seven nights a week for two
months at a time and then takes
a couple of weeks off. Said
Johnny, who also plays guitar:
"Believe me I need it."

Controlled
He had his audience controlled,
eating out of his hand, a few
twisting in the aisles and every-
body loving every minute.
Johnny worked like a slave and
as the sweat poured off him he
proved that he must rate among
the world's greatest and most
frantic rockers.

He works so hard in his act
that he reckons to lose something
like four pounds in weight a per-
formance. He is one of the big-
gest draws anywhere on the
Continent—but he has never
appeared in this country except
to pay a fleeting visit to make a
record for Philips.
Declared his older brother,

Frightening
His smile vanished as his
brother spoke of how riot
frenzied that last summer. Said
Lee: "Some nights it was terrible
—even frightening. The audience
got so wild that it often seemed
as if the whole place was going
to be torn apart.
"Asked why the riots had
decreased, Lee announced:
"Johnny has now learned the art
of calming his audience down if
it looks like getting out of hand.
I've improved."

declared Johnny. "I'm trying to
develop and improve my act so
that I will become known as a
real performer and not just a
rock singer. Whenever I can I
try to introduce a quality song
among my rock numbers."
With any luck you may be
seeing Johnny Hallyday in the
flesh this autumn. As previously
reported in DISC, the Tito Burns
agency is negotiating to bring
him over for a tour, possibly on
the Bobby Vee machine show.
Neville Nisse
Watch for Wyther's
"VENUS IN
BLUE JEANS"
Pye 7N 15466

New? it
sounds
like the
same old
stereo
to me

WARNER BROS. STEREO
WORKSHOP SERIES
DAVID SWIFT
New Perspectives In Piano
Sounds
(Warner Bros. stereo WS 8100)
BUDDY COLE
Ingenuity In Sound
(Warner Bros. stereo WS 8011)
SHORTY ROGERS
The Fourth Dimension In
Sound
(Warner Bros. stereo WS 8102)
MEL HENKE
Dynamic Adventures In
Sound
(Warner Bros. stereo WS 8103)
THIS is the latest stereo
series to appear, with
copious technical jargon en-
closed within each sleeve to
tell you what it's all about.
Briefly, it's "high-toned
stereo," and it's all done in
"spatial separations." Sounds
painful, doesn't it?
Three-quarters of the series
is the same old stereo routine,
perfectly recorded with excel-
lent clarity and detail but com-
pletely unentertaining.
You can hear David coming
left hand piano playing the
right hand notes coming out
of your right speaker.
Here is Buddy Cole playing
two Hammond organs at once,
and some more rewarding in-
strumental work from the
Shorty Rogers crew.
But take my advice and
settle for the Mel Henke set.
Here is one of the few people
who can combine the require-
ments of stereo sound with
music that with solidly satisfying
musical entertainment.
Directing a first-rate group of
swinging instrumentalists, Mel
has done an album of well-
conceived scores all character-
ized by a warm and an im-
pulsive sense of humour which is
irresistibly attractive.

# I'm glad twist records are missing the charts

## STUDIO SNIPPETS

### Brooks cut new single

NEWS OF TOMORROW'S HITS

THE last single by The Brook Brothers, "Welcome Home," didn't exactly set the charts on fire, so there is special interest in the next one which the boys cut last week.

"Our last two singles haven't been chart hits though they've sold very well," the boys told this column shortly after their session. "This hasn't made any difference to the amount of work we're doing or the money we're earning."

"The top side of our new one, 'Town Girl,' has a very simple harmony and is a medium-paced beat number in the same tempo as 'Warpaint.' We're very optimistic about it."

Other single activity last week involved The King Brothers (Parlophone) who

did Norman Newell's lyric version of Steve Race's Latin instrumental "Nicola," Kathy Kay (Columbia), harmonica star Tommy Reilly (Philips), Johnny de Little (Columbia), and Victor Silvester, whose Ballroom Orchestra cut two more dance singles for Columbia.

Recording sessions for as yet unspecified future issue were Frank Ifield (Columbia), Jimmy Justice (Pye), The Countrymen (Piccadilly) and Julie Grant (Pye). New names during their initial singles included the country and western Blue Mountain Boys (Oriole), Brian Howard (Columbia) and The Townsman (HMV).

Album activity was undertaken by John Warren's strict tempo dance orchestra (Pye), funny man Bernard Cribbins (Parlophone), accordionist Marcsignori and pianist Fred Hartley (both for Decca).

J.S.

CHUBBY CHECKER, who flew into London at the week-end to begin a 15-day tour, eyed me coolly and re-echoed my question in amazement—"The Twist dead? Why man that dance is still the biggest thing in the States. All these other dances that sprang from it—The Fly, The Slop, the Peace—they don't mean a thing because the original dance is still The Twist and nobody beats that, boy."

And the lack of Twist records in the charts! He was equally certain that it didn't reflect a drop in popularity.

"I'm glad the records don't make the charts." He was equally near killed it by putting out a lot of bad discs by people who just climbed on the bandwagon. "I haven't stopped doing it though because who wants to get off the horse that's winning the race?"

Chubby's features broke into his familiar grin: "Anyway I've sorta become attached to the dance. But I only do two Twist numbers in my stage act. When I played the Copacabana and Las Vegas recently I varied my act a lot because that's what people want these days—you can't stick with the same thing all the time."

"Me, I'll stay with the Twist as long as it's popular then I guess I'll survive because I believe I have talent and if you have talent who needs to worry?"

Chubby's British tour nearly started on the wrong foot when his arrangements became mislaid on the flight from New York. "Man, were we glad

## says CHUBBY CHECKER

when they turned up," he said: "Actually we've been looking forward to this tour because although I do a lot of film and television work it never gives me the kick that playing to live audiences does."

"I find audiences pretty much the same all over the world and when I leave Britain I'll be heading for South America where the Twist is still big too. On the record side I'm doing an album with Sy Oliver in January—that's about the earliest we'll get around to it because of my tours. It'll probably be a pretty mixed album."

Cinema audiences used to seeing Chubby in Twist films are due for a shock soon when the



CHUBBY CHECKER—One of the many show business personalities who welcomed him to Britain was Alan Freeman (DISC Pic)

"King of Twist" becomes a straight actor! "No kiddin' man, I'm fed-up with musical films and I don't aim to do any more. They've been fun sure, but like I say I

want to move around a bit and broaden myself. "I'm due to take a straight dramatic part in a picture which comes up in about 9 months. I think I can do it and it's going to be exciting doing something completely different."

Brian Gibson

# WE CAN PRODUCE THAT AMERICAN SOUND



some people might think," said Mike Stone, "I believe Britain STILL goes for an American sound, and I know for a fact that, except in isolated cases, Americans will only go for their own."

In two and a half hours, the Sheldon, Stone, Talmay team cut three sides. Two will be issued on one disc this month, and the third probably before the end of the year.

### Wrote them, too

Shel Talmay wrote two of the numbers, collaborating with Stone on one and Doug Shelton on the second. The third number—top side of the new disc—is a new, and entirely different interpretation of a song which is breaking big in the States—for the second time.

And I can tell you that the session swung with an enthusiasm so clearly evident on the American scene, but for the most part, sadly lacking here.

"Technically, the equipment used is the same world over," said Shel Talmay, after the numbers had been cut. "However, the morning before the session Mike and I went down to the studio to check over the layout, position of the mikes and so on."

"We switched the equipment about a bit so we could get the right atmosphere," continued Stone, "and even during the session we experimented with the controls."

The two American A and R men at work in Decca's studios, left Mike Stone, the star, then were recording Doug Shelton, and Shel Doug Talmay. (DISC Pic.)

"This is how we work in the States. Originality is the keynote to success, and it's only when the singer is in front of the mike that we know exactly how we want the end product to sound."

"This is what we mean by teamwork—there doesn't seem to be so much of it in Britain as there is among engineering men in the States."

Both Stone and Talmay admitted that far more time is spent rehearsing in the States than here, and Doug Shelton agreed that this is very important for the singer who must go into the studio knowing exactly what is wanted.

"Although the session was sprung on me only three days before we cut," Doug told me, "for those three days we worked like maniacs to get ready and I admired the ease with which they carried it through. They told me I was there to sing and they were there to worry about the rest of it."

"The disc may not be a hit, but it won't be a bad disc," said Stone. "We've done our best and proved it's possible to reproduce an authentic U.S. sound in Britain."

June Harris

# Smash hits—and the songs are written by other stars

MANY disc stars are enjoying great success as composers as well as singers these days, and not necessarily just with material written for themselves.

For instance, Phil Everly of The Everly Brothers is having great success as a writer with the Eddie Hodges hit, "Girls, Girls, Girls," and Barry Mann, who recently had a big hit himself with "Who Put The Bomb," now has three big ones going. . . . Chubby Checker's "Dancing Party," Dee Dee Sharp's "Gravy," and The Orioles' "Wah Watusi."

Then Paul Evans has the million seller, "Roses Are Red," by Bobby Vinton, and newcomer Carole King has written her own debut hit, "It Might As Well Rain Until September," as well as being the co-writer of Little Eva's "Loco-Motion." Finally, Bobby Vinton has written what could be a hit for Buddy Greco, "Mr. Lonely."

Mitch Miller is out here with yet another "Sing Along" album, making 17

"Sing Along" LPs on the market so far, all of which have been big hits. Mitch intends to go on making these albums until the sales start to fall, which doesn't seem likely to happen for a long time yet. He has so far used 300 songs

## Cable from AMERICA edited by Maurice Clark

and still has another 3,500 in mind for the future.

Columbia Records are really happy now with the future singles sales after a bad period in this market. They're having great success at the moment with Tony Bennett, Claude King and Marty Robbins; and having recently signed stars like Steve Lawrence, Andy Williams, Anita Bryant and Eddie Gormé, things look very rosy. They have also almost got Patti Page on the dotted line, and are negotiating for Dion

Caprio. Records say Nat "King" Cole's latest "Ramblin' Rose," is his fastest selling single since "Mona Lisa." This week they issued an album of the same title which includes hits such as "He'll Have To Go," "Wolverton Mountain" and "Skip To My Lou."

Reprise Records are planning to record Danny Kaye in LITTLE EVA — Singer wrote her hit.

a song done in his famous "Skitter Talk" manner, about the Los Angeles Dodgers, which will be played in the baseball park as well as on the regular radio stations.

A new sister team on a new label, The Sittie Sisters, on Coliseum, have got away to a good start on radio with their first disc, "Should I and "Ballad Of Lovers' Hill." Both sides are getting a lot of plays.

Richard Rodgers is to write the first feature film soundtrack of his career. This is for the forthcoming Columbia epic "Lawrence Of Arabia."

In many States the Anthony Newley record of "What Kind Of Fool Am I?" has been restricted because the word "Damn" is used, so a new version has been cut for radio station use, with the lyric now saying "I don't give a mind."

MERCURY have signed two young male stars: Michael Allen, 23-year-old whose mother was private secretary to the late President Roosevelt, and Ray Smith, who had a fair hit a time ago on NRC with "Rockin' Little Angel."

Top selling team of some ten years ago or more Margaret Whiting and Jimmy Wakely, are to be reunited for a new album to be made independently by Wakely for a major label release later this year.

New star find for the Epic label is lovely Floraine Darlin. She was found and brought to the label by Bobby Vinton, who also suggested she should record the answer to his hit "Roses Are Red," called "As Long As The Rose Is Red." This is now enjoying a swift ride up the hit parade.



Watch for Wynter's "VENUS IN BLUE JEANS" Pye 7N 15466