



No. 243 Week ending November 17, 1962 Every Thursday, price 6d.

Denver - first foreign tour



PETER JAY

PETER JAY: 'THE ACT COMES FIRST'

HE'S happy about "Can Can '62," but is still looking for even better material. This is how Peter Jay feels about the Jaywalkers' long awaited debut disc.

Phoning from Great Yarmouth he said: "We thought the number would be good because we can give it fair stage presentation. Remember, the group is better off as a stage act rather than recording because we've worked together for two years. "Until we cut this disc, we'd had next to no experience in the recording studio. I don't really think that our sound on disc is as good as it is in the theatre, but I hope that will come with more discs," he added. "We actually came up with "Can Can '62" some time ago. I was looking for a good number for the stage act, and one of the boys suggested this.

"It's a good thing we did record it, because we do dance steps on stage, and in this way, people who have heard the disc won't be disappointed when they see us. "We could have made discs before now. Certainly we've had offers, but what with tours and personal appearances, coupled with the fact that I didn't feel we were ready for it, I decided it was best to wait. "It still might take a long time to find the right material for a hit disc, but at least we don't have the problem of making one and then not having an act to support it!"

Inside BROWN * MATHIS * VINCENT * SHAPIRO

AUSTRALIA: ADAM A FANTASTIC HIT

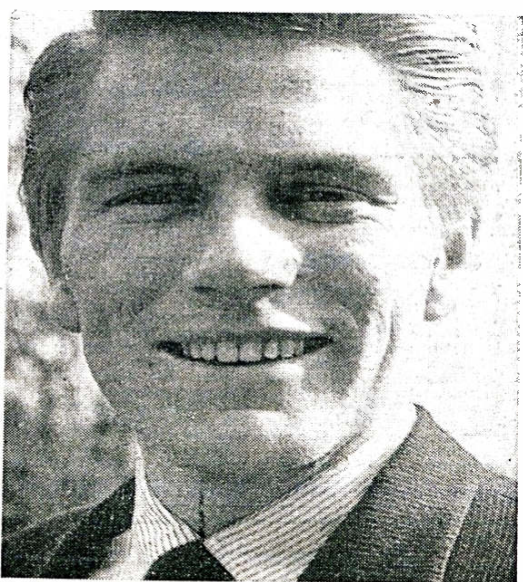
He can't wait to get back

ADAM FAITH returned to Britain last week-end after one of the most fantastic successes of his career.

He had just completed an 18-day tour of Australia, New Zealand and Hong Kong — and even before the tour ended promoters were negotiating for a return trip as soon as possible.

Speaking on Monday evening from Birmingham Hippodrome, where he was starting a tour with Gene Vincent, an excited Adam told DISC: "It has been a really wonderful experience. The audiences were great. Naturally, I am keen to go back — man, I just can't wait! "The problem is when. There is so much being planned for me next year.

"At the moment we are trying to work something out for round about March — after I have finished panto at Bournemouth. The promoters want me to do a much longer tour of Australia, New Zealand and the Far East next time.



ADAM FAITH — May return to Australia early next year.

FAITH: NEW DISC SHOCK SURPRISING DETAILS REVEALED ON PAGE 6

Holiday

"Also, I would like to fit in a bit of a holiday — since it is so interesting, visiting these countries, and I would like time to look around.

"If I went in March, that would enable me to do a lengthy trip and still be back in Britain in time for either a summer season or a series of dates at different seaside resorts.

"I certainly don't want to leave this return trip till the autumn, since there are one or two important things likely to happen which would make it essential for me to be in Britain then.

"For example, another film and a new TV series are among the possibilities. So it looks as if it will be the early spring when I jump on that plane again."

Dick Tatham

THE TORNADOS ALL SET FOR FIRST GOLDEN DISC

AS The Tornados' "Telstar" soared 32 places up the American charts to number 39 this week, British sales neared three quarters of a million, and the record looks set to earn the group their first gold disc on world-wide figures.

Sales here of "Telstar," which was number one for five weeks, have passed the 700,000 mark. In America, the disc is believed to have sold 300,000. The disc has also been issued in Europe and Australia, where strong sales are reported.

The group have already cut their follow-up, which will shortly be issued here and released in the States prior to their visit in

February. Titles are "Globe Trotter"—a Joe Meek composition—and "Like . . . Locomotion."

In addition to this, The Tornados are cutting a new LP specially aimed at the American market. It will be released there by the end of the year and in Britain later. An LP for the British market has already been cut, and will be released in January. The Tornados are to visit the States on February 4 for ten days, and will appear on TV and make personal appearances. Joe Meek will accompany them.

Temp man still ill

ALAN MITCHELL will appear with the Temperance Seven on their date at Poplar Civic on Saturday night. He is replacing vocalist Paul McDowell who is suffering from nervous exhaustion.

The record all the fans have been waiting for ...

CAN * CAN '62 C/W REDSKINS

PETER JAY & THE JAYWALKERS

Exclusive representation General Artists Ltd



F11531

Music published by Ivy Music Ltd

June Harris writes an open letter to Duane Eddy

DON'T DROP THAT TWANG AGAIN!



NOT long ago Duane, you cut an album called "The Twang's The Thing." It was a best-seller . . . SO WHY DIDN'T YOU STICK WITH THAT TITLE?

Why has it taken you over a year to realise the British fans want TWANG . . . and not the watered-down beat you've been dishing up for so long? After all those misses, "Ballad Of Paladin" must have shown you what we wanted. "Guitar Man" currently climbing the charts clinches it. And how thankful your British fans are that you've finally seen the light!

We almost lost you Duane! Think back to 1959 when you were the only instrumentalist to have five consecutive hits. Next time you take a trip out to the Arizona desert in that beat-up Japanese jeep of yours, cast your mind back.

● impact

Think of the exciting "Cannon-hall," your first hit, the beautiful "Lonely One," the impact of "Peter Gunn," "Forty Miles Of Bad Road" and "Some Kinda Earthquake." Think of the two Silver Discs you received during your trip to England in 1960.

Between 1959 and '61, you picked up eight Golden Discs for singles, three Gold EPs and four Gold Albums.

You were voted America's number one instrumentalist on the Dick Clark Show, and won

hands down the Cash Box "Out-standing Instrumentalist of the Year" poll.

All this because you created a twang and stuck to it. During your trip here in 1960 you had the kids screaming for more. You couldn't satisfy the demand so you promised to come back.

You never made that trip but at least you still made good records . . . for a time.

● sweet

And then, suddenly, for apparently no reason at all, you decided to sweeten your sound. "Pepe" was a hit, but only because the movie was the biggest spectacular to hit the screens for years.

From then on you stubbornly continued recording instrumentals which didn't even have an individual sound. "The Avenger" and "Deep In The Heart Of Texas" were just two examples of the mediocrity.

When you signed with RCA you got back to the right track with "Paladin," and made sure you sustained the sound with "Guitar Man."

Experiment to your heart's content on albums, Duane, but please, don't ever drop that twang on singles again.



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

Address is: Post Bag, DISC, 161 Fleet Street, London, E.C.4.

DJs must stick to their jobs

PRIZE LETTER

DJs seem to be cultivating a larger than life image of their own importance, thinking they hold a star's career in their hands, by their desire to plug or ignore a disc.

Yet it is still the public who make the hits, and a case in point is Billy Fury's latest disc, which has had little airing, but continues to climb the charts.

On the other hand Johnny De Little's "Lover" has been

rammed down our throats, and isn't even off the ground. Isn't it about time the DJs realised they're there to do the job of playing new releases, not act as starmakers? — PETE WARRACK, 103, Alexandra Road, Gt. Crosby, Liverpool 23.

TREMENDOUS!

THANK you Cancio-Parkway and Pye Records for your new Golden Guinea offer, "All The Hits By All The Stars." This LP spotlights Chubby Checker, Bobby Rydell, Dee Dee Sharp, The Dovells and The Orions, all singing their biggest hits.

What fantastic value! 21s. Only one record company has given us this tremendous deal, why don't the others follow? — M. S. TEMP, 5, Bryn Celyn Place, West Pountney, Cwmbran, Monmouthshire.

THE SAME

WHY is it that top British artists usually stick to the same orchestras to back them—particularly on albums?

Americans such as Nat Cole, Mathis, Sinatra and Fitzgerald occasionally have two or even three different orchestras on one LP. Let's see some of our top stars do the same. — B. S. FLETCHER, 56, Birmingham Street, Wiltenhull, Staffs.

AND JOE

HOW much I agree with Brian Gibson's recent feature, "Why Do So Many Of Our Stars Flop On TV?"

However, there is one star he neglected to mention. He is a natural TV performer. His confidence and at-homeness in front of the camera is a joy to watch. He is one of the very few new stars to make it on sheer talent, and not reliance on good looks. — C. SEARSON, 160, Longmoor Road, Long Eaton, Nottingham.

GUITARS

IT seems as if Johnny and the Hurricanes believe in always going against trends.

Up to a few months ago, when guitars were predominant, the Hurricanes persisted in using an organ. Now, however, with the rapid swing to the use of an organ, the Hurricanes have come out with a great disc, "Minnesota Fats," which features guitars. — JOHN MOBS, "Southerly," Pepps Road, Marham, Great Yarmouth.

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

The world's top pops

AMERICA

Week ending November 10

Last Week	This Week	Artist
2	1	Big Girls Don't Cry — Four Seasons
4	2	Return To Sender — Elvis Presley
1	3	He's A Rebel — Crystal
3	4	All Alone Am — Brenda Lee
6	5	Next Door To An Angel — Neil Sedaka
7	6	Gina — Johnny Mathis
19	7	Bobby's Girl — Marcie Blane
16	8	Don't Hang Up — Orions
11	9	Limbo Rock — Chubby Checker
14	10	The Cha-Cha-Cha — Bobby Rydell
5	11	Only Love Can Break A Heart — Gene Pitney
13	12	Nothing Can Change This Love — Sam Cooke
27	13	Ride! — Dee Dee Sharp
8	14	Monster Mash — Bobby Pickett and The Crypt Kickers
12	15	Close To Cathy — Mike Clifford
9	16	Do You Love Me — Contours
17	17	James (Hold The Ladder Steady) — Sue Thompson
20	18	Desafinado — Stan Getz and Charlie Byrd
39	19	The Lonely Bull — Tijuana Brass
10	20	Popeye (The Hitchhiker) — Chubby Checker

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	Artist
1	1	I'll Be Me — Cliff Richard
2	2	Alley Cat — Bent Fabric
4	3	Orange Blossom Special — The Spottos
5	4	Swiss Maid — Del Shannon
6	5	If I Didn't Have A Dime — Gene Pitney
—	6	Don't Go Near The Indians — Rex Allen
—	7	Limbo Rock — Chubby Checker
7	8	Baby Elephant Walk — Lawrence Welk
9	9	He's A Rebel — Vikki Carr
—	10	James, Hold The Ladder Steady — Sue Thompson

Denmark

(Courtesy Quam Musikbureau, Copenhagen)

Last Week	This Week	Artist
1	1	Quando, Quando, Quando — Pat Boone
2	2	I'll Be Me — Cliff Richard
7	3	Loco-Motion — Little Eva
4	4	Speedy Gonzales — Pat Boone
3	5	Toy Balloons — Jorgen Ingmann
9	6	Sealed With A Kiss — Brian Hyland
5	7	She's Not You — Elvis Presley
—	8	Dear One — Larry Finnegan
—	9	Twistin' Patricia — Jerry Williams
—	10	Ramblin' Rose — Nat King Cole

Elvis

(Courtesy Teenage Express, Dublin)

Last Week	This Week	Artist
2	1	Sheila — Tommy Roe
3	2	Telstar — The Tornados
1	3	She's Not You — Elvis Presley
5	4	Devil Woman — Marly Robinson
7	5	Loco-Motion — Little Eva
9	6	Wolverton Mountain — Claude King
—	7	Send Me The Pillow You Dream On — Johnny Hillston
—	8	Venus In Blue Jeans — Mark Wynter
4	9	I'll Be Me — Cliff Richard
6	10	Ramblin' Rose — Nat King Cole

Hong Kong

Last Week	This Week	Artist
1	1	Sealed With A Kiss — Brian Hyland
2	2	Ten Lonely Guys — Pat Boone
3	3	Limbo Rock — Chubby Checker
4	4	If I Didn't Have A Dime — Gene Pitney
—	5	Yesiree — Linda Scott
6	6	I'll Never Be Lonely Again — Johnny Mathis
5	7	Teenage Idol — Rick Nelson
7	8	Send Me The Pillow You Dream On — Johnny Hillston
—	9	Roses Are Red — Bobby Vinton
—	10	I Remember You — Frank Ifield

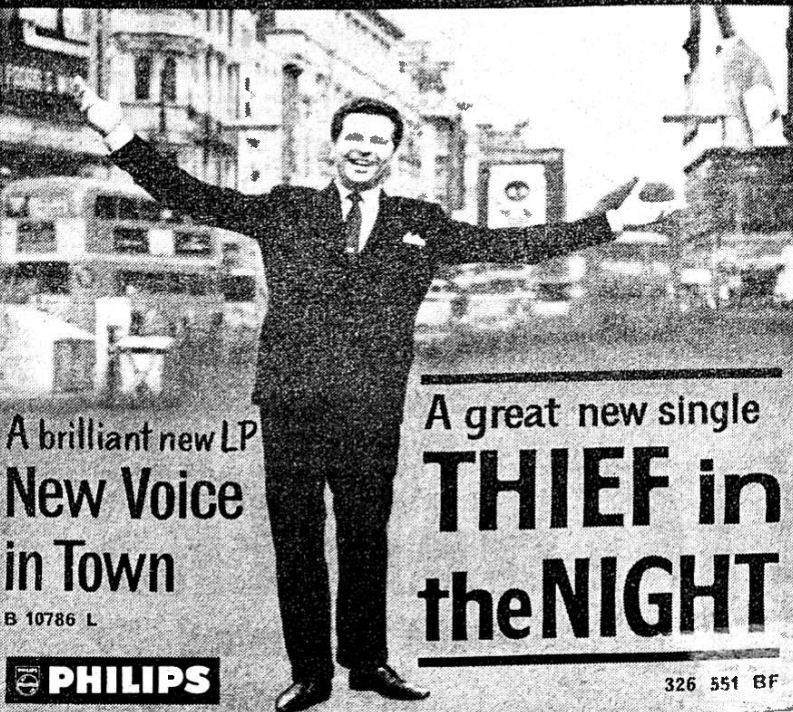
Norway

Last Week	This Week	Artist
1	1	She's Not You — Elvis Presley
3	2	I'll Be Me — Cliff Richard
2	3	Roses Are Red — Bobby Vinton
4	4	Speedy Gonzales — Pat Boone
5	5	Loco-Motion — Little Eva
6	6	Telstar — The Tornados
7	7	Stakkars Store Sterke Karer — The Moon Keys
11	8	Ramblin' Rose — Nat King Cole
8	9	Adios Amigo — Jim Reeves
10	10	No Ol, No Vin, No Dram — Jack Daley

Compiled by courtesy of the American trade paper, "Billboard"

A new voice in town

JOHNNY TOWERS



A brilliant new LP
New Voice
in Town
B 10786 L

A great new single
THIEF in the NIGHT

PHILIPS 326 551 BF

CHART CHATTER BY JUNE HARRIS

Getz, Byrd win Bossa Nova race with 'Desafinado'

BOSSA NOVA has hit the charts. The original version of "Desafinado" by saxist Stan Getz and guitarist Charlie Byrd, issued in the summer as the flip-side to "Jazz Theme From Dr. Kildare" has come into its own. In Britain, the disc entered at 29 and it could be the start of something big. It is unlikely though that other versions of "Desafinado," including two fine vocals by Ella Fitzgerald and Mavis Rivers will catch up with Getz. In the States, there are 10 different recordings of this tune and other artists are jumping on

the wagon with their interpretations of the Bossa Nova. Paul Anka, for instance, is in the U.S. charts with "Essa Bossa" (his latest disc here) and there are several new albums including two by Zoot Sims which have been selected as "picks of the week" in America. Joe Loss, however, is steadily pounding the Madison. Will it eventually be overshadowed by Bossa Nova? Or will the Madison gain dancing

popularity, leaving the Bossa Nova to pick up the musical laurels? Peter Jay isn't too happy with his first disc, but its entry in the charts at number 30 shows there is still room at the top for instrumentalists. In fact, musicians seem to be having an extended field day. Duane Eddy, forsaking strings for his familiar twang has jumped 10 places with "Guitar Man," and John Barry has gone up eight with his "James Bond

Theme" from "Doctor No." Even the Tornados still continue to hold off all competition as they solidly stick to number three with "Telstar." Unfortunately, Acker Bilk didn't have a long chart run with "Lonely," but although this is hardly trad jazz, its drop from 19 to 28 seems in sign that the days of trad musicians in the charts are numbered—particularly as Kenny Ball has so far failed to make it with his current issue, "The Pay Off."

DESAFINADO
(Slightly out of tune)

EDMUNDO ROS & HIS ORCH

F 11552 45 rpm

DECCA

AIR TRAVEL

CHRIS FARLOWE

F 11550 45 rpm

DECCA

TOP 30

ALL WORK? MAN, I'M IN PARADISE!

Frank holds top spot

Week ending November 10, 1962

Last Week	This Week	Title	Artist	Label
1	1	Lovesick Blues	Frank Ifield	Columbia
2	2	Let's Dance	Chris Montez	London
3	3	Telstar	The Tornados	Decca
5	4	Swiss Maid	Del Shannon	London
6	5	Venus In Blue Jeans	Mark Wynter	Pye
4	6	Loco-Motion	Little Eva	London
7	7	Sherry	Four Seasons	Stateside
11	8	Bobby's Girl	Susan Maughan	Philips
12	9	Devil Woman	Marty Robbins	CBS
8	10	Ramblin' Rose	Nat King Cole	Capitol
9	11	It Might As Well Rain Until September	Carole King	London
10	12	Sheila	Tommy Roe	HMV
14	13	No One Can Make My Sunshine Smile	Everly Brothers	Warner Bros
13	14	What Now My Love	Shirley Bassey	Columbia
25	15	Guitar Man	Duane Eddy	RCA
17	16	Oh Lonesome Me	Craig Douglas	Decca
21	17	Sun Arise	Rolf Harris	Columbia
16	18	Because Of Love	Billy Fury	Decca
18	19	I Remember You	Frank Ifield	Columbia
15	20	You Don't Know Me	Ray Charles	HMV
29	21	James Bond Theme	John Barry	Columbia
26	22	Must Be Madison	Joe Loss	HMV
20	23	She's Not You	Elvis Presley	RCA
30	24	Luv Me Tender	Richard Chamberlain	MGM
24	25	Send Me The Pillow You Dream On	Johnny Tillotson	London
23	26	Kid Galahad (EP)	Elvis Presley	RCA
28	27	Love Me Do	The Beatles	Parlophone
19	28	Lonely	Acker Bilk	Columbia
—	29	Desafinado	Stan Getz & Charlie Byrd	HMV
—	30	Can Can '62	Peter Jay and The Jaywalkers	Decca

Compiled from dealers' returns from all over Britain

CHARLES BLACKWELL and I are about to end the most wonderful holiday we have ever had. We spent most of the time since I last wrote at Surfer's Paradise, and the name describes it perfectly. Next week I hope to show you pictures of Charles and myself attempting to stand on surfboards; I warn you, though, we look as if we're doing some mad new dance craze—it's unbelievably difficult! Charles succeeded in getting caught by the undertow of a giant breaker and was rescued by one of the local lifeguards—an extremely pretty girl!

She also applied artificial respiration by the "kiss of life" method! I'm perfectly sure Charles remained unconscious far longer than necessary! Last Monday I started the most important engagements of my visit to Australia. Altogether I have three network television programmes here which are the highlights of my Australian tour. On Tuesday (November 13) I did a fifteen minute spot in the half-hour Mobil Lym show. This was followed by "Bandstand" on Wednesday, and Bob Rodgers on November 15. Do you realise that at this



JOHN LEYTON writes from Australia

moment there are only two British stars in the Australian Top 20? Cliff Richard and Helen Shapiro. It seems that not nearly enough British artists come here to plug their discs and to make themselves acquainted with their Australian fans. Charles Blackwell has done some sessions with leading Australian artists, a couple of whom I have met, Col. Joye and Brian Davis. Both are hoping to make trips to the U.K. in the near future.

Palladium concert

HELEN SHAPIRO, Tommy Steele and Max Bygraves are among the stars appearing in a midnight charity show at the London Palladium on Friday, November 23. Others taking part include Ann Shelton, Anna Neagle, Lionel Blair, Valerie Masters, Bryan Johnson and Freddie Mills.

Cliff, Shadows back

CLIFF RICHARD and The Shadows were due to return yesterday (Wednesday) from their U.S. trip. They will record together tomorrow. As reported last week, Cliff and The Shadows begin their tour on November 30.

HAPPY BIRTHDAY, PET. She's 28 today, Thursday, but Pet Clark won't be enjoying any lavish celebrations. Tonight she opens a two-week season starring at the Olympia Palace in Paris. And if the drummer takes a few minutes off, Pet might stand in for him... as she did during the show's rehearsal.



TIPPED AS A CHART WINNER!
THE VISCOUNTS
"THAT STRANGER USED TO BE MY GIRL"



7N 15479

In the big money? Not on your sweet life,

"TEN thousand quid—that's what I reckon I've lost," said Joe Brown. He ran his fingers through his blond goliwog hairdo, then added "know how I lost it? Being too blinking popular."

says Joe

Joe came out with this baffling statement when I saw him in his dressing room recently. I had gone to talk about his new disc—"It Only Took A Minute." As it happened, I never properly got around to it . . .

"You must be in the big money these days," I said. "'Picture of You' went like a bomb. 'Tender Look' at least got into the charts. If this new disc takes off, you'll be able to put a down payment on a yacht."

Joe leaned forward in his chair. He verbally exploded . . . "Most singers who get a top ten hit can exploit it. Lots of appearances for lots of lolly. But Joe's the odd guy out. I've had three years of one-nighters. Booked solid always. Why? 'Cos me and the group give a fair old show and we usually pack 'em in. So we get signed up months ahead."

• dates

He rummaged in a briefcase. He drew out a diary the size of a London phone book. He waved it in front of my face. He said: "You'll find 'em in here—dates all over the country. Go right through to next February. And most of 'em were booked before 'Picture Of You'."

"I've worked it out—the difference between these dates at the disc-flop price and the disc-hit price. Ten thousand smackers. Maybe more."

"I made what seemed the sensible suggestion: 'Why not take big-money bookings starting next February?'"

"Not me, mate! Had enough haring around. Know something? A few months ago I bought a house in Woodford, Essex. Nothing posh. Just a



semi-detached with plenty needing to be done to it. So far I've hardly seen the place since I bought it.

"Next February . . . I hope by then this West End show being lined up for me will be ready. Then I can just do that in the evenings, cut a few discs—and spend most of the day at home. Might even get cracking on the garden. Great!!"

Tony Mason

Wobble-board, didgeridoo . . .

WHAT NEXT FOR ROLF?

FIRST it was the wobble-board on "Tie Me Kangaroo Down, Sport." Then it was a didgeridoo on his current hit, "Sun Arise." But what comes next? "That's the drawback of concentrating on sounds like I do, mate," said Rolf Harris when we met recently to talk about "Sun Arise."

You see, I can't sing ordinary songs because I haven't got an ordinary kind of voice. So I'm faced with having to do the kind of things that others don't. I'm forever searching for new material, but the disc which may be my follow-up to "Sun Arise" is again Australian in origin.

"A woman in South Australia sent me a tape of an Aboriginal chant—no music or rhythm—just the chant. When I played it I nearly fell apart laughing! So I've written a melody around it and recorded it, using again an off-beat sound.

"This time we used a lute in the background then recorded it an octave higher.

"When I was in Canada I wrote three songs, one of them called the 'Magobar Mud Bus.' It's about a group of businessmen who travel on a bus filled with drink to an annual football match. Twenty minutes after they've started they're all canned.

"Another trouble with using queer sounds and instruments is finding people to play them. We had that bother with the didgeridoo on 'Sun Arise.'"

"The song itself came to me through a friend who'd been in the north-western part of Australia. The natives up there sing it at an all-night ceremony as a rain-dance."

B.G.

JOHNNY MATHIS TOUR SET TO CLEAR A COOL £20,000

IF the eight-day Johnny Mathis tour, which opens on November 24 at the Astoria, Finsbury Park, is a sell-out—and indications are that it will be—then the total profit will come to about £20,000. Said promoter Vic Lewis: "Johnny's last tour was a 95 per cent sell-out and I reckon this one is going to do even better."

"This time we are cutting out seaside resorts and putting in Leeds, Liverpool and Newcastle."

With Mathis when he arrives next Tuesday will be his MD, Jack Fairman, but as before Ted Heath will conduct the orchestra at the concerts.

"Both myself and the boys are really looking forward to this tour," Ted told me. "Mathis is one of the few real artists. Of course, I'm extremely pleased that he's chosen to work with us again."

• musician

"When Johnny was here last year he brought all his arrangements with him. He also brought his own MD. If he hadn't, we couldn't have got through rehearsals in the limited amount of time we had."

"This time he's doing the same. He brings in at least 40 arrangements and we rehearse each one of them. I've found it necessary to increase my string section for his visits, but apart from this there is no adaptation to be done."

"Johnny is a fine musician and his orchestrations are excellent. In fact, he wouldn't come to England unless he was certain of the right kind of backing."

"Mathis has a habit of switching his programme each night. This is why we routine about 40 numbers. He only sings about



12, but no one wants to be caught out when he changes his mind during a performance.

"All this is terrible experience for the boys, for they really enjoy working with an artist like this. And he is an artist. His timing is perfect, and what is almost as important is he is one of us—he gets on extremely well with the band."

As far as the TV show is concerned, Ted told me that this will probably consist of a selection of Johnny's best show numbers, but they will not be picked until he reaches England.

To tie in with Johnny's visit CBS are to issue his seventeenth album in this country. A new single is also released this week. The LP is called "Rapture," and the single has two numbers from the hit running Broadway show "Gypsy," called "Small World" and "Everything's Coming Up Roses."

June Harris

edited by Maurice Clark

Teenagers to run new label —on their own!

A NEWLY-FORMED recording company here called Hi-Top Records is to be run entirely by a group of high school students. The business men behind it thought that, as so many of the disc buyers were themselves, teenagers, teenagers should run the show. The first results are due this month when Hi-Top issue their initial album—a folk song LP by a group called THE YEOMEN who have been doing very well for themselves entertaining at college dances. More albums and singles as well are now being planned for later this year.

To help celebrate Artie Shaw's 25th year of recording with RCA Victor, and the 25th year since his first hit, "Begin The Beguine," the company, at a luncheon in his honour, presented him with no less than eight golden discs for his million selling records. These included "Stardust," "Begin The Beguine" and "Frenesi." Artie has sold more than 44 million records since he joined RCA.

Goddard Lieberson, President of Columbia Records, presented the writers of "West Side Story," "Flower Drum Song" and "Camelot" with coveted Gold Records.

All of these albums have sold well over the \$1,000,000 mark. Mrs. Dorothy Hammerstein accepted a Golden Disc on behalf of her late husband Oscar.

Frank Sinatra has received the Columbia Foundation Achievement Award for his wonderful work and donations for children's and youth organisations.

The Everly Brothers' cur-



rent hit on the Cadence label is giving a lot of kicks to a lot of people. It's "I'm Here To Get My Baby Out Of Jail," and was recorded by the brothers over two years ago. The composer, Karl Davis, who is a disc jockey in Chicago, had really given it up—he wrote the number nearly 32 years ago!

United Artists threw a big party in Hollywood in honour of Melina ("Never On Sunday") Mercouri, who stars in their forthcoming movie "Phaedra," which again has a theme expected to be as big as "Sunday." Among the guests was Henry Mancini, who composed the music and has himself recorded it.

★ ★ ★

ABC PARAMOUNT have just issued the second volume of Ray Charles' "Modern Sounds In Country And Western Music" to coincide with the 11th Country and Western Music Festival, which is in full swing.

Cozy Cole is all ready to make the charts again as he did a couple of years back with his "Topsy" (Parts 1 and 2). This time it's with the title "Big Noise From Winnetka," again done in two BOBBY DARIN - Promoting his films.

patti. Coral are getting very excited about this.

Bobby Darin is currently very busy promoting both his new films, "It A Man Answers" and "Pressure Point." The latter should establish him for all time as a first-class dramatic actor.

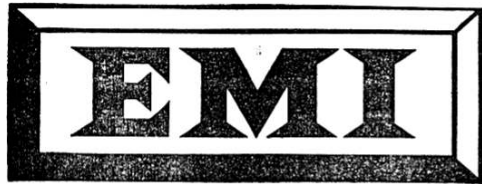
★ ★ ★

THE one and only Brigitte Bardot is at last on disc, if only on one side of the record. It's the number from her latest movie, "A Very Private Affair," called "Sidome." She speaks rather than sings it—in French, of course. The other side on the MGM release is the theme from the picture.

Bob Crewe, who has been responsible for making two consecutive hits with "The Four Seasons," "Sherry" and "Big Girls Don't Cry," is all set to take honours for yet another—this time with new-comer to the VeeJay label, Jerry Jackson. Title is "She Lied."

Frankie Avalon has made his first Christmas album for Chancellor Records. Called "Frankie Avalon's Christmas Album," it is made up of both standard Christmas numbers and some that have been written especially for the LP.

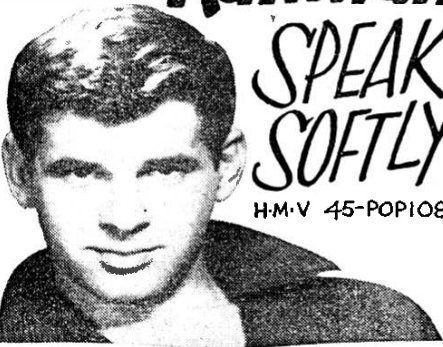




NEW POPS

THIS WEEK'S TOP SINGLE

Dick Kallman



SPEAK SOFTLY

H.M.V. 45-POPI083

Rex Allen

DON'T GO NEAR THE INDIANS
MERCURY 45-AMT1191

The Belmonts

COME ON LITTLE ANGEL
STATESIDE 45-SS128

Chuck Jackson

I KEEP FORGETTIN'
STATESIDE 45-SS127

Barry Mann

HEY BABY I'M DANCIN'
H.M.V. 45-POPI084

Annita Ray

WOULDN'T IT BE LOVERLY?
(from 'My Fair Lady')
M-G-M 45-MGM1177

The Shirelles

STOP THE MUSIC
STATESIDE 45-SS129



JACK GOOD writes from America

BOBBY RYDELL GETS BITTEN BY THE FILM BUG



BOBBY RYDELL—His talent shines through even on his home-made movies.

BOBBY RYDELL has been well and truly bitten by the film bug, and although he won't admit it, he has turned into a very fine actor!

I was chatting to him the other day after Frankie Day, the swinging gentleman who owns a chunk of Cameo Records, and manages Bobby, invited me to watch him do a couple of TV shows.

All Hollywood is talking about him, but it makes no difference to Bobby's own opinion of himself. He still says, "As an actor I am—like—the worst!"

Filming "Birdie" has meant that in between calls Bobby has had a lot of time on his hands, time which he spent with a couple of actor friends making his own film with two 8 mm. cameras and a couple of spot-lights.

In making this private film—which by the way is very well done—Bobby has learnt a tremendous amount about the techniques of film-making and film-acting. I think Bobby will be a tremendous success in pictures—judging even by these 8 mm. silent reels. The talent shines through.

At the moment Bobby and Frank are seriously considering a Broadway play in which Bobby would play a comedy lead.

Bobby is making a pilot of a TV series in December in which he'd be a sort of young Sgt. Bilko. And then there are two films in the offing.

I asked if there was any chance of him coming back to England. His eyes lit up. "I'd like that very much. And there's just a chance we may do that early in the New Year. It just depends how these other things go."

CASUAL

BY the way, those TV shows of Bobby's were the strangest I have ever seen. American TV is so casual that British TV men just can't get used to it.

The first programme was the popular Jim O'Neill show. Bobby turned up and he and Jim discussed what Bobby would do.

It was decided that Bobby should do one standard with the regular trio, chat a bit, mime his latest record ("Cha-cha-cha"), chat a bit more, then mime a number from his new album "An Era Reborn."

Bobby walked up to the trio, asked them if they knew what-ever-it-was in E and off they went. Halfway through the number they were stopped and it was decided to try it on cameras.

The number ended and they went on to the bit of chat. I turned to Frankie Day and whispered "When do they do the next rehearsal of that?"

"Next rehearsal nothin'" replied Frank. "That was the show. They've taped it—and that's how it's going out tonight." I turned to the show I snooped around the other studios in the building and noticed that the

I'VE found out: "Zippedy-Doody-Dah" is by the "Bob-E-Socks" and they're really the same group as "The Crystal" of "He's A Rebel" fame. Great record.

other programme Bobby was supposed to do was on a set going out alive, a Pank-stricken. I dashed over to Bobby and Frank. Frank barely lifted an eyebrow and the two of them just strolled across.

It was a local teenage show run by a DJ called Lloyd Thaxton. He caught a glimpse of Bobby walking into the studio and just said: "I think we have Bobby Rydell here somewhere—come on over Bobby!" So Bobby goes on over, does his spot and goes on out.

No wonder America is the home of the casual entertainer!

BIG DISC

MET Chris Connors at "The International Panca ke House," Sunset Strip, yesterday. Her big big record here is called "Big Big Love" and has just been released in Britain. A nice girl—and looker, too. The thing I didn't know was (a) she was the lead singer with The Teddy Bears and (b) she's a songwriter in her own right and a new song of hers is apparently being recorded by Leiber and Stoller.

KETTY LESTER says

There's gonna be no stopping this gospel

"GOSPEL music is gonna be the next big thing. It has the kind of real solid heat that gets your hands a-clappin' and feet a-dappin'. There's gonna be no stopping it."

That was dynamic singer Betty Lester, prediction shortly before she flew back to the States on Tuesday after her highly successful tour with Phil Everly.

"I know plenty of people have said that it wouldn't go down here," she went on, "and I was a little sceptical myself about including it in the act, but believe me, within the next year Gospel will be the big thing."

"I've seen it myself during the act when I've asked the kids to join in and clap the Gospel numbers. Man they loved it—they even loved it more than 'Love Letters' so you can imagine just how popular it was!"

There's a lot of support for Betty's view. Sam Cooke scored well here and has even written a number for our own group The Breakaways who want to get a Gospel sound. Then there is Ray Charles' success.

"You don't need to look any further than Ray Charles to see how popular Gospel is," said Betty, "and it's the same in America."

"It's a form of music that is being accepted by everyone and it's not only the coloured singers who take to it, Bobby Darin sings Gospel and he has a great feeling for it."

"Where a lot of entertainers go wrong is when they go out front and just start to sing Gospel; I like to tell the audience what I'm doing and ask them to join in and then we both have a ball."

"I've worked the rock circuits and the night clubs, but I'd never go back to rock. I've always liked a good ballad and I'll probably put a couple on my new album which we're cutting next week. What else will there be on it? Well Gospel, of course!"

B.G.

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- **SWINGING ALL THE WAY** Frances Faye
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SINATRA—SET FOR WEEK'S TOUR

FRANK SINATRA is almost certain to tour here for seven days next March or April, and he will play dates in the provinces as well as in London. The same applies to Ray Charles, who is now confirmed for a seven-day trip starting in mid-May as DISC exclusively forecast several weeks ago.

Giving this news to DISC on Monday, Harold Davison, who has just returned from three weeks in America, said that although nothing had been signed for the Sinatra trip, prospects were extremely good.

Other top-line talent set to visit Britain during the first half of 1963 includes Ella Fitzgerald, Sarah Vaughan, Duke Ellington, Gerry Mulligan and possibly Stan Kenton.

Duke Ellington will be the first to arrive—on January 12 for seven days. He will be followed by Ella Fitzgerald with Oscar Peterson on February 23 for two weeks. Gerry Mulligan is due in April, and Sarah Vaughan comes in the following month.

Provinces

All the artists will play provincial dates in addition to London concerts.

The tours will involve American musicians, especially in the cases of Ellington, Mulligan and Kenton, and the exchange system will be operated again. British bands likely for reciprocal U.S. trips are those of Chris Barber, and Johnnie Gray and the Original Downtown Syncopators, whose last U.S. engagements were highly successful.

Davison made an approach or inquiry concerning Elvis Presley during his visit. He told DISC: "I understand that although a British trip by Presley is quite possible in the future, his present commitments put it right out of the question for the time being."

Luscious Abbe Lane, dancer and vocal wife of Latin American bandleader Xavier Cugat, was in London over the week-end to star in the Palladium show and film a guest spot for the ATV Edmundo Ros series "Broadway Goes Latin." She and her husband are at present on the Continent (DISC Pte)



Clan cut a single

SAMMY DAVIS JR., Dean Martin and Frank Sinatra are teamed on a forthcoming U.S. Reprise release. Davis duets with Martin on the top side, "Sam's Song," for which Sinatra was MD. Sinatra and Davis sing together on the flipside.

Susan Maughan solo date

FIRST solo date for Susan Maughan after she leaves the Ray Ellington Quartet on December 1 will be in "Easy Beat" on December 2. She also starts a week's cabaret at the Whisky A Gogo, Manchester, on the same day.

She will telecast a guest spot for BBC TV's "Like Music" on December 9, and visit Germany nine days later, remaining there until January 1.

Four days after her return she begins a seven-day tour of Midland ballrooms.

Bevs' debut doubt

THE Beverley Sisters' debut at the Talk Of The Town in London may have to be postponed following Joy Beverley's admission to a Harley Street nursing home on Sunday for an emergency internal operation.

The trio was due to open on November 26.

New Shapiro tour fixed

THE next Helen Shapiro tour of Britain will begin on February 2 and Eden Kane may co-star with her again.

Promoter Arthur Howes is booking the show which will last for eight days.

Ifield in Christmas show

FRANK IFIELD, Susan Maughan and Bert Weedon will be in the cast of the Light Programme's special 60-minute production "Show Time" on Christmas Day at 5 p.m.

Harry Secombe has returned to his Glasgow Empire show after his attack of bronchitis.

Tony Newley to cut next record in America

TONY NEWLEY is to make an all-out bid to get back into the charts—by recording a single in New York for British and American release! Said Decca A and R chief Dick Rowe: "I have received a cable from New York advising me that Tony was going to record in America. I have put forward a suggestion for a number, but the final choice, of course, is up to him."

FAITH SWITCH ON NEW DISC

ADAM FAITH has gone back to the prettier type of number which first shot him to stardom for his next disc, "Baby Take A Bow," which is issued on November 23.

The "Country Gully" beat of "Don't That Beat All" is out, though the same team of arranger Johnny Keating and composer Johnny Worth is behind the new disc.

Said Keating: "I think the last disc was too different, even though Adam has never sung better."

"We shan't have that trouble with 'Baby Take A Bow.' It's a very sweet and pretty number... just right for Christmas sales."

Boone does a Conway

PAT BOONE will record the Russ Conway—Lionel Bart composition "Always You And Me" (Friday) as the new Russ Conway single!

It will be included in a film which Boone starts making next month. The record and the film will be released in the U.S., probably in June.

Dankworth in 'Jazz'

JOHNNY DANKWORTH and his Orchestra with Cleo Laine will be featured in "Just Jazz," a 15-minute BBC TV show on November 29. The programme was telecast recently as the prelude for getting Cleo to the studios for an edition of "This Is Your Life."

Dankworth, Cleo and the orchestra have been booked for next year's three-day York Festival which begins on July 4.

'Jingle Bell Rock' again

CAROL PARKWAY is re-issuing "Jingle Bell Rock" by Chubby Checker and Bobby Rydell, on November 20. The number was previously issued on Columbia earlier this year.

Bobby Vee on Jury panel

BOBBY VEE is on the panel of "Juke Box Jury" on November 24. Appearing with him will be Dora Bryan, Jean Metcalfe and Kenneth More.

Tony Osborne's first Decca disc is released next Friday.

Radio Luxembourg

Pick a Taste of the Programmes for week beginning November 18

SUNDAY—6.15 Evening Star (Petula Clark); 6.30 Tune A Minute; 7.0 Juke Box; 7.30 Sunday's Requests; 8.0 Allan Dell's Showcase; 8.30 Spin Beat; 8.45-9.0 Ted Heath; 9.15 Carol Deane; 9.30 The Helen Shapiro show; 9.45 Cliff Richard; 10.0 Sam Costin; 10.30 Surprise; 11.0 Top Twenty; 12.0 Kent Walton; 12.30 Night Service.

MONDAY—6.30 Topical Tunes; 6.45 The Record Show; 7.15 Evening Star; 7.30 The Shadow; 7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Monday's Requests; 8.30 Russell Turner; 9.0 Deep River Boss; 9.30 Mark Wytter; 9.45 20th Rhythm Parade; 10.0 Top Tunes; 10.30 Hit Club; 10.9 Brian Matthew; 11.15 12.0 Night Service.

TUESDAY—6.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star (Chiquito); 7.30 Favorites Old and New; 7.45 Let's Take A Spin; 8.0-8.30 Tuesday's Requests; 9.0 Kent Walton's American Pop Parade; 9.15 Keith Fordyce; 9.30 Sam Costin; 10.0 Jimmy Young; 10.30 Pete Murray; 11.0 Dancing Party; 11.30 Ray Orchard; 12.0 Night Service.

WEDNESDAY—6.30 Topical Tunes; 6.45 The Record Show; 7.15 Evening Star (Pete Fountain); 7.30 This Is Their Life (John Leyton); 7.45 Honey Hit Parade; 8.0 Wednesday's Requests; 8.30 Brass Show; 9.0 The Big "O" Show; 9.15 Top of the Bill; 9.30 David Jacobs; 9.45 Date With Dixie; 10.0 Feet and Fanny; 10.30 Club; 10.30 Record Show; 11.0 Brian Matthews; 11.15 David Gell; 11.30 Ray Orchard; 12.0 Night Service.

THURSDAY—6.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star; 7.30 Topical Tunes; Thursday's Requests; 7.45 Meet The Melody Maker; 8.0 Topical Tunes; 8.30 Smash Hits; 8.45 Don Move; 9.0 David Jacoby's Saturday; 9.30 As Time Goes By; 9.45-10.0 Swing-

ing U.S.A.; 10.30 Jimmy Young; 11.0 Brian Matthews; 11.15 Alan Freeman; 11.30 Ray Orchard; 12.0 Night Service.

FRIDAY—6.30 Topical Tunes; 6.45 The Record Show; 7.15 Evening Star (Gladys Knight); 7.30 The Weekend Show; 7.45 Friday's Requests; 8.0 David Gell; 8.30 The Jimmy Savile Show; 9.0 Alan Freeman; 9.30 American Idol; 9.45 Friday Special; 10.0 Linda Stender; 11.0 Ken Wallon Show; 11.30 Ray Orchard; 12.0 Night Service.

SATURDAY—6.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star (Doris Williams); 7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Saturday's Requests; 8.30 Dancing Party; 9.0 This Week's Top Discs; 9.30 Gene Autry; 9.45 Smooth 'n' Swinging; 10.0 David Jacobs; 10.30 Trans-Atlantic Topp; 11.0 Keith Fordyce; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.



Hyland to star in film musical?

BRIAN HYLAND is a likely U.S. star for the lavish British film musical "It's All Happening" which features Tommy Steele and Marion Ryan. The picture, a major wide-screen colour production, goes before the cameras at Twickenham Studios early next month.

Tommy will play an A and R man in the film which will also give Marion a strong dramatic role. American club entertainer Dick Kalman is the only other guest so far signed.

Other stars almost certain to take part are Danny Williams, Russ Conway, Johnny de Little, Carol Deane, Bernard Cribbins, Michael Medwin and the Clyde Valley Stompers.

Brian Hyland is due to begin a tour here with Little Eva on February 5 and his arrival would be brought forward to late January for filming.

The film is expected to be released at about Easter—the same time as "Just For Fun."

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IN YOUR SHOPS TODAY

Burl Ives Mary Ann regrets 05861

Brenda Lee Rockin' around the Christmas trees 05860

SOUNDS LIKE LOCOMOTION Sounds Inc F 11540

The Mudlarks I've been everywhere F 11537

SHE'S A TROUBLEMAKER The Majors HLP 9427

HERE I AM Chip Taylor WB 82

GOHNA BUILD A MOUNTAIN Monty Sunshine & his Band HLP 91279

HULLY SULLY Delbert McClinton F 11541

UP ON THE ROOF The Drifters HLR 9026

THAT'S HER LITTLE WAY Jack Jones HLR 9028

THE COALMAN'S LAMENT Ray Dexter with The Layabouts F 11538

PAUL ANKA

ESO BESSO (That kiss!)

RCA 1158

RCA VICTOR

BELAFONTE

SCARLET RIBBONS

RCA 11515

RCA VICTOR

GENE VINCENT PLANS BLITZ ON BRITAIN

SENSATIONAL plans for Gene Vincent aim at making him one of Britain's major attractions — on stage, TV and records.

For the American rock star now settled in a small Kent town is being negotiated for important deals in all three mediums.

Gene confirmed this week that he has no plans to work in the U.S. again. "I hope to return for a short visit during 1963 but that will only be to see my mother and father. I SHALL DEFINITELY NOT STAY" he told DISC.

When he begins a tour with Adam Faith next Wednesday, fans will get the first sight of a new-look Vincent. The leather jerkin, always open at the throat with a chain and medallion slung around his neck will be gone. Gene revealed at the weekend details of the new uniform he has adopted for British use.

"It is still predominantly leather but I wear a jacket instead of a jerkin, neat black tailored trousers, a white shirt with frill front and a fly-away bow tie."

Always happy when he's on the road, Gene wants to tour a lot here. His working permit says he mustn't earn in Britain again until next March.

"But they said that months ago and I've managed the tour with Adam haven't I?" says the "Be Bop-a-Lula" star who sounds determined to play more dates

here soon after Christmas.

Of his tour with Adam Faith Gene said: "I think this is an ideal package. It's a true contrast—an American rocker and a British beat singer."

"I like Adam and I'm sure we'll get along well. I first met him when we appeared on a television show together. I haven't seen him work but I watched some of his recent TV shows."

• new song

Very soon we can expect Gene back in the recording studios with a possible rush release before Christmas. He has been waiting for the return of Sounds Incorporated from Hamburg to back him on a new song he has written himself.

Like many of the hits he has written the song has a strong story line but Gene is keeping the title very secret.

Incidentally, Gene is confident that Little Richard (whom he has known well for a long time) will

change his mind about not returning to Britain for rock 'n' roll, and will keep the planned tour date with Vincent—probably next April.

Meanwhile, Gene is hoping that the questionable permit will allow him to go out on the next Brenda Lee tour here.

Whatever happens we're sure to be seeing a lot of the inimitable Mr. Vincent from now on.

Chris Hutchins

RELEASE DATE FIXED FOR NEW PRESLEY HIT

ELVIS PRESLEY'S current American hit, "Return To Sender" is to be released here next Friday. The disc is No. 2 in the States, and is one of the numbers from Presley's now-completed film "Girls, Girls, Girls."

"Kid Galahad" opens at the London Pavilion on Friday, November 30, and goes on general release on December 17. No date has yet been set for the showing here of "Girls, Girls, Girls."

'Stars' signs top U.S. and British talent

BOBBY VEE, The Crickets, Johnny Tillotson, Freddy Cannon, Mark Wynter, The Tornados and Mike Sarnie are to appear in ABC TV's "Thank Your Lucky Stars" during December. This will be The Tornados' first booking on the programme.

On Tuesday, Bobby and The Crickets filmed three guest spots, the first for December 1 when they will be singing one number together. Joining them on the programme are Billy Fury, Dick Katman, Eddie Cochran, The Veranoes and Freddy Cannon both headlining the programme the following week. Also in this show are the Karl Denver Trio, The Mudlarks, Don Charles, Eric Delaney and Pearl Carr and Teddy Johnson.

Mark Wynter makes his third appearance in the show in two months when he guests on December 15 with The Tornados. Mike Sarnie tops the December 22 bill.



TONY NEWLEY

Tokens here for top TV spot in December

AFRICAN vocal group The Tokens, who scored here with "The Lion Sleeps Tonight," are expected in London around December 14 for TV appearances. They will be flying in from Rome where they have also been doing TV work, on their way to America.

RCA Victor pianist Peter Nero is expected here on December 16 to start work on a series of 15-minute films for Granada TV.

Steele — Xmas song

TOMMY STEELE has written his own Christmas number for Decca and the single is to be rush-released before the end of the month. Title is "He's Got Love" and it was cut on Monday. The flip is called "Green Eyes."

Also recording this week was Frank Ifield, and Mary Wilde cuts his first two sides for EMI on November 26.

Both the Wilde songs are new numbers. Norman Newell will produce the session and John Barry will be MD. The disc will be released in January.

Mike Sarnie switch

MIKE SARNE'S next single, which was to have been "A Dodgy Looking Bird" from his LP "Come Outside With Mike Sarnie," has been changed. Top-side will now be another track from the album, "Just For Kicks," written and arranged by Charles Blackwell.

It is a cockney comedy number as before, but with no girl this time. Manager Bob Stigwood decided to make the change following favourable reaction to the number. The disc will be released on December 7.

Holly tribute out in U.S.

MIKE BERRY'S "Tribute To Buddy Holly" is being issued in the States on December 3 on Coral—Holly's old label. Three days later, Mike has a new release here, "Don't You Think It's Time" on HMV.

Mark all set to cut 'Venus' follow-up

MARK WYNTER will record his follow-up to "Venus in Blue Jeans" and his second record for Pye on November 25. It will be issued in the first week of December.

The Echoes rejoin Gene Vincent for his tour with Adam Faith which starts on November 24.

Carroll's wife in series

MILICENT MARTIN, wife of Ronnie Carroll, and pianist Dave Lee will be resident in a new late-night satirical BBC TV series "That Was The Week, That Was" beginning on November 24. Lee will be musical director.

Frank Ifield guests in ATV's "Bruce Forsyth Show" on Saturday, November 24.

<p>DUANE EDDY & The Rebelettes (DANCE WITH THE) GUITAR MAN RCA 1318 RCA VICTOR</p>	<p>JIM REEVES I'M GONNA CHANGE EVERYTHING RCA 1317 RCA VICTOR</p>
<p>HELLO OUT THERE CARL BELEV RCA 1314 RCA VICTOR</p>	<p>FLOYD CRAMER SWING LOW RCA 1311 RCA VICTOR</p>

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Douglas offered Australia trip —but it depends on those tonsils!

CRAIG DOUGLAS will spend February either in Australia or a London hospital! An offer for him to tour Down Under for six weeks from February 6 is being considered, although it may be necessary for him to have his tonsils out that month.

His manager told DISC this week: "The Australian offer is an exciting one. We would keep him out there another two weeks for television appearances... but it all depends on those tonsils."

If he remains in Britain, Craig's first dates after his pantomime at Westcliff, which ends on February 3, would be a two-week ballroom tour early in March.

The release of Craig's first Decca-Ritz EP "Cuddle Up With Craig" which contains EIGHT numbers including "Jingle Bells" and "White Christmas," has been put back until November 30. Columbia, his former label, issue a Douglas LP on December 1.

Mark Wynter, Ronnie Carroll on radio

MARK WYNTER, Ronnie Carroll and Clinton Ford are among artists booked for BBC Light Programme shows. Wynter guests in "Ring A Ding Ding" on December 4 and heads the "Easy Beat" bill on December 16. Carroll joins Ian Burnette and Bobby Samson in next Friday's edition of "Go Man Go." The following week (November 30) the programme features Susan Maughan, Tommy Bruce and Johnny Towers. Clinton Ford heads the bill of "Country Club" on November 29.

DISC DATE

WITH DON NICHOLL

THE Bossa Nova's certainly piling on the pressure now. If it keeps up like this it could be the real Christmas party rage, and twisters will find themselves on the wrong side of the tree. This week sees some further good sides to swell this Latin invasion... but the twist, the madison and the popeye are present, too.

This week, too, I think we'll have to start our separate Christmas Corner again, because the snows of tomorrow are falling fast upon us. Brenda Lee leads the way with "Rockin' Around The Christmas Tree." This is an old U.S. hit of hers, but the first time it's been issued over here, and it could click.

Mathis, Clark, Anka, Ives head for charts

Johnny Mathis

Small World: Everything's Coming Up Roses (CBS AAG 124)

D N T TWO of the Styne-Sondheim compositions for the big Broadway show "Gypsy" and, if the show means anything over here, so should the Mathis performances. Johnny himself is due in Britain next week, a fact that ought to encourage sales of this release. But "Small World" is silky and romantic enough on its own to score. A slow, surging ballad which Mathis handles deftly to a grand Gianna Ovsar accompaniment. "Everything's Coming Up Roses" could, of course, turn the record over. A vital, attacking burst of optimism given a rousing production that gets the blood moving.

Petula Clark

The Road; No Love, No Nothin' (Pye N 15478)

D N T "THE Road" is a new lyric but the melody has been built into hits before now. You'll probably remember it under the title "It Takes A Worried Man." Well, it could be a high walker once more, because Pet belts this version with a force that I find compelling. I'm told this production has already been released in the U.S.,

RATINGS

- *****—Excellent.
- ****—Very good.
- ***—Good.
- **—Ordinary.
- *—Poor.

And the really big records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

Paul Anka

Eso Beso (That Kiss); Give Me Back My Heart (RCA Victor 1318)

D N T PAUL ANKA has just begun a tour of Latin American countries and he should be a wow there if he pitches them "Eso Beso." Anka's bang up to the minute with this offering. It's one of the reasons why the Bossa Nova dance rhythm should explode happily everywhere. Paul punches out the Latin time in the most infectious manner and it wouldn't surprise me if it found its way into the charts on both sides of the water. "No Love, No Nothin'" is a sweeter ballad arrangement of the item from the film "The Girls He Left Behind." Smoky and effective as contrast.

is accompanied by a Joe Sherman orchestra and chorus that almost jump right out of the record player. Warm your feet on this one. "Give Me Back My Heart" is a bouncy ballad with strummy backing and simple chorus work. Anka shouts it with no inhibitions. Catchy up-beater.

Burl Ives

Mary Ann Regrets; How Do You Fall Out Of Love? (Brunswick 65881)

D N T YES, it won't surprise me at all to see Burl bursting back into the charts with "Mary Ann Regrets." It's an effective little song with a theme that's a mixture of "Miss Otis Regrets" and star-crossed lovers. Written by C & W composer Harlan Howard (author of "Call Me Mr. In-Between") it has

a lamenting appeal and the catchiest of tunes to grasp.

For the turnover, Burl takes the slower country song "How Do You Fall Out Of Love" and tells it with a sincerity that avoids over-sentimentality.

Not so powerful as the A side, but it makes an appropriate companion.

Dean Martin

Tik-A-Too, Tik-A-Tay; Just Close Your Eyes (Reprise R 20058)***

A N Italian melody which flows in just the right direction for Martin. Tik-A-Too, Tik-A-Tay is a tuneful, friendly romancer that'll do very nicely.

Dean's accompanied happily by vocal team and a Neal Hefti orchestra employing mandolins for that sunny shore sound.

Just Close Your Eyes is a slow ballad with a rich romantic lyric that Martin handles delightfully. Again a velvety continental sound from Hefti for the background.

Bruce Forsyth

The Oh-Be-Joyful; I Like People (Piccadilly N 35080)***

THE OH-Be-Joyful and Miles Ridge, who have been the writers behind Bernard Cribbin's hits, collaborated on the Bruce Forsyth song The Oh-Be-Joyful, and it could be the one which will finally pin a success badge on Forsyth's recording efforts.

A very good up-tempo tune and a bright, clever lyric spattered with British improvisations. I think it should sell high enough to give his



PAUL ANKA—A wow in South America?

bank manager a touch of the o-b-j-y, too. Like People was composed by Forsyth himself. A friendly Ivor Raymonde's backings win half the battle.

Al Caiola

Katusha; Love Is Like Champagne (United Artists UP 1047)***

A GUITAR star Al Caiola and his orchestra rolling out Katusha with a lush middle European flavour.

For the turnover, Love Is Like Champagne and the snappy Twangy performance is worth drinking in.

Ron Goodwin

Hot Sand; Theme In Blue (Parlophone R 4962)***

RON GOODWIN directing his big orchestra through Hot Sand and weaving a chorus sound into it for a colourful Middle Eastern portrait. Ron and George Martin co-wrote the Theme In Blue, which moves slowly, sentimentally through the second half-temperament leading.

The Lettermen

A Tree In The Meadow; Again (Capitol CL 15277)***

WHEN Billy Reid wrote one of his biggest hits, A Tree In The Meadow, most publishers would have given their catalogues to have had him under contract. I'm glad to note its revival here by the American vocal group The Lettermen.

Maybe it'll persuade Reid to draft out some more ballads with the magic touch. The men sing it with their typical slow, pulsating polish.

Again is a revival, too... taken with a slow beat and cove harmony.

Mavis Rivers

Slightly Out Of Tune; Footstep Of A Fool (Reprise R 10115)***

Ol' madro Slightly Out Of Tune vocals is this one by Mavis Rivers. She sings to a top rate Chuck Sagle band accompaniment in which Sagle swings the brass around splendidly. Muted trombones, saxes and bold hammering trumpets front the Brazilian percussion.

Miss Rivers has never had her due on this side of the Atlantic. Now would be a good time to start.

Contd. on facing page

Packabeats may be on a big hit

The Packabeats

Evening In Paris; The Trainers (Pye N 15480)***

THE drummer—and leader—Jan Stewart is the only member left of the original Packabeats quartet which was formed about four years ago. He should be glad he persevered because, with Joe Meek's help he could well be on a big hit.

The instrumental outfit has a couple of guitars, drums and a brilliant front noise supplied by something which sounds like an organ yet isn't, if you know what I mean!

It's called a Campbell. Using this, and the RGM Studios sound, on a Meek composition "Evening In Paris," the group have an ear-clutching release that deserves big sales.

"The Trainers" is a Johnny Douglas composition for the hit of the same title. Great dark guitar sound on this hit.

New to you

Ian McShane

'Harry Brown'

IAN McShane is an actor with a difference. Whether his first disc is a success or not—he doesn't want to be a singer. "Singing in public would scare the living daylight out of me," he says. "I made the record because my film 'The Wild and the Willing' has helped my career and when I was asked to cut the two singles from it, I felt the least I could do was agree," he said.

Twenty-year-old Ian, son of the ex-Manchester Limited footballer Harry McShane, wants to stay an actor, but in "Thank You And Goodnight" on ABC TV last Sunday he went back to singing again—playing the part of a rick and roll singer and wearing a black and gold jacket once worn by Cliff Richard.

Grazina Frame

'Lover Please Believe Me'

GRAZINA FRAME is the girl lead in Bart's "Blitz," but as far as discs are concerned she is just plain Grazina.

Born in Blackpool, Grazina soon moved to London and attended the Alita Foster school of Dance. She has played several juvenile leads in the theatre and on television, and also starred in cabaret at London's "Talk of the Town."

Among the highlights of her career were appearing opposite Craig Douglas in "The Painted Smile" and recording the sound-track of "The Young Ones" with Cliff Richard. She celebrated her 21st birthday on Friday.

Simone Jackson

'Pop-Pop-Pop-Pie'

FIVE weeks ago 15-year-old Simone Jackson had to be content with the odd warble in her bathroom. Now she has a contract with Pye and her first disc is the British version of "Pop-Pop-Pop-Pie."

Simone was urged to sing by 22-year-old estate agent and musician David Lindorff. He introduced her to Malcolm Rose, who now acts as her personal manager.

Simone's first stage appearance was as a stand-in for Suzi Cope at the Guildhall, Portsmouth, just a couple of weeks ago.

Short and THE 'HEY BABY' MAN TRIES A VOCAL

DELBERT MCCLINTON—Holly Gully; Baby Heartbreak (Decca F 11541)***—Delbert McClinton's name, you've probably never heard before, yet he was largely responsible, in many folks' view, for getting Bruce Channel's "Hey Baby to the top... yes, Delbert was the man blowing mouth organ on that disc.

When he came to this country with Channel, he showed he could hulk out a vocal and Decca were quick to record some tracks.

Both of these examples move well, with the topside Holly Gully showing a good sense of the R'n'B beat. He does blow a little harmonica, too, on the half.

IAN MESHANE—Harry Brown; The Tinker (Columbia DE 4932)***—From the film "The Wild and the Willing," Ian McShane picks out two traditional tunes to which new lyrics have been put. You'll know the melodies all right—and this may help sales. McShane sings the drolful Harry Brown, and the quicker item "The Tinker" warmly to Johnny Douglas band and chorus backings.

BILLY NASH ROCK BAND—Madison Step; Madison Rhythm (Philips 37046)***—The Billy Nash Rock Band leaning heavily on

guitar and organ, rolls out a suitable coupling for Madison up-and-downers. Average material for the middle of the party stack.

SIMONE JACKSON—Pop-Pop-Pop-Pie; He Ain't Got Time For Love (Piccadilly N 35087)***—Miss Jackson's only 15 but she could be selling high before she's 16. This first disc squeals out the popeye routine, to an edgy studio noise. It's a first disc too, incidentally, for Peter Knight Jr., as recording manager and for Pete Jeffries as arranger; never know it may be their first winner too. He Ain't Got Time For Love rides a scadier beat.

DAVE HOWARD—In Room 202; A Hundred (MGM 1179)***—It's a long way from Room 504. This Dave Howard tale about Room 202 is a half-talker, with some good gags in it. "Each room has hot and cold running rust." On the reverse Dave dips into romantic ballad land with a warm but rather overdone vocal.

FREDA PAYNE—He Who Laughs Last; Slightly Out Of Tune (HMV POP 1091)***—Two more Bossa Nova sides to swell the tide. Miss Payne has a bright as brass voice and a hard-riding Geoff Goddard whips He Who Laughs Last



Hard-riding Geoff Goddard song for GRAZINA. (DISC Plo)

into something for listening as well as dancing. Carole King and Jack Keller wrote it—and probably will be laughing.

LUCKY STARR—I've Been Every-where; Wrong (Parlophone R 4963)***—Hick-hucker's recital of the towns he's visited throughout the British Isles. Chanted at furious pace in Aussie accents. A tongue-twister not quite as funny as it could have been. Wrong, on the second side, is a slow beater—again not quite right.

DAN FOLGER—There Came A Tear; Inside My Heart (Polydor NH 66984)***—From the Hickory label in the States, Dan Folger with a twisting Lament There Came A Tear. Sing in country voice and coupled with a crisp second side Inside My Heart. Nearly makes it but not quite.

GRAZINA—Lover Please Believe Me; So What (HMV POP 1094)***—Girl singing (at some strain) a hard-riding Geoff Goddard composition Lover Please Believe

sharp

Me. Charles Blackwell's galloping sound and girl chorus. The young miss sounds a little hubbly contemptuous on So What—a latter day "Too Young."

LYNDA GRAHAM—As Long As The River Flows; When I'm Sixteen (Philips 32652 BF)***—Deep-voiced girl pouring out her devotion to a singer in the production of As Long As The River Flows. Sounds as if it's nearly sitting up. When I'm Sixteen is a brighter beater.

GLEN CAMPBELL—Here I Am; Long Black Limousine (Capitol CL 15278)***—Written by Mark Douglas and Glen Campbell himself, Here I Am is a country blues which would suit Ray Charles in his new mood. Could climb all right.

LONG BLACK LIMOUSINE is one of the most mournful, bitter little ballads I've heard! A funeral in slow country cut your're feeling suicidal, stop your ears! If you're not, this could make you.

SHEILA SOUTHERN—White Wedding; Little Star (HMV POP 1089)***—Sheila Southern's reading of the simple ballad White Wedding is dressed in style by Frank Cordell's orchestra and the Mike Samuels Singers. The voice is pleasant too, but I cannot feel the song merits such attention. Little Star shines sweetly.

THE MAJORS—She's A Little Bit Now (London HLP 9627)***—So many ballads around nowadays it's sometimes difficult to tell the sex of group leaders. In the one on She's A Little Bit Now, I'm told, a girl. I wouldn't have taken bets on it!

CHRISTMAS SINGLES

Brenda Lee—an old U.S. hit, but first time over here

Brenda Lee
Rockin' Around The Christmas Tree; Papa Noel (Brunswick 05880)

DOT A new Brenda Lee disc, but one which IS new to this country. Brenda had a big hit with this one in the States some years ago, but it was never fitted into our Yule scene. Now that it's here I'd say it would click. An easy single-melodized item with a friendly attack on the up-tempo. There'll be plenty of us "Rockin' Around The Christmas Tree" this year because it gets inside your head very quickly. "Papa Noel" has a snowy look, too, with sleigh-traiting tempo as Brenda chants.

The Chipmunks
Rudolph The Red-Nosed Reindeer; Jingle Bells (Liberty LIB 10054)***

DAVID SEVILLE'S chattering Chipmunks introducing their boss to the famous Rudolph. For those who enjoy the best of all the quick-tape types, this is a Christmas natural. Amusing production of the everlasting novelty. "Jingle Bells" is "Jingle Bells" is "Jingle Bells" is...

Dottie Wayne
Silent Night; Little Church Bell (HMV POP 1093)***

THE arrangement by Eric Easton and Ken Jones of Silent Night turns it into a traditional Country and Western song to Dottie Wayne!

The girl sings it warmly to this manner with an easy rhythm and whistling accompaniment. Reminds me, oddly, of "Tumblin' Tumbleweeds." Little Church Bell is a familiar ballad for which I've a soft spot—and I like Miss Wayne's clear as the bell vocal.

Tony Raymond
The Infant King; Because Of You (Oriole CB 1777)****

TWENTY-TWO years old Londoner Tony Raymond should enhance his popularity with the attractive modern Latin beat woven into the Christmas song The Infant King. Lyric of the Nativity is sung sincerely and the modern sound

doesn't seem to intrude on this sentiment.

The standard Because Of You is a swinging contrast and Tony opens smartly with double bass before Barber brings in the rest of the musicians and whips up a frantic Latin pace.

George Mitchell Choir
The Virgin Mary Had A Baby Boy; Where Have All The Flowers Gone (HMV POP 1095)****

THE George Mitchell Choir have been cleaning up at Christmas on the Minstral long-players. Now, under conductor Robert De Cormier they should have a satisfying singles seller, too.

The traditional Virgin Mary Had A Baby Bny is given a lucid choral treatment, scoring mainly because it has unaltered virtue. Seeger's charming folk song Where Have All The Flowers Gone is a touching turnover.

Nina, Frederik cut Bing's winner

Nina and Frederik

White Christmas; Silent Night (Columbia DB 4946)****

The Scandinavian couple bring out another of their Yuletide efforts and should again bring themselves plenty of holly-royalties.

Nina and Frederik revive Irving Berlin's ballad White Christmas in pleasing slow tempo set by the Johns Barry orchestra. Given to the all-knowing string section effect Barry brings into his accompaniment... it's one of the most polished things about a very polished performance.

Silent Night is a coupling in keeping. Once more, the stars treat the score with melodious simplicity. Once more John Barry virtually steals the scene with an excellent accompaniment... this time using trumpet with a daring that should be well rewarded.



She brings a powerful jazz feeling to Footsteps Of A Fool, and I think there'll be plenty of custom for this driving production with its bluesy sentiment.

Chris Barber

The Longest Day; We'll Meet Again (Columbia DB 4910)****

GOOD idea for Chris Barber and his Jazzband to lift the film theme The Longest Day, because it suits their trad quick marching formation. Some fine solo work here from trumpet and from clarinet before everyone joins in the rousing headlong dash for night-time. It could be a high-stepping version of the Anka composition with just the littlest touch.

Revisit at the war-time goodbye ballad We'll Meet Again, is attractive without being demanding.

Isley Brothers

Twistin' With Linda; You Better Come Home (Stateside SS 12)***

THE ISLEY BROTHERS themselves wrote Twistin' With Linda, which they chant in a repetitive around-and-around fashion. Typical treatment from these boys, shouting and squawking contiguously and never losing the firmness of the beat. But they've produced more excitement before now. You Better Come Home is a house-voiced dancer.

B. Bumble and the Stingers

Dawn Cracker; Seals (Stateside SS 131)***

IS Mr. Bumble repenting a little? Sounds like it at the start of Dawn Cracker. Another fine old melody for the massacre, but the main theme is treated with rather

more finesse. Mid-section has Bumble thumping wildly, but not for long. If you like his beat interpretations, you may find it somewhat tame.

Scales waltz lightly, too, though the shuffle change helps to liven it up.

Walter Brennan

Mama Sang A Song; Who Will Take Grandma (Liberty LIB 558)****

BILL ANDERSON'S certainly getting a lead of coverage for his Mama Sang A Song number and I doubt if anyone could ever do it more in character than Walter Brennan.

Frankly I haven't been keen on this nostalgic narrative with its hymnal memories... but Brennan's toothless type of philosophy disarms me completely.

Anita Ray

Wouldn't It Be Lovely; I'm In Love With Jim (MGM 77)****

ANITA RAY belts out a fascinating version of the "My Fair Lady" song Wouldn't It Be Lovely. She cracks the cockney phrases to a clanking, driving beat

Continued from page 8

supplied by an unnamed orchestra. I'm In Love With Jim is a slow country kind of ballad which Anita drags out in almost folk fashion. Again an ear-grabbing accompaniment with plenty of built-in drama.

Lita Roza

Mama (He's My) Dreamboat (Mercury EMI 108)****

LITA ROZA is quite a capture for Ember and she can always happen. I'm glad she's chosen to get away from her expected material with the driving gospel shouter Mama (He Treats Your Daughter Mean).

Lita punches it across splendidly to a big Tony Crombie band and chorus accompaniment. Only hope she pushes this side and not the Dreamboat half as I saw her doing on television the other night.

The Drifters

Up On The Roof; Another Night With The Boys (London DHK 9626)****

AMERICAN treatment of the Up On The Roof song has plenty of potential. It's probably time The Drifters scored again in this country. They use lead voice to carry the drama-be-alone there smoothly, while the rest of the boys come in softly for echoing the title phrase. Strings carry the backing nicely.

Another Night With The Boys is a joggling country and western saddle. Lead voice riding well once more.

WILL TOMMY STAY?

Tommy Roe

Sue Darling; Piddle De Pat (HMV POP 1092)****

ALOT depends on the staying power of Tommy Roe's new found fans she'll, I suppose. If the thousands who crowded the counters to collect "Shella" stay faithful, then he's bound to have another hit on his hands. Piddle De Pat is a steady nover, gentle but not outstanding. "Sue Darling" is a steady nover, gentle but not outstanding. "Piddle De Pat" is quick 'n' cute with good rhythm and vocal group noise behind Tommy.



WITH NIGEL HUNTER

BLUES? YOU'RE FAR TOO YOUNG, HELEN!

Helen Shapiro

A Teenager Sings The Blues (A Teenager Sings The Blues; Blues In The Night; St. Louis Blues. (Columbia SEG 8170)***

THIS EP's title is a perfect description for the disc in all respects. And that explains the three star rating I've given it. No teenager—not even one with Helen's unique vocal talent—can sing the blues successfully.

One has to have lived beyond one's teens and through some pretty rough patches of life before one can hope to inject the right meaning and feeling into blues singing.

She's good on the Tepper-Bennett title song, because that is slanted direct to her age group and idiom. But the other two numbers demand a longer life and some bitter experiences before they can be put across with the right emotional authority.

I wish Helen a long life but no bitter experiences, and I hope she avoids the blues on disc in future.

Billy Fury

Halfway To Paradise; I'd Never Find Another You; Last Night Was Made For Love; Once Upon A Dream (Decca DFE 8505)****

AND hits they were, too. There's no denying that. Bill has royalty statements and Silver Discs to prove it.

But I just don't enjoy this brand of Fury very much. It's all on a ballad kick, more or less, and I think he's wasted. Billy rocking is infinitely better in all respects to Billy crooning.

Still, 250,000 and more Englishmen (or birds) can't be wrong, can they?

Vic Damone

Linger Awhile (Close Your Eyes; Siela By Starlight; There! I've Said It Again; Let's Face The Music And Dance. (Capitol FAP 4-1646)****

CAPITOL found themselves with a huge vocal gap to fill when Frank Sinatra left to form his Reprise label. But they landed a formidable hunt of talent when they signed Vic Damone for the task.

This is Vic's first FP for the label, and it's a real winner on a

Once again songwriter Trevor Peacock scores a double bull's eye with the two songs, and the girls put them across excellently.

Fats Domino

What A Party! (What A Party!; My Real Name; Let The Four Winds Blow; Won't You Come On Back? (London RE-P 1340)****

FATS continues to be disappointing on disc these days. Much of that R and B fire and punch seems to have gone out of his recent recordings.

This one isn't bad for parties, I suppose, and has appropriate crowd noises on the title track. But he's done much better in the hard rock country in the past.

Sandy Nelson

Let There Be Drums! (Let There Be Drums!; Drums Are My Best; My Girl Josephine; Get With It. (London RE-P 1337)***

AN exhausting spell of noisy "skin thrashing," is a phrase from Tony Barron's sleeve note for this record. He says that Sandy produces the opposite to this, but not in my ears he doesn't.

This quartet is a drag to those of



BILLY FURY—is he wasted on a ballad kick?

swinging kick. He treats these four songs with wonderfully skilful ease, assisted by superb accompaniment from Jack Marshall.

The Vernons Girls

Lover Please; Don't Love; You Know What I Mean; Be Nice To Him, Mama. (Decca DFE 8506)****

MAURFEN KENNEDY, Frances Lee and Jean Owen haven't got particularly impressive voices collectively or solo, but they are completely effective here, aided by some highly-modern, Jack Good-supervised beat backings.

Side 2 is splendid of its kind.

us who have listened and enjoyed the real wizards of the skins like Gene Krupa.

Michael Holliday

More Happy Holiday (Lazy; Alabama Bound; I Got Rhythm; Between The Devil And The Deep Blue Sea. (Columbia SEG 8186)****

THE easy-going Holiday voice combines with the easy-going jazz of the George Chisholm All Stars in four more extracts from their Divisland LP.

There's nothing here to raise one's temperature much, but it all falls lightly on one's ear.

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MARVELLOUS, BUT IT SHOULD'N'T BE!

Big band fans can't do better

Franz Jackson and the Original Jazz All Stars

No "Saints"
Alabama Jubilee; Bill Bailey; Southside; West End Blues; Squeezed Me; Just A Closer Walk With Thee; Battle of Britain; The Republic; Sugar Foot Stomp; Rumba; Wild; A's Strut; How'm I Don't?
(Square 32-170)****

I SHOULD'N'T like this. Strong banjo, and even stronger tuba. But it's marvellous. You can't

keep good men down, and in spite of the rather obvious desire to produce a Dixieland record for the tradies, such stalwarts as Bob Shoffner, Albert Wynn, Bill Oldham, and leader Franz Jackson can't help dishing out the righteous stuff.

There are a couple of failures, but mostly there's an incredible bounce, almost a "cocky" one. These men know their jazz, and though they all clip their notes like mad, it doesn't get stilted. Sugar Foot Stomp is a beauty, and so is West End Blues, a tribute to Louis Armstrong's version. Both were featured by the King Oliver Band, and Shoffner was the man that replaced Louis in that band back in 1924.

Both numbers owe something to the Oliver group. I think it would take a bit of playing to get used to this disc... in some ways it's so different... but it's well worth the effort. I jolly jazz by men who KNOW!

Chris Barber presents Jimmy Cotton

Jimmy's Jump; Decoration Day Blues; Polly; Put The Kettle On; Doin' Down Slow.
(Columbia SEG 8189)****

JIMMY'S JUMP opens the disc with a rhythm and blues performance by Cotton on the harmonica. He uses the instrument orchestrally on this one, providing rhythmic phrases in the big band rocking idiom. In the second number, Decoration Day Blues, we hear Jimmy singing and backing himself on the harmonica.

Here he gets more bluesy, but there is a great deal of difference between his playing and that of Sonny Terry's, which is considerably more earthy. And not surprising—

Jimmy Cotton is only twenty-six and has a different background.

This is the real stuff, with young Cotton singing wide-open-mouthed blues tunes and also, I must add, an odd version of Polly Put The Kettle On. Chris is behind him on bass and on guitar, and Alexis Korner, "our" authority on this music, also plays guitar.

Wilbur de Paris

New, New Orleans Jazz; I Found A New Baby; Bourbon Street Parade.
(Columbia SEG 4502)****

THERE aren't many bands that get worse and worse, but this one certainly manages just that. I've listened to it deteriorating since the first ten-inch with the classic "Martinique" first inspired Chris Barber to try his hand at that material. The later records were merely rickety-ticky circus routines with a bit of jazz flavour thrown in here and there.

Luckily, this disc dates from 1953 when the band had something to offer the fans. Leader Wilbur plays good trombone, Sidney de Paris' trumpet is a force in spite of the occasional vulgarity, Orme Simeon shows what a great clarinet player he could be. But the seeds of future corn are steadily being sown.

Chris Barber's Jazz Band

Vol. 8
Bourbon Street Parade; Sweet Sue; Bill Bailey Won't You Please Come Home; You Rascal You.
(Pye Jazz NJE 1084)****

CHRIS BARBER makes a far better job of Bourbon Street Parade than Wilbur de Paris. So he ought. It's a better band generally, and this has been Chris' signature tune for a long long time. Even today it still has a fresh sound about it.

There is a lot of Monty on the second side, in fact Bill Bailey is his feature. He is the first soloist of your Rascal You, playing that day with little feeling. Sweet Sue shows traces of Wilbur de Paris again, and the crowd cheer like mad for Eddie Smith's banjo spot.

Kid Ory's Creole Jazzband

Savoy Blues; Dippin' Mouth Blues.
(Stoverville A 4502)****

THIS is a poorly recorded number. I feature the Kid in his now well known traditional solos, including the Oliver trumpet one on Dippin' Mouth, played with Ory's slow deliberate growl.

Clarinetist is Joe Darenbrown, if my guess is right, though there are no details on the label. And Mutt Curry is the trumpeter.

I'd date these about 1945, about a year after Kid Ory made his comeback after a decade or so of chicken farming in California.

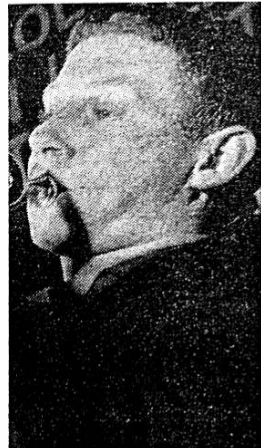
Mike Cotton Jazzmen

The Wild And The Willing; Zulu Warrior; Theme For Harry; Theme For Jodie; The Tinker.
(Columbia SEG 8190)****

THIS is the best of the current batch by our own jazzmen. Mike Cotton could easily make it, with both the public and the fans. His trumpet playing is excellent, with strong Armstrong derivations, the band can swing given the chance, and all the men are above average. But there's still a lot wrong.

For instance, let's face the fact that Norrie Patarmor is hardly the man to arrange for a jazz band. The hallmarks of the professional arranger are too painfully obvious throughout.

In every number there are pleasant passages interspersed with phrases that NO JAZZ MUSICIAN COULD EVER HAVE THOUGHT UP.



MIKE COTTON - Trumpet playing is excellent, but there's a lot wrong with the disc.

Quincy Jones Orchestra

The Quintessence
Quintessence; Robby Portrait; Little Karen; Invitation; Straight, No Chaser; Hard Sack Dance; The Watch; For Lena And Lemmie.
(12in. HMV CLP 1581)****

FOR years, arranger-composer Quincy Jones has been hailed as the greatest since Ellington. But somehow all his big band LPs have lacked that certain something that separates excellence from greatness. There was neither too great a similarity in Quincy's compositions—they were more distinctive than distinguished—or else the record companies tried to make him commercial.

I always felt that one day he would find a sympathetic A and R man and would come up with a really great LP.

All I can say is... THIS IS IT! If you're a big band fan, I doubt whether you'll find a better recent LP than this. It's just beautiful! The opening (title) track

has the best Phil Woods alto on record. Other tracks have good solo spots, by such as Oliver Nelson, Freddie Hubbard, Ted Jones, Joe Newman and Curtis Fuller.

But the band's the thing. And Quincy's wonderfully inspired arrangements of his own tunes and those of Benny Golson (Karen—another lovely track), Monk, and Billy Byers.

Milt Jackson, Wes Montgomery

Bugs Meets Wes
S.K.L.; Stambouli; Stayaway To The Stars; Blue Rio; Sam Sack; Jungles; Dellah.
(12in. Riverside RLP 497)****

PERSONNEL: Milt Jackson (saxes); Wes Montgomery (guitar); Wynona Kelly (piano); Sam Jones (drums); Philly Joe Jones (drums).

SOMEHOW this summit meeting CAN'T jazz giants doesn't quite hit the heights it should. Admittedly, there are several swinging tracks—especially those on side two. But we know that they can do better than this. Bugs too.

The former lacks the wealth of inspiration we have come to expect from him. The latter, essentially a romantic player, isn't necessarily at ease with the much harder-hitting rhythm section than he is used to in his MJQ setting.

Bill Evans Trio

Waltz For Debbie
My Foolish Heart; Waltz For Debbie; Detour Ahead; My Romance; Some Other Time.
(12in. Riverside RLP 499)****

PERSONNEL: Bill Evans (piano); Scott LaFaro (bass); Paul Motian (drums).

I jazz today who plays down to an audience less than Bill Evans. He is a very real artist. A musician of great delicacy, sensitivity, sincerity and honesty. An introvert, he plays his own music with his own equally introverted music(s) for himself. What a "brand" he has!

All but Milestones are reflective items. None (like Time, the notes call us, inspired Bill's most brilliant earlier "Peace Piece"). This new version is another moving experience.

Bossa Nova is BIG business

THIS Bossa Nova business has turned into BIG business for American jazzmen. Renowned Stan Getz and guitarist Charlie Byrd are in the "Billboard" Top Twenty... they've been signed to appear on the Ed Sullivan Show on American TV... the album the single came from ("Jazz Samba") is now on sale with stickers on the sleeve screaming "Contains the hit single, 'Desafinado'!"

Already Getz has a new album out on Verve. This time: "Big Band Bossa Nova."
Riverside Records, not to be outdone, have stickers all over their own Charlie Byrd LP called "Intrusions"—due for British release next month. Their slogan? "THIS IS IT!! Bossa Nova By Charlie Byrd." It's even on their envelopes.

Since I revealed exclusively in DISC some six weeks ago the commercial potential of the Bossa Nova (literal translation: "new beat"), another jazz star has jumped into the American best-selling album charts—the young "veteran" tenorist, Zoot Sims. In fact; he has, not one, but TWO sets selling!

The Quincy Jones "Big Band Bossa Nova" LP has just been rush-released by Mercury. Even Blue Note has some Bossa Nova tracks on a Dexter Gordon album and a special set by tenorman the Quebec.

T.H.

Good... and bad

The Mezzrow/Bechet Quintet and Septet

The King Jazz Story
Tommy's Blues; Minor Swoon; Jelly Roll; Groovin' The Minor.
(Stoverville SEP 409)****

ONE of the best of the current batch of Mezzrow/Bechet reissues and one of the worst are to be found here. Jelly Roll has that superb dancing between the two musicians and is played at just that correct rocking tempo; Minor Swoon has some out-of-pitch trumpet from Hot Lips Page, who skids around the melody and the chords with intense heat but just a little too much inaccuracy.

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C & W

Hank—fine songs and a fine voice

Hank Thompson

At The Golden Nugget
Hanky Tonk Girl; I Guess I'm Getting Over You; I'll Step Aside; Orange Blossom; I Didn't Mean To Fall In Love; John Henry; Nine Pound Hammer; She's Just A Whole Lot Like You; Have I Told You Lately That I Love You; Steel Guitar Rag; Just One Step Away; Last Highway; A Six Pack To Go.
(Capitol LT 1632)****

THIS is almost a live-act record, recorded at the famous Golden Nugget Club in

Bristol, Tennessee, where he used to sing years before. He had himself backed by his family and friends and over two days they made these lovely Methodist tunes on to wax.

Too many of the hymns are dreary in spite of the harmonies. I longed to hear a stomping, toe-tapping, shouting break from the thick chords of the assembly. Maybe this is typical of Methodist music.

Country Music Spectacular

Alabama; Excuse Me; I'm Getting Better; Why Baby Why; Please Help Me I'm Falling; Georgia Girl; Baby Busted Her Dolly; Mary Don't You Weep; One-Eyed Red; She's Just A Whole Lot Like You; Little Footprints In The Snow; I Wish I Could Tell In Love Today; North To Alaska; Millers Cave; Wings Of A Dove; I Walk The Line.
(Stateside SL 10003)****

I LIKE most of these mixed

Country and Western affairs, there's good and bad here.

The sides I liked include She's Just A Whole Lot Like You, Little Footprints In The Snow and Cowboy Copas' Alabama.

When buying an album of this nature you've got to be prepared to take at least half a dozen tracks you wouldn't buy normally.

Clay Allen

Broken Heart; This Time It's Really Goodbye.
(Starline ST 45 (86)****

A BRIGHT backing, a mical tune, and a swinging tempo don't quite offset the deliberate out-of-time playing of the fiddles on this rollicking track.

An obvious gimmick, and it might sell the record, but it's not my meat.

The sound, however, does jump out of the grooves at you. And thus, in spite of all the things I dislike about a lot of so-called C and W, I found myself going with this one all the way.

Owen Bryce



HANK THOMPSON

Las Vegas, the disc has an atmosphere in addition to the excellent singing of Hank Thompson and the fine choice of songs.

Tennessee Ernie Ford

Hymns At Home
Sweet Hour Of Prayer; My Jesus I Love Thee; Day Is Dying In The West; Break Thou The Bread Of Life; Did You Think I'd Be Here; Bless Thee That Binds; His Amazing Grace; My Faith Looks Up To Thee; Holy Spirit, Faithful Guide; Jesus Spoke It All; It Is Well With My Soul; I'm Comin' Home.
(Capitol T 1604)****

TENNESSEE ERNIE FORD got the idea to record this LP of hymns at a church in

LPs WITH NIGEL HUNTER BEAT, AND IT'S A REAL WOW!

Chaquito
Viva Chaquito!
Bain; Corrida; Mexicana; Ritmo De Chunga; Francesca; Special Project; Safari; Campanella; El Greco; Parango; Terestia La Chunga; Viva
(Fontana 680 995 TL)****

THE sleeve front shows one of those exotic, bare-shouldered birds hiding behind a cactus. The back lists the titles, and sports a drawing of a vague Latin scene. No real clue as to what's inside until you put on the record and then—WOW!
This is without doubt the best Latin set ever recorded in Europe, and compares favourably with any Latin set ever recorded anywhere. Johnny Chaquito Gregory has excelled himself and shown every body else near and far how Latin music can be exciting, authentic and commercial in equally fascinating proportions.
Anyone who digs bags of belting beat which is musical and original at the same time will wear out this record non-stop like I've been doing.

Danny Williams
Swinging For You
In Love For The Very First Time; Love Is A Splendid Thing; I Can't Give You Anything But Love; With These Hands; No Love, No Nothing; I'm Beginning To See The Light; Just In Time; To See Kind Of Fool Am I?; I've Got You Under My Skin; Portrait Of My Love; Steppin' Out With My Baby; Livin' We Say Goodbye
(HMV CLP 1605, stereo CSD 1471) ****

THIS is the set which Danny did with Nelson Riddle back in the late summer of our few ballad boys teaming one of our few ballad boys with an arranger-MD was bound to produce interesting results, and no one should be disappointed with this LP.
Danny sounds a bit uneasy here and there, understandable when you think who was waving the wand for him and recall the other artists like Frank, Ella and J. Mathis. So, for Frank, Ella and J. Mathis. So, for whom he's done the same. But, praise be, the Mathis echoes are growing less and less, and so are the jodely notes.

Mel Torme
My Kind Of Music
The Night And The Music; A Stranger In Town; I Guess I'll Have To Change My Plan; How To Be Blue; Country Fair; Dancing In The Dark; Walk To The Club; By Myself; Come Christmas Song; Alone Together; A Shine On Your Shoes
(HMV CLP 1584, stereo CSD 1442) ****

MEI is the type of top-line artist who never fails to turn in a classy album, no matter what the theme or locality. He did a set for Philips in London some years ago, backed by Wally Stott's orchestra, and this present one was recorded here on his last visit, with Wally again working on some of the numbers at Mel's request.
Other British MPs involved are Geoff Love and Tony Osborne, and collectively they add up to some of the best backings Mel has had for his albums.

Ben E. King
Don't Play That Song
Don't Play That Song; Ecstasy; On The Horizon; Show Me The Way; Here Comes The Night; First Taste Of Love; Shout By Me; Yes; Young Boy Blues; The Hermit Of Missy Mountain; I Pray For Love; Hallelujah
(London HA-K 8012)***

I CERTAINLY won't play that song now that I've heard it once. It's depressing that a singer of Ben's undoubted ability should descend to such an embarrassing display of tear-soaked "emotion" which makes Johnnie Ray seem like laughing boy.
Vocalists can convey the mood and feeling of a number without this repulsive exaggeration.
The rest of the set is disappoint-

ing, too. Ben works that lulling bass beat of Spanish Harlem here and there pleasantly, but he wastes most of the LP by indulging in the tired, hackneyed old cliches of beat balladizing ("Whoa whoa-ing," etc.).
A singer like him doesn't need this non-sense, and spoils his work by using it.

Harry James
More Harry James In Hi-Fi
The Mohr; Autumn Serenade; Sleepy Time Gal; Crazy Rhythm; Melancholy Rhapsody; September Song; Carousel; Sincerely Instrumental; Blue Again; Dou'cha Go Way Mad; These Foolish Things; Somebody Loves Me; Street Scene.
(Encore ENC 129) ****

THE instrumental style and sound of Harry's band is scarcely different in this set to that of the big band boom of the forties. But it doesn't matter because it's so good that it won't ever get stale or jaded.
And the James horn soars out above the rest of the orchestra with all its old clarity, power and tone.



MEL TORME—Never fails to be classy (DISC Pic).

Ella Fitzgerald
One Side Of Me; Coochi Coochi Coo; Wacky Dust; Ella; Rock It For Me; I'm The Loneliest Girl In Town; But I'm Glad; Can I Do?; Sugar Pie; I'm Up A Tree; Have Mercy; Little White Lies.
(Aec of Hearts All 36)****

ANOTHER vintage collection for Ella fans which dates from the late thirties when she was beginning to attract wide attention with her singing with Chick Webb's band, who provide all the accompaniment here.
The recording quality is somewhat low-in account of its age, but it's a refreshing experience listening to the style and ability of the young Fitzgerald voice—a talent apart even at that early stage.
And Coochi Coochi Coo is more proof that fatuous songs appear in every era of pop music. Only thing is that there is rarely a singer of Ella's stature to derive something revealingly worthwhile out of such nonsense.

Eric Delaney
At The London Palladium
Bells Of St. Mary's; Kismet Selection; Brazil; Kollit; The Tympis; Happy Organ; Oranges; And Lemons; American Party; Blue Bird; Kismet; In The Gloamin'; Curiosa; Show Me The Way To Go Home; Manhattan Spiritual.
(Encore ENC 201)****

ERIC isn't one of the all too plentiful brigade of flashy hide-walkers whose own yardstick of their talent seems to centre on the amount of din they can create.
This set was recorded at a Delaney concert at the Palladium, and makes its appearance on EMI's low-price Encore label. Eric leads his small band through an entertaining bunch of tunes with swinging success.
His drumming inevitably loses some of its visual impact and showmanship when sampled on record, but it's still the chief attraction.

Pearl Bailey and Louis Bellson

Happy Sounds
That Certain Feeling; Just You, Just Me; Easy To Love; I'm Glad There Is You; Gee, Baby, Ain't I Good To You?; Let There Be Love; When My Sugar Walks Down The Street; Javille; People Will Say We're In Love; I Married An Angel; Supersaturated Lady; A Foggy Day.
(Columbia 33 SX 1447)****

THIS set is good as my three stars imply, but it could have been lots better. Pearl sings Side 1 accompanied by her husband drummer Louis Bellson's band, which has Side 2 to itself.

Both sides are good, but I wish that either Pearl could have done the entire album or else Louis had made it an instrumental set. I believe some people who like Pearl and Louis' accompaniments for her will not necessarily like his own individual instrumental jazz on the flip and vice versa.

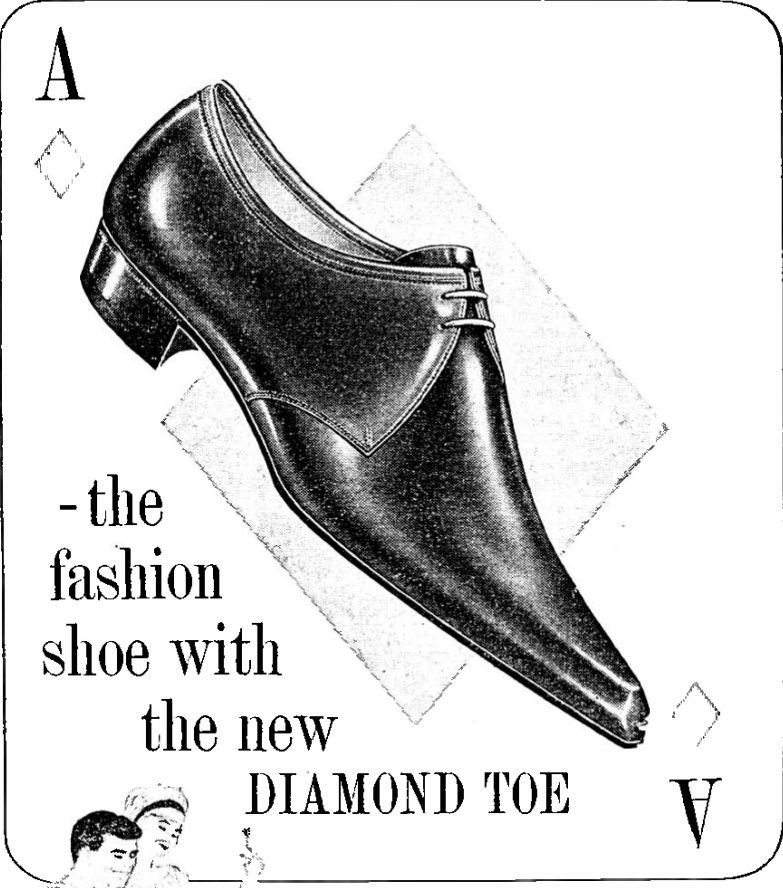
DICK HYMAN
And His Trio
(London HA-Z 2449)****

IT'S a mark of Dick Hyman's ability as a pianist that he can sustain an entire album with the assistance of only Joe Benjamin's bass and Osie Johnson's drums.
Dick works through standards and lesser-known items with agreeable results, exhibiting his keyboard technique without being flashy or showing off.

Original Broadway Cast
I WAS a little surprised when Jerry Back and Sheldon Harnick's musical about New York's mayor from 1934 to 1945, Fiorello La Guardia, was staged in London.
It seems of mostly American interest in as far as the central character, played by Tom Bosley in this Broadway version, is concerned. And there isn't one tune which really caught my fancy, either, although The Name's La Guardia sounds as though it could be a real riot when sampled in the theatre.

ACE OF DIAMONDS

BY DENSON



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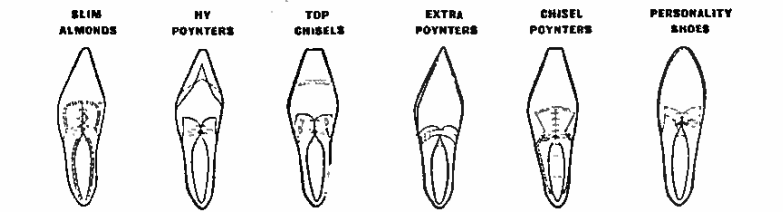
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EVERLY FANS ONLY

The Everly Brothers
The Golden Hits Of The Everly Brothers

That's Old Fashioned; How Can I Meet Her?; Crying In The Rain; I'm Not Angry; Don't Blame Me; Ebony Eyes; Cathy's Clown; Walk Right Back; Lucille; So Sad; Muskrat; Temptation.
(Warner Bros. WM 818)****

AMERICA'S top duo are featured here on twelve of their fantastic single sellers. The album was cut and dried in Nashville, their regular waxing locale, and the accompaniments bear all the interesting hallmarks and beat power of the Tennessee town.
Personally I don't dig Don and Phil's vocalising—not at LP length at any rate, their range is too limited and their harmonies too discordant for my liking after about four tracks. But this won't deter their fans from buying this set in alarming quantities, I'm sure.
Only question is whether they'll buy the set first before writing as usual to tell me what a burk I am, or vice versa!



DENSON - LEADERS OF FASHION IN SHOES FOR MEN

Helen Shapiro's 'Girls' mystery

DISC A FLOP-BUT WE DON'T KNOW WHY

'ROOF' BATTLE STARTS FRIDAY

Will Bossa be the next craze?



WHAT do Helen Shapiro and her managers think about "Keep Away From Other Girls"? This is clearly a question of the moment.

The disc was released five weeks ago. It has still to make the 30. It could be a first flop for 16-year-old Helen. But from the Shapiro camp I report: no panic. Not the least sign of it. There have been no anxious talks as to why sales have been below par. There will be no frantic rush-release of a new single. In fact, when I made inquiries last weekend, Norrie and Alan Paramor—the brothers close to Helen's career—assured me they had not even discussed the matter with each other!

• no idea

Said recording manager Norrie from his home in north-west London: "All we can ever do is try and make good discs—and hope the public likes them. Why has this one failed to make the 30? I have no idea." He chuckled as he added: "I wish someone would tell me!"

"No one with any experience in the disc world would ever claim to know all the answers. If a genius arrived who did, he would be a millionaire in next to no time!" I said: "The lyrics of 'Keep Away' suggest an average girl. Do you think fans might react by feeling Helen is not average, but rich and famous?"

BY DICK TATHAM

"That angle hasn't occurred to me. But I can't give an opinion. I would only be guessing."

"Helen's next single? We are certainly not rushing it. Chances are we shall wait till the new year."

Said personal manager Alan Paramor from his home in north London: "I think we should keep things in perspective. Helen is well on her way to becoming an international star. The world-wide demand for her is fantastic."

• excited

"A slow-moving disc might have worried us 18 months ago. But today I think we can face up to one without wanting to jump off Westminster Bridge."

Helen . . . I saw her backstage at Sutton Granada, Surrey, last Saturday. Far from worrying about "Keep Away," she was all agog at the prospect of recording in Nashville early next year. "I'm greatly excited and

intrigued with the idea," she said.

But I mentioned the slow-moving disc. I also told her NISC's Nigel Hunter was criticising her blues EP (see page 9). She commented in a quiet, grown-up manner . . .

"Criticism? You have to expect that if you're an artist. You have to take it sensibly. There may often be times when you can learn from it."

"As to 'Keep Away,' I honestly don't know why it hasn't sold so well. But I do know I wouldn't be much of a trouper if I let it get me down. In show business, you have to be prepared for big setbacks. This is a small one. If I never have anything worse to worry about, I shall be very lucky!"

She picked up the cup of tea standing amid her make-up, took a couple of gulps, gave a huge grin—then started talking about Nashville once more!

FROM tomorrow (Friday) Decca, EMI and Pye are pulling out all the stops. They're out to get YOU . . . buy records of a song called "Up On The Roof."

"Roof" is another American hit for The Drifters. The writers? That gold-mine marriage team, Carole King and Gerry Goffin.

Pye have decided to put a GIRL on the song. Young, talented Julie Grant.

And EMI have made it Kenny Lynch's follow-up to his near-hit "Puff (up in smoke)."

The most interesting aspect of the battle is this . . . all three records are so different, you could be hearing three different songs!

The Drifters' disc has a very relaxed "feel" and gets an extremely simple treatment . . . the Kenny Lynch is dynamic, gusty, provocative . . . while Julie Grant's version is faster in tempo, more attacking.

Make no mistake. Someone's going to have a great hit with "Up On The Roof" . . . unless all three versions cancel each other out! T.F.

"JUKE Box Jury" "experts" thought it was called the Barcelona. Fred Astaire has worked out a dance routine for it. The American market is flooded with discs devoted to it.

"It," of course, is the Bossa Nova, the new jazz samba beat which took off in the States via the Stan Getz-Charlie Byrd recording of "Desafinado."

But is the Bossa Nova really going to mean anything in Britain? Can it conquer the still popular Twist and beat the heavily promoted New Madisson?

Xavier Cugat, in town with his luscious wife Abbe Lane, for guest spots in ATV's "Broadway Goes Latin" and "Sunday Night At The London Palladium," was less than enthusiastic at a Savoy Hotel reception last week.

"Have I recorded some Bossa Nova?" he cooed. "Sure I have—about twenty years ago!

HELEN SHAPIRO—"You have to be prepared for setbacks." (DISC Pic)

SEDAKA AIMS FOR EGGHEADS

NEIL SEDAKA may visit Russia next year to perform as a classical pianist.

This was revealed to me by his manager Ben Sutter during a transatlantic phone talk early this week. He added that this was part of a general plan to widen Sedaka's appeal during 1963.

Explained Mr. Sutter: "A lot of adults think every beat performer is a delinquent—or not far short of it. It may be hard to shift that view; but I aim to do so in Neil's case."

"I specially want to establish his fine talent as a straight pianist. The idea is for him to compete against the world's best in Russia. I hope he will play something like the Bartok Piano Concerto."

"We have already applied to the State Department for a permit. If we get it, Neil may go to Moscow around next September."

"But that is not all. We are planning a Carnegie Hall appearance for him at a youth concert in late October or early November."

"Also—as another step in widening his appeal—he is to play a cabaret season at New York's Copacabana. That will be in June or July."

"Another trip to Britain? That is definitely on the cards for some time in the first half of 1963. We hope to come for a London Palladium TV and concert."

I asked about the mystery of Sedaka's LPs—"Circulate" was issued here over year ago. The next "Neil Sedaka Sings His Greatest Hits"—will not be out in Britain till the New Year.

• so busy

Why the gap? Said Mr. Sutter: "We've been so busy. He's been cutting tracks with local RCA recording managers in South American and European countries—singing in the native languages. This is good for his international following. It makes for better public relations."

"For example, in Brazil a few weeks ago he made an album of



NEIL SEDAKA—Hoping he'll be off to Russia next year.

pop songs in Spanish. He also did a piano album of the same numbers."

I can reveal there are copies of these LPs in Britain—but that there are no plans to release them here.

Says an RCA spokesman: "We doubt whether fans here would want Neil singing in Spanish. Also, he is so popular as a singer, we don't think there is a market for him here as a pianist."

Tony Mason



BY CHRIS HUTCHINS



Shirley walks out

THE things they do for the stars! SHIRLEY BASSEY walked out on a rehearsal for the Docklands Settlement Ball cabaret just a few days ago. The musicians, she complained, couldn't tackle her arrangements.

So for the cabaret that night—at which Princess Margaret was guest of honour—the Ball committee brought in the whole 19-piece band from the Talk of the Town night spot where Shirley is appearing. . .

★ WANDERING around at rehearsals I discovered EMI recording equipment in a room below the ballroom.

"It's supposed to be a secret but they're making a record of my duet with ELAINE STRICH, RUSS CONWAY is playing for us," revealed LIONEL BART.

★ Not hush hush: proceeds of this unique record will go to charity.

★ IN time for Christmas, HELEN SHAPIRO moves from her Hackney home into a house which she has bought at Hendon. No doubt this will please the Sunday newspaper which criticised the, then 15-year-old, pop singer for allowing her parents to go on living in a council flat.

★ ONE-TIME hit recorder CHARLIE DRAKE returns to show business next month to make a film. He steps out of the shadows for one day in the meantime—next Monday week—when an exhibition of his paintings opens in London.

★ Despite a statement last July that he was "quitting the business for good," I'm told we can expect him back on the boards if a specialist gives him the O.K. after the film.



KARL—Plans

★ His Paramount Jazz Band—not the LEON YOUNG String Choral which backed him on "Stranger On The Shore"—will be with ACKER BILK on his next single . . . On his way to Australia MARK WYNTER will holiday in Honolulu . . .

★ In JACK GODD'S absence, PETER AITWOOD producing next KARL DENVER disc. . . CLIFF RICHARD reported "not keen" on forthcoming South Africa trip . . . "Run Run Run" title of next PAUL ANKA release here . . . When she comes here in 1963 for a season at the Talk of the Town, will JULIETTE PROWSE answer the questions about their broken engagement which FRANK SINATRA refused to on his London trip?



XAVIER CUGAT

It's just the samba all over again. It comes from Hollywood—not Brazil.

"A couple of Brazilian guys there who used to work with Carmen Miranda were playing around in a studio one day with some jazz fellows."

"The jazz fellows played jazz, the Brazilian boys played samba rhythm, and—presto!—out came the Bossa Nova."

Anna Neagle's Fred Astaire Ballroom Dance Studio was considerably more optimistic. General manager Albert Morgan said:

"We shall be launching Fred Astaire's dance steps for the Bossa Nova in about a fortnight."

"The Bossa Nova dance is based on the slow samba with a Twist action, and we believe that both young and old are going to like it a lot."

Nigel Hunter