

DISC

THE TOP RECORD & MUSICAL WEEKLY

Everly Brothers booked for Palladium TV

SPRINGFIELDS MOVING UP

THE SPRINGFIELDS have been booked for three TV shows in coming weeks. They are ATV's "Winning Widows," starring Peggy Mount on September 14, BBC TV's "Saturday Show" on October 13 and the same channel's "Pops With Lenny," probably October 17. The trio's recording of "Silver Threads And Golden Needles" is climbing rapidly in the American charts. This week it stands at No. 33 in "Cash Box" and 37 in "Billboard" returns.

KEN DODD LP

KEN DODD will shortly begin work on his first LP for Columbia. It will consist of ballads and one or two folk items.

THE Everly Brothers are to top the bill of "Sunday Night at the London Palladium" on October 21. This will be their first Palladium spot and only their second TV show in Britain. Their first was a Saturday Spectacular in August, 1960.

Shirley Bassey starts the new series on September 16, with Frankie Vaughan heading the bill the following week. American pianists Ferrante and Teicher may headline the show on September 30 or October 7.

The Everlys arrive here next month for a 22-day tour, opening at the Granada, East Ham, on October 14. Also on the bill will be Ketty Lester, who will be accompanied by her own pianist, Lincoln Mayorga, Frank Ifield, the Vernons Girls, the Terry Youngs, Five and Dean Rogers.

Subsequent dates are ABC, Hull (October 15); Globe, Stockton (16); City Hall, Sheffield (17); ABC, Lincoln (18); Odeon, Leeds (19); City Hall, Newcastle (20); ABC, Cambridge (22); ABC, Croydon (23); ABC, Kingston (24); ABC, Exeter (25); ABC, Plymouth (26).

Pavilion, Bournemouth (27); Gaumont, Ipswich (28); Colston Hall, Bristol (November 1); Gaumont, Cheltenham (2); Sophia Gardens, Cardiff (3); Hippodrome, Birmingham (4); Theatre Royal, Norwich (6); ABC, Huddersfield (7); Apollo, Ardwick, Manchester (8); with a final date at the Empire, Liverpool, on November 11.

In addition to their Palladium date, the Everlys will tape a guest spot for "Thank Your Lucky Stars" on November 9, and further radio and TV slots are being lined up for them, and also for Ketty Lester.

Mike Sarne picked for the first 'Lucky Stars' programme

MIKE SARNE has now been added to the opening programme of "Thank Your Lucky Stars," on September 29, along with Petula Clark, with Alan Freeman as guest DJ, Billie Davis, his "girlfriend" on "Will I What?" will appear with Sarne. Marion Ryan and DJ Jimmy Savile appear on October 13, and DJs Don Moss and Pete Murray have been booked for the two following shows. Danny Williams will tape a guest spot sometime in November.

Joe Henderson back

JOE HENDERSON'S 30-minute BBC Light Programme show "Mr. Piano Plays" returns on October 5 for 12 weeks. Also next month his second LP for Parlophone will be issued. It contains titles from several hit shows.

On October 16 Joe begins a seven-week season in the Birthday Show at the Coventry Theatre, and this may be followed by his own television series for one of the independent companies.



'It'll Be Me' CLIFF DID IT FOR THE 'YOUNG ONES'

Bobby Vinton will visit Britain to boost new release

AMERICAN hit parader Bobby Vinton will visit London for three days in mid-September in order to boost his new release "Rain Rain Go Away." He will make a number of personal appearances and will film a spot for "Thank Your Lucky Stars." He will also appear on "Saturday Club" on September 15.

And his high-selling album, "Roses Are Red," is being rushed processed for early release by EMI's Columbia label as well. EMI are organising Vinton's



BOBBY VINTON—Rush release of "Roses" album.

visit to try to offset the advantage gained by Ronnie Carroll's success with "Roses Are Red." Vinton arrives on September 13 and leaves two days later for a TV appearance in New York. His new disc is to be released on September 14.

Kaye Sister is to marry Dallas Boy

SHEILA JONES, last unmarried member of the Kaye Sisters trio, and Bob Wrags of the Dallas Boys announced their engagement last Sunday. They met three years ago at a Blackpool charity concert, and their friendship grew when Bob gave Sheila guitar lessons. They plan to marry next March.

Inside

PRESLEY

The loneliest man in the world (page 12)

KENNY BALL

I knew 'So Do I' would be a hit (page 4)

TOMMY STEELE

The challenge of TV (page 4)

LP RELEASES FOR SEPTEMBER

(page 11)

CLIFF RICHARD'S latest release, "It'll Be Me," which takes him back to the beat that shot him to fame, was cut especially for his younger fans.

For some time he's been particularly keen to return to the driving rock style so many regretted his leaving; the opportunity came when he and The Shadows tried out this number for their Luxembourg show.

They, and recording manager Norrie Paramor, were so pleased with the result they decided to record it.

Said Norrie Paramor: "Until quite recently we'd never considered this number to record... I believe it's an old Jerry Lee Lewis tune. But Cliff and The Shadows ran rather short of

"It'll Be Me" was a hit on Radio Luxembourg, so CLIFF RICHARD decided to record it. (DISC Pic)

material for one of their Luxembourg shows and we tried this one out.

"We were all very happy with the result. It's a very simple number but the boys have put tremendous drive into it."

A short while ago Columbia invited a teenage audience to select the next releases for Cliff and Helen Shapiro. But "It'll Be Me" was not one of the numbers the audience voted for. "It had already been recorded," said Norrie, "but we didn't play it on that occasion. I had about 20 or 30 discs of Cliff's from which I had to pick eight to play, and as I wasn't even contemplating releasing 'It'll Be Me' I didn't include it in the selection.

"The reason we've released 'It'll Be Me' now is because Cliff particularly wanted to do it, and because I believe that no artist can afford to concentrate for too long on one style."

CLIFF RICHARD AND THE SHADOWS

IT'LL BE ME

COLUMBIA 45-DB 4886

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

POST BAG

WRITE TO: POST BAG, DISC

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

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

The British charts are BORING!

PRIZE LETTER

AFTER looking back through both the British and the American Top Twenties in the last few months, I have noticed that in America there is greater variety, both in records and in artists.

Week after week in the British charts we see the same kind of records by the same artists, and they stay in the charts for weeks on end. This makes it rather boring.

Let's vary our taste, and give encouragement to the artists who haven't yet been lucky enough to have hits with their records.—S. R. SMITH, 180, Clarmount Road Halifax, Yorks.

IDENTICAL

WHY do so many up and coming singers make the ludicrous decision of cutting a follow-up disc almost identical to their first hit?

This unimaginative duplication can never catch the originality and novelty of the first disc, and

HERE are some of the new Mary Maxim designs now available in the easy-to-follow picture graph patterns.



THERE

is an extensive range of exclusive Mary Maxim wools and patterns to suit every purpose. Mary Maxim is the super quick knit, 100% pure virgin wool, specially spun—in 28 fashionable colours—to retain garment shape with unsurpassed wearing qualities.

The bulkiest of knits: 3 1/2 stitches to the inch. Mary Maxim wools and patterns are available at good wool shops and department stores... EVERYWHERE

MARY MAXIM (Europe) Ltd., Melton Road, Leicester.

it also endangers the artist's position as an entertainer and may even lead to his premature demise from the world of pop music.

By introducing variety in their recordings, established stars have proved that versatility is the keynote of success.—JAMES MURRAY, "Brixwold," 9, Salters Road, Wallyford, Musselburgh, Midlothian.

SMUG

I AM sick and tired of this smug attitude that Britain has toward American artists and records. Our recordings do not equal those of the Americans in artistry, technique or presentation.

We still have a lot more to learn from the U.S.A., and while I don't wish to appear unpatriotic, we should appreciate what is best, not just what is British.—GRAHAM MORRIS, "Comino," Festival Avenue, Newburn, Longfield, Dartford, Kent.

UP TO YOU

IT'S the public who decide whether a record will be popular, and if artists don't turn out a good job and maintain high standards, the records won't sell.

To see how the English fare with the Americans, one has



BILLY FURY — Original compositions. See "Sincere" (DISC Pic).

under the title of "Flip, Flop And Boop" and it is identical even to the sax solo.

I have the original of this disc, and think it's his greatest record, but surely an artist of his calibre could use some imagination and record something original and different? — M. PALMER, 13, Lambert House, Beckenham Hill Road, Cufford, S.E.6.

FORGOTTEN

VINCE TAYLOR is an almost forgotten name here in Britain, yet he continues to thrill audiences on the Continent, especially in France and Italy.

I am sure if this exiled rock singer were to make appearances

Bonus prizewinner for August is D. WALBY, 45, Beverley Avenue, Sidcup, Kent (Aug. II issue).

in Britain, he could, in time, rival people like Gene Vincent.

Let's give Vince Taylor (and his Playboys) another chance to prove himself in this country.—ROGER NUNN, 6, The Piglite, Haverhill, Suffolk.

ADAM SHOCK

I WAS shocked and disappointed to read that Adam Faith has changed his musical director, for without the exceptional backings provided by John Barry his success would have been very limited.

I have just heard "Don't That Beat All" and was unimpressed by this so-called "new sound." With no disrespect to Johnny Keating, I think that John Barry could have made a better job of it by just using his Seven.

In my opinion, Adam Faith and EMI have made a decision that they are going to regret.—A. J. PATTERSON, 52, Britannia Road, Norwich, Norfolk.

ONE HIT

AFTER hearing some of the more recent releases, I wonder how some discs manage to sell any copies at all. This applies in particular to the American records. You have only to glance

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

at the U.S. top twenty and see the varied collection of one-hit wonders (with a few notable exceptions) to realise this.

Of the many new releases which are churned out each week in the States, only the best are issued in Britain. What, therefore, must the remainder be like.—KEN ROBINSON, 120, Chesterfield Road, Barborough, near Chesterfield, Derbyshire.

EVEN BETTER

I HAVE just heard "Sweet And Lovely" by The Allison's and even better than "Are You Sure." Is the record buying public really as fickle as it seems?—GILLIAM WEBBER, 22, Norland Road, Acocks Green, Birmingham, 21.

It has all the ingredients of a hit record, and is, in my opinion, even better than "Are You Sure."

SINCERE

I ENTIRELY disagree that everything on record stinks, but when he gets film parts, he gets 'em big! Having just scored a terrific success in "Mr. Hobbs Takes a Vacation," Fabe has now been signed to team again with James Stewart for the film version of the Broadway hit, "Take Her, She's Mine."

This is it, folks. Yet another new dance craze. Someone has invented The Slish, and it's named after my one Bernadette Castro. Now her record company in the States is running a contest to find someone who can come up with some original dance steps for the number!

"Dear June; Special scoop. Our new rush single for Liberty Little, Hollywood Girl," backed with "Parisian Girl," receiving smash reaction nationally. So came a wire six thousand miles from The Crickets, chirping like mad over all those girls they've got in the can.

A record with the wild-sounding title of "Alley Cat," recorded by the mysteriously named Mr. Bent Fabric, has entered the American best sellers. I can tell you that Mr. Bent Fabric is the boss of Metronome Records, one of the strongest labels in Denmark, and his real name is Faburicus.

JOE BROWN says it took him nine hours to complete his latest single, "Your Tender Look," in a session which started at midnight. "I was after perfection," he said. Get a load of what Tsai Chin consumed when she stopped for a "light snack" during a recent session: roast lamb, new potatoes and runner beans, followed by a poached egg on toast, a piece of Viennese cake, two cups of coffee and a cigarette. And she says this was "breakfast!"

FRANK KNOWS

A PART from a few exceptions, most of the work on pop records is supplied in the backing. Time and time again I have listened with interest to skilful orchestrations which are spoiled by the singer.

Beaty, bouncy instrumentals are interrupted by a "yeller," who will collect most of the money and fame.

However, Frank Field has found the answer; perfect coordination between singer and backing in "I Remember You."—ALAN YATES, 73, Raynel Drive, Leeds, 16, Yorks.

Star Talk

BY JUNE HARRIS

Fabian signs for another big film

FABIAN may not be the most successful recording artist to cross the Atlantic, but when he gets film parts, he gets 'em big! Having just scored a terrific success in "Mr. Hobbs Takes a Vacation," Fabe has now been signed to team again with James Stewart for the film version of the Broadway hit, "Take Her, She's Mine."

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looking young singers in town. His name? Andy Gvelli. And this piece of talent, who owes his looks to his Greek ancestry, is the latest to make a Cinebox (juke box) film. Andy has recorded "Speedy Gonzales." When Sammy Davis, Jr. learned that Sam Goldwyn was watching his cabaret act one night, he deliberately threw in two numbers from "Porgy And Bess." On the strength of the two songs, Sammy landed the important part of "Sportin' Life."

Paul Anka is extremely hurt to discover that half the world's female population is still in love with Cary Grant. He says this is the reason for his youth. Adds that never before



DANNY WILLIAMS—LP titles on TV show (DISC Pic).

has show business belonged so much to the young. And look what happens, he has to compete against the old to get an audience. But hardly among his disc fans, I feel.

You'll be able to hear three titles from the new Danny Williams LP, when the South African singer gets together with Nelson Riddle for a television show on September 4. The album itself won't be issued, or some time, but the TV show gives him the opportunity of putting over some of the numbers which he recorded with Riddle.

Good for Carol Deene. On her eighteenth birthday she signed a contract to present her own series of disc shows on Radio Luxembourg, starting this Saturday. Carol now becomes one of the youngest and prettiest DJs on the air. It will be a pleasure listening to her programme!

AMERICAN folk singers Peter, Paul and Mary have been described as "two bearded prophets of the folk idiom in league with a bright, young blonde and a half."

I wish Connie Stevens better after a minor operation and a bout of flu which laid her up in hospital for a couple of weeks. While she was there, Connie sent her day answering the 300 letters a time which her anxious fans (and studio) sent her.

Since Garry Mills ran his car into an Irish bog he decided it was cheaper to buy a new one than have the old one salvaged. Now he's travelling about in a new light blue Renault.

One Hollywood disc jockey said he'd eat the record if Matt Monroe made the top hundred in the States with "Softly As I Leave You." The ceremony took place last week when Matt reached 91!

CAROL DEENE in the Luxembourg studios, signing her DJ contract.



THE LOCO-MOTION

LITTLE EVA

HL 9581

LONDON

45 rpm

AMERICAN TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending August 25).

Last Week	This Week	Title	Artist
2	1	Loco-Motion	Little Eva
1	2	Breaking Up Is Hard To Do	Neil Sedaka
6	3	Things	Bobby Darin
5	4	You Don't Know Me	Ray Charles
12	5	Sheila	Tommy Roe
3	6	Roses Are Red	Bobby Vinton
11	7	Party Lights	Claudine Clark
13	8	She's Not You	Elvis Presley
7	9	Ahab The Arab	Ray Stevens
8	10	Little Diane	Dion
4	11	The Wah-Watusi	Orlons
17	12	Vacation	Connie Francis

Last Week	This Week	Title	Artist
—	13	Bring It On Home To Me	Sam Cooke
14	14	You'll Lose A Good Thing	Barbara Lynn
18	15	Heart In Hand	Brenda Lee
16	16	Wolverton Mountain	Claude King
10	17	Sealed With A Kiss	Bryan Hyland
—	18	What's The Matter Baby?	Timi Yuro
—	19	Call Me Mr. In-Between	Burl Ives
9	20	Speedy Gonzales	Pat Boone

ONES TO WATCH

Ramblin' Rose - Nat King Cole
 Devil Woman - Marty Robbins

IF I HAD A HAMMER

PETER, PAUL & MARY

WB 74

HARVEY BIRD

45 rpm

IT'S NEW - IT'S SENSATIONAL

THE KAYE SISTERS

WE WON'T SAY GOODBYE

326 541 BF

PHILIPS

3M SEVEN ROSES

TOP TWENTY

Compiled from dealers returns from all over Britain.

Week ending August 25, 1962

Last Week	This Week	Title	Artist	Label
1	1	Speedy Gonzales	Pat Boone	London
5	2	Roses Are Red	Ronnie Carroll	Philips
2	3	I Remember You	Frank Ifield	Columbia
4	4	Guitar Tango	The Shadows	Columbia
3	5	Things	Bobby Darin	London
8	6	Sealed With A Kiss	Bryan Hyland	HMV
6	7	Once Upon A Dream	Billy Fury	Decca
9	8	Breaking Up Is Hard To Do	Neil Sedaka	RCA Victor
7	9	I Can't Stop Loving You	Ray Charles	HMV
16	10	So Do I	Kenny Ball	Pye
17	11	Ballad of Paladin	Duane Eddy	RCA Victor
10	12	Let There Be Love	Nat King Cole	Capitol
18	13	Pick A Bale Of Cotton	Lonnie Donegan	Cypote
20	14	Main Title	Jet Harris	Decca
11	15	Roses Are Red	Bobby Vinton	Columbia
12	16	Don't Ever Change	The Rickets	Liberty
—	17	She's Not You	Elvis Presley	RCA Victor
15	18	Vacation	Connie Francis	MGM
13	19	Little Miss Lonely	Helen Shapiro	Columbia
—	20	Spanish Harlem	Jimmy Justice	Pye

ONES TO WATCH

Don't That Beat All - Adam Faith
 Will I What? - Mike Sarne

CHART CHATTER BY JOHN WELLS

Presley beats the fans

BIG, but hardly surprising, news is that Presley is in at 17... and this is from returns sent in by the dealers a week before the disc is officially released! Actually the disc was issued early because of the large demand. (See page 6).

Yet why does Elvis sell so fantastically quickly over here? In America he really has to work for his living. He's only moved up five places in their top twenty this week and from his present rate of climb still isn't within striking distance of the top. But anyone care to bet on how long it will take him to do it over here?

"Roses Are Red" has taken Ronnie Carroll right up to number 2, and the battle between him and the original American singer of the song Bobby Vinton, looks to be well and truly over.

Two weeks ago Joe Brown took a dive down the charts and last week he dropped three places to 14. Now he's out, but already his latest singles, on Decca and Pye, are showing signs of moving in.

It'll be quite something if they both get in. My guess though, is that it will be "Your Tender Look," his Pye follow-up to "A Picture Of You."

Also out this week, after an extremely steady run, is little Miss Dynamite herself, Brenda Lee. She should be back soon though, most likely with her current American hit "Heart In Hand."

Way down the bottom of the chart Jimmy Justice is in with his version of "Spanish Harlem." Another "new look" singer is Adam Faith with Johnny Keating's backing on "Don't That Beat All." This is a gamble I'd like to see come off.

GET Your Tender Look

FROM Joe Brown

PIZZANELLO 7N 35058

Published by Michael Rennie Music Co. Ltd., 22 Denmark Street, W.C.2, Tel. Temple Bar 1486

KENNY BALL, 'So Do I,' hit number 6

Cable from America

Nat has biggest seller in ages



SAMMY DAVIS—A big success with song from "Stop The World!"

CAPITOL RECORDS feel sure that NAT KING's COLES' latest single, "Samdita" Bovee...

RCA Victor's original cast album of "Oliver" which marks the first time a Broadway-bound show has been recorded on the West Coast...

After 14 years, and many hits, with Mercury, Patti Page is talking with three major labels, with a view to changing when her contract with Mercury expires in December...

BING CROSBY's recording firm has just signed a deal with "Life" magazine to produce 12 LPs called "The History Of The United States." They include all the main poetry, novels, historically important speeches and folk music of the era...

Jimmy Dean and The Brothers Four have now been added to the star-studded World's Fair of Music and Sound, which is being held in Chicago from August 31 to September 9...

LIBERTY Records are very thrilled that their newest group, The Rivingtons, were the hit of the evening at a huge disc jockey convention held last week in St. Louis...

Reprise Records feel that they have at least one of the big hit versions of "What Kind Of Fool Am I?" with Sammy Davis. They sold 50,000 in the first three days of issue, and are now rushing out an album...

Johnny Tillotson has now finished his six month stay with the U.S. Army reserves and has gone straight back into his recording and personal appearance work.

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Maurice Clark



TOMMY STEELE—No secret for success, just hard work and plenty of thought.

Why was he so sure he'd picked a winner?

No music lover would accuse him of being the singing discovery of the year. He doesn't reckon he is a particularly brilliant trumpet player either. But the thing Kenny Ball can do, and do better than any other jazz musician, is to pick tunes that will zoom into the hit parades.

by John Wells

The latest proof of this is his Pye release "So Do I," which after being on sale only four days shot into the DISC top twenty at number six last week. Yet it very nearly didn't make it! "We recorded it twice, you know," Kenny told me. "The first time when Pye heard it they weren't too keen, but I was so confident that when they turned it down I went away and started working on it. When we came up with some fresh ideas they became keen as well. You know, I could have just gone away and scrubbed the idea of recording it altogether. But I felt it was for us. It's certainly turned out to be worth all the trouble."

And it's the sixth time his judgment has proved faultless.

EIGHT SINGLES

So far he's had eight Pye releases—"Teddy Bears' Picnic," which for a debut disc sold well but didn't reach our charts; "Samantha," a Still Love You All; "Somebody" (a near miss); "Midnight In Moscow"; "March Of The Siamese Children"; "The Green Leaves Of Summer" and now "So Do I."

An impressive list that makes the Kenny Ball band one of the most sought after in the world. Last week as Kenny snatched a hurried break during rehearsals for "Easy Beat" I congratulated him on "So Do I." From the chart returns I could safely forecast it was going to be a smash hit.

"Man, that's wonderful! Isn't it great? But I was pretty sure it was going to be a hit. Don't know how. Just something about the tune. When I first heard it I thought, this is a hit. It's something I've felt about all my other hits, too."

You know, I suppose you could sit down and analyse a tune to try to find out why it is so commercial, but I doubt you'd ever arrive at any conclusion. "It's just something you feel, KENNY BALL—"I know if a tune is for me or not!"

them are fabulous, but what can I do to them that hasn't already been done by some of the really great jazz musicians of the past? Nothing. There isn't anything new left to do to them. "I think it's important always to look for tunes which haven't been given a jazz treatment before."

Would he be following Acker's lead and start writing his own material? He told me he'd very much like to, and that he had, in fact, been trying.

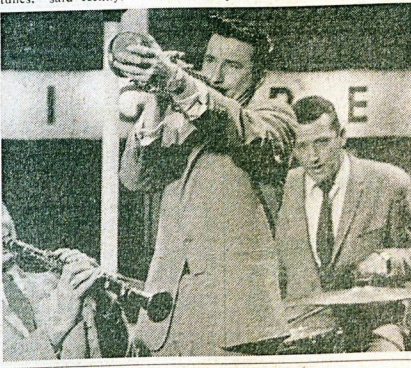
The fact that "So Do I" is a vocal number is pure coincidence. "I wasn't particularly looking for one," said Kenny.

GOOD BAND

"I don't think my voice is anything to shout about. If there is a secret to our success it is that I've got a good band, and as we always make our discs as a band, there isn't really any one individual who stands out."

"I don't think you'd ever find me doing a trumpet solo for example. I don't reckon I'm good enough for that."

But as a leader of a band—and don't label it trad, it's swing they play—Kenny has no equal when it comes to picking hits. "If I like it... and can make it really swing, then it's for me," says Kenny.



TV SUCCESS IS HARD WORK, SAYS STEELE

IF Tommy Steele can do it why can't others? This is the big question buzzing up and down show business circles following the lavish praise accorded Tommy's two Sunday Spectaculars for ATV—his third goes out this Saturday. By experimenting with new ideas and techniques Tommy has proved himself the finest television entertainer in the country. Was the praise too lavish? The 20,000,000 viewers who saw his shows don't think so.

by Brian Gibson

Tommy was rehearsing for his new Spectacular when I called to find out his secret. Grinning over a plate of pie and beans he said, "There's no secret mate—except hard work and plenty of thought."

"When we do one of these shows we have nine or 10 meetings to discuss sets, costume, script and things like that; then when we start rehearsing we know just what we're doing. You see, television can be approached two ways as far as an entertainer is concerned. You either make it the lazy man's paradise or the hardest job in the world. I prefer it hard—the harder the better—because the days of standing in front of a camera and singing four songs are over. "When I go into a show like this I make sure I have the finest talent available because everyone contributes a part to make it one whole successful show. I like the people around me to feel they're an important part of the show, even down to the stage hands and the electricians. "Television has that way of showing up every defect so you must work hard to overcome that. What I'd like is for people to feel sorry for a television entertainer because it is such a hard job—but the way some artists approach it you'd think it was the easiest thing in the world. "Nobody, least of all Tommy, would deny that much of his TV success has come via his producer Francis Essex."

"I like to work with someone I have tremendous confidence in," he said, "someone who is naturally creative and can spark off that same kind of creativeness in everyone connected with the show. Francis has it and I think my new producer—John Schofield—has it too. "I met John when I was at Elstree one day working and slipped across to the next set and saw the Edmundo Ros television show 'Broadway Goes Latin' being filmed. The one I saw was so full of zip and vitality that I knew immediately it would be good to work with its producer. "Television should be the most experimental medium in the world because you have every means of doing things differently. On my last show we filmed part of it in my garden, then cut it in with the studio parts—that's what I mean by experimenting. "I want to be allowed to do things differently because I think I've gone a long way towards learning my job and I can judge just how I'm doing. But I like to stick to just four television appearances a year."

"After this one I shall begin preparations for the Christmas Spectacular; next year we'll go a stage further and try other new ideas. "Away from television I'm still keeping busy. I know I made the wrong decision on 'Hit Record' which didn't click. My manager Larry Parnes advised me against it, but I wouldn't listen. My mistake, but there will be other records. "I don't want to exist as a singer who goes from release to release. I'll only record what I like, and who I think the majority of the public will go for. But you can't be right always. "There may be a musical film coming up for me and there's the stage musical of 'Kipp's' but although I want to do it, we can't get the right theatre. "What I'd like to see is more of the up and coming youngsters getting a crack at television, the way I have; I think they must learn the business first—after all, look how long it's taken me!"

ALONG THE ALLEY

News from the street of music

Kim buzzes over Bumble

KIM BENNET of Ardmore and Beechwood Music, just back from stuning himself in Mediterranean parts, is buzzing with glad tidings concerning B. Bumble and The Stingers.

Their current rendering of the classics was released on State-side last Friday. This time Rossini has been stung by this chamber beat group of the 1960s, and his "William Tell Overture" has become "Apple-knocker."

It should do as well as their previous "classic," "Nut Rocker," in view of their impending visit here again, also because that unpredictable BBC committee has passed it for broadcasting as they did the "Nut" opus.

In fact, looking back at the distinguished length of time enjoyed by the group's Top Rank disc "Nut Rocker" in the hit parade, they were unlucky to miss a Silver Disc award.

Kim has another new release with healthy prospects in the shape of Gene Vincent's "The King Of Fools" (Capitol). And The Clyde Valley Stompers' trad version of Prokofiev's "Peter And The Wolf" on Parlophone is creeping steadily up towards the fringe of the Top Twenty.

JEN BLACK, the happy lad at Mellin Music who helped to make "Stranger On The Shore" a stranger no more on either shore of the Atlantic, has an item from Frank Sinatra's Barton Music catalogue occupy his attention.

It's called "The Boys Kept Hangin' Around," and there are two boys hangin' around so far on disc. The American version, not surprisingly on the Reprise label, is by Dorsey Burnette, brother of Johnny, and Peter Gordona has done it for Parlophone with Geoff Love's orchestra.

Also on the go for the Mellin group and the Black man are "Write Me A Letter" by Jimmy Justice (Pye); "Sheila" by Tommy Roe (HMV), and "The Nights Of Mexico" by Jimmy Jones (MGM).

JES LOWE of Merit Music is working on the current Spotniks' Oriole release entitled "Rocket Man." He likes it up to its space age title, and should do well on the strength of the Swedish group's "Orange Blossom Special" seller and the fact that they are visiting us at present.

Another Oriole title belonging to the Merril group is the debut number by Joe South called "Masquerade."

N.H.

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EMI

NEW POPS

This week's 'Top' single

DION

Little Diane

STATESIDE
45-53115



Dick Charlesworth

THE BACHELOR GAY

H.M.V. 45-POP1063

Vic Dana

(A girl needs)
TO LOVE AND BE LOVED
LIBERTY LIB58

Adam Faith

DON'T THAT BEAT ALL
PARLOPHONE 45-R4930

Peter Gorden

THE BOYS KEPT
HANGING AROUND
PARLOPHONE 45-R4931

Frank Sinatra

HIDDEN PERSUASION
CAPITOL 45-CL15265

Stephen Sinclair

PARTY LIGHTS
H.M.V. 45-POP1066



JACK GOOD WRITES FROM AMERICA

Songwriters outlive singers —or so it seems

TOP ten singers come and go but songwriters go on for ever. At least, that's the way it seems. Take veteran songsmith Jimmy Kennedy—who recently had a hit with "Never Good-bye"—he's been writing hits now for over a quarter of a century. And there has been no sign that the top writers who crashed in upon the scene with the advent of rock 'n' roll are fading out.

Lieber and Stoller ("Hound Dog") are right up at the top currently with "She's Not You." Our own Johnny Worth—"What Do You Want" was his first smash—is still going strong, and Lionel ("Rock With The Cavemen") Bart is now Lionel ("Blitz") Bart.

A couple of weeks ago the songwriters' scene seemed as solid as the rock they write. Then quite suddenly three bolts from the blue and the picture looks far less stable.

First of all, Trevor Peacock lets off a bombshell by joining the old Vic company to act in Shakespeare. I suppose he must be the first teenage songsmith ever to tread those illustrious boards—though Thomas Steele, Esq. has already carried our banner thither when he appeared as Tony Lumpkin in "She Stoops To Conquer."

Doublet

Peacock will be our first Shakespearean actor, however. What's going to happen to his songs, I wonder? Can you picture him sitting in his dressing room, dressed in doublet and hose, whilst lines from "Othello" echo down the corridors, humming to himself—"Yeah, yeah—she's the swingin'est chick, buncho-waddy-waddy." Because I'm blessed if I can!

So there's one of our writers off the scene. The two other changes in the situation are the results of sudden weddings.

Quite a lot has been said about the effect of marriage on pop stars, but I don't believe anyone has commented on its effect on composers.

On August 12, unbeknown to a soul, Sharon Sheeley hopped



FREDDY CANNON—he may star in a new musical film.

on a plane with Jimmy MacNeil, Los Angeles top DJ—a boy in his early 20s—flew to Las Vegas and got married.

Now this might seem a fairly intelligent move for a songwriter—though I know Sharon too well to imagine this was a consideration. But what happens to the hitherto unshakable Sheeley-Jackie De Shannon partnership?

You see Jackie and Sharon have been inseparable, living and working in the same household together. This sort of song-writing combination works almost like mutual thought-reading the

two partners being on precisely the same wavelength. A married Sharon Sheeley puts the combination on a totally different footing. Will it mean the end of a famous team? Your guess is as good as mine. By a strange coincidence, an almost identical problem faces Doc Pomus and Mort Shuman. Doc and Morty have been responsible for a fantastic series of hits including so many of Elvis's singles. Suddenly, and again completely secretly, Morty—now 22-years-old—ups and gets married.

Joyous

The next day he phones Doc and tells him the joyous tidings. I believe I was the first other person to know about it, and the day after it happened Morty and his new wife, my wife and I went to celebrate at a New York club, where the new Mrs. Shuman appears in cabaret, under her maiden name Esther Tokri.

Esther is a brilliant Israeli cabaret singer and Mort and Esther agree that she should continue with her career. Nevertheless will inevitably be shaken and when in September Mort and Esther go off for a belated month's honeymoon in Israel, Doc is going to have to work solo—or with someone else—at least temporarily.

Honeymoon

Already Doc has been working with others, in fact, on the new Presley hit he collaborated with Lieber and Stoller. And at the moment Doc's collaborator on a new experimental musical is none other than yours truly. Doc and I have been working till the very early hours every night for the last fortnight. We believe we've hit upon an exciting new style of musical—can't tell you much more about it yet.

Like any new project it has to be kept dark until it is finished—for fear that the idea may be swiped. But I am confident that London at least will be seeing the results of our midnight labours.



MILTON SUBOTSKY is hustling about organising a film to follow up his highly successful production "It's Trad Dad." There's talk of Freddy Cannon and Linda Scott for the new film and I believe B. Bumble and the Slingers are being considered.

DOC POMUS (left) and MORT SHUMAN are faced with a problem which could split their hit writing partnership.

Clyde Valley band aim for the hit parade

THE Clyde Valley Stompers, with their first record for Parlophone, "Peter And The Wolf," could make yet another trad band entry in the Hit Parade.

This zipp version of the classical Russian composition by Prokofiev has attracted the attention of Peter Kerr, leader of the Stompers told me when we met last week.

"I first came across the number four years ago when I was leading a semi-professional band in Scotland," he told me. "We were playing at North Berwick, which is a seaside town, when the grandmother of an old friend of mine let us sort through a pile of ancient American records.

modern

"On one of them was a modern treatment of 'Peter And The Wolf' and my friend thought it might go well on our band. I jotted it down on a scrap of paper and when we were sifting through material for our Parlophone debut we came across it and decided it was a strong number. I think the piano part is what gives it that extra something."

Peter, who took over leadership of the Stompers after the retirement of Iain Menzies, feels pleased at the progress the band is making. They have 34 engagements in the next 30 days and won't get back to Scotland before the New Year.

"As far as work is concerned, this record won't bring us any more because we have far more on our hands than we are able to fill," said Peter. "What it will do is to broaden the name of the band, give us more drawing power and put us in the record market in a bigger way than before."

classical

As far as giving a classical number the trad treatment, Peter is all for it, so long as the tag fits. "With 'Peter' we had a number that was bright anyway so it wasn't hard to give it the trad arrangement. And out of 50 reviews I think only one criticised us for jazzing up a classical piece of music."

"I wouldn't dream of jazzing up a classical love theme or anything that would sound cheap, but when you come across a piece of music that lends itself to a bright treatment then I think it is fair to experiment. We're hoping to cut another record soon because we've been pleased with the reaction to this one and it would be good to follow it up with something equally as appealing."

"But we shall probably pick something that has a drop in the classical kick."

Rian Gibson

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208 metres (medium wave) 49.26 metres (short wave)

EVERY SUNDAY 8 P.M.

Next Sunday's programme will include excerpts from these LPs

<p>BEST YET!—CHRIS BARBER Columbia SCX3431 (stereo) 33SX1401 (mono)</p> <p>LET ME BELONG TO YOU!—BRIAN HYLAND H.M.V. CLP1553 (mono)</p> <p>MOOD LATINO!—GEORGE SHEARING Capitol ST1567 (stereo) T1567 (mono)</p>	<p>● LOLITA!—Original Soundtrack MGM CB96 (mono)</p> <p>● MGM MOVIE HITS MGM CS6051 (stereo) MGM C880 (mono)</p> <p>● SOUL!—TIMI YURO Liberty LBY1042 (mono)</p>
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STUDIO SNIPPETS

NEWS OF TOMORROW'S HITS

Winnie cuts a classical LP— at home!

WINIFRED ATWELL has spent the acoustics of her Mayfair home to practical use during the past week. Pye A and R man Tony Hatch and a recording team called there complete with mikes and cables, and set things up for an LP of classical piano solos by Winnie.

They expected to take two full evenings getting the album recorded, but things went so smoothly that it was completed at one session.

The reason the Atwell residence was festooned with cables and other gear is that the acoustics are remarkably good, and Winnie will probably be doing further recordings for Pye without setting foot outside her front door.

SINGLE recording activity last week involved Frank Ifield (Columbia), Rey Antonio (Orion); Doug Sheldon (Decca)—whose session was supervised by visiting American A and R team Mike Stone and Sheldon Talmay—and the Tremeloes (Decca).

New talent cutting debut singles included Pete Webb (Parlophone), Jon and Julie (Columbia); Dallas Diamond (Columbia) and a new young lady discovered by Pye with the intriguing name of Fresno Watson.

LP recordings involved "Beyond The Fringe" jazz piano man Dudley Moore (Parlophone); Alma Cogan (Columbia); Tommy Kinsman and Ron Moody doing strict tempo dance music and comedy respectively for Fontana; John Warren, strict temping for Pye, and Eden Kane and Eric Rogers both for Decca.



THE BIG AMERICAN POP 'INVASION' STARTS THIS WEEK

ONE of the biggest ever "invasions" of American pop talent starts this week with the arrival tomorrow of twist king Chubby Checker for a three week tour opening at Blackpool. With him on the bill will be the Brook Brothers.

Dion is the next to arrive. He flies in on September 8 for a two week tour with Del Shannon, which starts eight days later. On the same bill will be Joe Brown and the Bruvvers and Buzz Clifford.

Del Shannon continues to tour from October 1, and Dion's spot will be taken over by Freddy Cannon. Jet Harris and the Jet-blacks will fill in for Joe and the Bruvvers.

A week later, on October 8, the Little Richard-Sam Cooke package opens a three week tour, again with Jet Harris and the Jet-blacks.

The Everly Brothers, with Frank Ifield and Kitty Lester, open a 22-day tour on October 14, and three days later B. Bumble and the Slingers open in

Britain for a month of ballroom dates and one-nighters.

Bobby Vee arrives for his second tour opening on November 3, and with him will be The Crickets. They will be here for three weeks.

On the jazz scene, George Shearing with Sarah Vaughan will open a concert tour on September 25, and Dave Brubeck returns here for a series of dates starting on November 17.

Television and radio dates have been fixed for almost all visiting Americans, and Philip Jones has captured eleven for "Thank You Lucky Stars."

Those booked for definite transmissions are Chubby Checker (September 29), Freddy Cannon and Sam Cooke (October 6), Dion and Little Richard (October 13), Buzz Clifford, Bobby Vee, Bobby Vinton, The Crickets, B. Bumble and the Everly Brothers will tape spots to drop in at later dates.

Radio dates—all "Easy Beat" or "Saturday Club"—have also been fixed.

Elvis disc out early

ELVIS PRESLEY's latest single has shot into the DISC Top Twenty before its official release date tomorrow (Friday).

"She's Not You" was scheduled for August 31 release, advanced orders in excess of 250,000 prompted Decca to release supplies to wholesalers and retailers early.

A Decca spokesman told DISC: "We had the record pressed and ready, so we decided to release it in advance in view of the great demand."

John Leyton for U.S.

JOHN LEYTON is to visit Hollywood in October on his way to New Zealand, where he opens on October 24. His MD Charles Blackwell and his manager, Robert Sigwood, will travel with him.

This will be a holiday-cum-promotional trip for John. He will spend a few days there making personal appearances in conjunction with "The Great Escape," and also discuss his next film for Mirisch Productions. Blackwell will spend the time cutting numbers.

Marty, Craig in series

MARTY WILDE and Craig Douglas have been signed for a new 30-minute weekly series of pop programmes on Irish radio. Marty will guest on October 16, and Craig on November 6.

No title has yet been fixed to the series.

Other names signed are Terry Dene (October 2), Tommy Bruce (9), Bobby Shafto (23), Danny Rivers (30), Michael Cox (November 13) and Johnny Kidd (20).

More guests are being lined up and these will include Joe Brown and Shane Fenton.

Marty will star in work on the film of "Fings Ain't What They Used T'Be" in December. Shooting is expected to take three months.

Pete Murray in musical
PETE MURRAY has been approached to play the role of Mr. Jingle in the forthcoming West End musical "Pickwick," scheduled to open in December and based on Charles Dickens' "Pickwick Papers."

Harry Secombe is already set for the title part.

Columbia bid for Dion
AMERICAN Columbia are bidding for Dion, who is currently with Laurie Records. His contract with them expires in January and this move would mean that Dion's British records would be released through the newly independent CBS label.

This year's Radio Show is attracting many of the top stars of the disc world. If they're in London and have a few hours to spare this is where you'll find them. Exhibitions of the latest equipment have, of course, been the main attraction . . . but it is also the place show business stars can meet and chat. And doing just that (above) are The Shadows, talking to film and TV reporter Peter Noble. (Right) Equipment, but of a different sort, attracts Tommy Bruce (left) and Shane Fenton. This latest model is Miss Radio Show 1952 (DISC Pies)

Spotnicks to return

THE Spotnicks will be returning to Britain early in the New Year following the success of their current visit which began last week. Discussions are already in progress to fix a tour for them soon after Christmas.

The Swedish beat group can be heard in "Saturday Club" this week, and they will telefilm a guest spot for "Thank You Lucky Stars" on September 10 for transmission some time in October.

The Deep River Boys star in cabaret on the Manchester club circuit for a week from September 2.

John Barry is MD for Nina, Frederik

JOHN BARRY is to be the arranger-LD for the forthcoming-MD disc sessions by Nina and Frederik for Columbia. An EP of Christmas carols and an LP of folk songs are planned, and the sessions will take place on September 23.

Barry and recording manager Norman Newell are going to Blackpool this week-end to discuss the project with Nina and Frederik.

Kenny Lynch guests in "Spot The Tune" (tomorrow (Friday)).

RADIO LUXEMBOURG

Pick of the Programmes for week begin

SUNDAY, 7.0-7.30 Juke Box: 7.45 Spin Beat; 8.0 Alan Dell's Show; 8.30 Topical Tunes; 8.45-9.0 Cliff Richard; 9.15 Carol Show; 9.30 The Grand Show; 9.45 Billy Fury; 10.0 Sam Costa; 10.30 Rhythm Records; 11.0 Top Twenty; 12.0 Bent, Watson; 12.30 Night Service.

MONDAY, 7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Monday's Requests; 8.15 Topical Tunes; 8.30 Russell Turner; 9.0 Deep River Boys; 9.30 Anne Shelton presents; 9.45 20th Rhythm Club; 10.0 Top Pops; 10.30 Hit Parade; 11.0-11.15 Brian Matthew; 11.30 Ray Orchar; 12.0 Night Service.

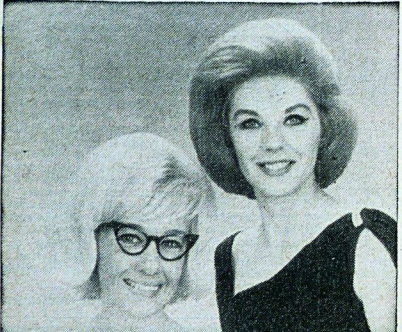
TUESDAY, 7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Tuesday's Requests; 8.15-8.30

Favourites Old and New; 9.0 Topical Tunes; 9.15 Spin Around; 9.30 Record Date; 10.0 Peter West; 10.30 Pete Murray; 11.0 Twist 'n' Trad Club; 11.30 Ray Orchar; 12.0 Night Service.

WEDNESDAY, 7.30 Honey Hit Parade; 7.45 Wednesday's Requests; 8.15 In The Groove; 8.30 Bingo Show; 9.0 The Big "O"; 9.30 Show; 9.45 Topical Tunes; 9.50 David Jacobs; 10.0 Teen and Twenty Dig Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 Hit For Six; 11.30 Ray Orchar; 12.0 Night Service.

THURSDAY, 7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Thursday's Requests; 8.15 Photoplay Show; 8.30 Indian Mood; 8.45 Fan Fare; 9.0 David Jacobs' Star Time; 9.30 Let's Have A

THE DE LAINE SISTERS



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DENVER no shows before end of September

CAMEO LAUNCH OWN LABEL HERE



COLYER, HUMPHREY FOR AUSTRALIA

Two more of our top trad men are to visit the Far East, Australia and New Zealand between now and next summer. They are Ken Colyer and Humphrey Lyttelton.

Ken Colyer, who will be touring without his band, is to play on the heels of Humphrey Lyttelton in Australia. He flies to Sydney on Christmas Eve and will remain there for about two weeks.

- September 2**
- 9.45 Swinging-U.S.A.; 10.30 Young Show; 11.30 Smash Hit; 12.00 Night Service.
 - 9.45 Honey; 10.30 Requests; 11.30 Teen and Twenty; 12.00 Elvis Presley; 9.15 America's Hot; 10.30 Friday Spin; 11.00 Ray; 11.30 Ray Orchard; 12.00 Night Service.
 - 7.30 Saturday's Remembrance; 8.30 Let's Take A Parade; 9.30 Hit Parade; 9.30 Top Discs; 9.30 Topical; 10.30 Smooth 'n' Swinging; 11.30 Topical; 11.30 Topical; 12.00 Topical; 12.30 Night Service.

KARL DENVER may be released from Gt. Yarmouth General Hospital this weekend, but he is unlikely to work again before September 30, when he is due to open in the Larry Parnes autumn stage show at Guildford.

He has been undergoing hospital treatment for a broken jaw, shoulder and other injuries sustained in a car crash last Tuesday week in Great Yarmouth, when his car overturned and hit a lamp standard. The car was completely written-off and Denver was taken directly to hospital.

After he is discharged, he will remain in Gt. Yarmouth and convalesce in the bungalow he took for the summer, with his wife and family.

He was appearing at the Windmill Theatre, and the season is not due to finish until September 15. Other acts have been extended to cover for his absence.

Money lost

As a result of his accident, Denver has had to cancel several dates, losing between £3,000 and £4,000. These consisted of two Sunday concerts, "Parade of the Pops" and an appearance on Anglia TV.

He is hoping he may be fit enough to mime to his new disc release for "Thank Your Lucky Stars," due to be taped on September 23.

Decca are bringing this release, "Blue Weekend," backed with "My Mother's Eyes," forward by a week, and will issue it on September 7. Topside is one of the last sessions completed by DISC columnist A and R man Jack Good before he went to America.

Chubby Checker gets own show on ATV

CHUBBY CHECKER, who is due to arrive here tomorrow (Friday) for his tour, will star in his own half-hour programme for ATV on September 7.

It will be telecasted two days before, and the Brook Brothers, who are to appear on this British tour, will guest in the show.

Checker will return to Philadelphia on September 23, and spend the next three days cutting sides for Cameo. A single and LP are expected.

On September 27 he visits South America for another tour.

Tornadoes plan first LP

BEAT instrumental group, The Tornadoes, are currently planning their first LP with their recording manager Joe Meek. It will be released before Christmas on Decca and will feature an organ prominently.

Jack Good for Broadway play

DISC columnist A and R man Jack Good is to appear in a Broadway show! It is the Henry Sherek production of "The Affair," which opens its American run at the Henry Miller Theatre on Broadway on September 20.

He plays the part of Ince, a Cambridge University Music Lecturer with a love for Beethoven and boogie, and is now in New York rehearsing for the opening. "The Affair," adapted by Ronald Millar from the book by C. P. Snow, ran successfully in London for a year. Two British actors—Kynaston Reeves and Brewster Mason—are in the New York production, with American actress Brenda Vaccaro in the female lead.

While he is in New York, Jack Good will still continue to work on his recording activities for various American companies.

Iffield in U.S. 100

FRANK IFFIELD's sensational British hit "I Remember You" has crashed into the American top hundred at 80 and is tipped to be an extremely fast seller.

Two other British discs are currently selling strongly in America. Tony Newley, facing stiff competition from numerous cover versions, has now reached number 87 with "What Kind Of Fool Am I," ten places up on last week.

Cliff joins Cotton

CLIFF RICHARD and The Shadows will be the guest artists on the first of Billy Cotton's new band series for BBC TV on September 8.

Guesting periodically in the series will be Russ Conway, who scored his initial triumphs in the Cotton show.

Secombe ends Sunday TV

HARRY SECOMBE, with guest star Eartha Kitt, will bring the series of Bernard Delfont's Sunday TV Shows to a close on September 9.

NEW SINGLES

CLIFF RICHARD and Petula Clark head this week's single releases, and other top names with new couplings on the market include **Dion**, **Johnny Burnette**, **Buddy Greco** and **Al Caiola**.

Richard is backed by the Shadows for "I'll Be Me" and "Since I Lost You," a string section is also used for the second song.

Stateside are putting out **Dion's** current U.S. hit "Little Diane," and **Buddy Greco** is on Columbia with guitarist **Al Caiola's** "Big Guitar" and "Guns Of Navarone." Johnny Burnette, coupling from the American Chancellor label, "I Wanna Thank Your Folks" and "The Giant," and **Bobby Darin** is on Columbia with "Hey There" and "They Can't Take That Away From Me."

Debut discs

Pet Clark's single on Pye is a Johnny Worth opus, "Jumble Sale," backed with "Too Late," which Worth wrote with Ron Grainer for the film "Some People." Accompaniment is directed by Peter Knight.

Other singles are debut disc appearances by comedian **Billy Dainty** and songwriter **John Beveridge**. Dainty is on Decca with "Cry Upon My Shoulder" and "If I'd Known You" from the show "Lock Up Your Daughters."

Trad kick

Mrs. Mills has gone on a trad kick for Parlophone with "Entry Of The Traditadors" and "South Rampart Street Parade." Stateside are putting out another American dance gimmick known as **The Waddle**. The title is "Can You Waddle?" and **The Spartans** have done a vocal and instrumental coupling of the tune.

Nancy Sinatra's earlier Reprise single is being reissued with the sides reversed. This one "Like I Do" is the top side, and "I To Know Him Is To Love Him" is the flip. The

reissue has been made owing to strong reactions to "But I Do" in various parts of the world.

Scandinavian guitarist **Jorgen Ingmann**, who scored a big hit with Jerry Lordan's "Apache" in America, has a new coupling out from Fontana. The titles are "Africa" and "Johnny's Tune."

French rock 'n' roller **Johnny Hallyday** is featured on Philips with "Caravan Of Lonely Men" and "Hey Little Girl," and the Kaye Sisters' latest is "We Won't Say Goodbye" and "Seven Roses."

French rock 'n' roller Johnny Hallyday

Other singles planned are Checker's new Stateside issue, "Popeye The Hitchhiker," and new discs from Bobby Rydell, Dee Dee Sharpe and The Dovells.



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Cliff Richard and Presley Join Vanguard and Presley Join again

Cliff Richard

It'll Be Me; Since I Lost You (Columbia DB 4886)

D CLIFF ought to please those fans who prefer wishing he'd return to the solid beat. He'll arouse them with the steady thud of "It'll Be Me," which he whoops and chants to a twangy Vanguard accompaniment on the top deck here.

Richard really lets his hair down again to put this one across. On the other side, however, Cliff will satisfy those who prefer him singing the softer ballads. Here is a slow, country-style offering by Bruce Welch and Hank Marvin.

Elvis Presley

She's Not You; Just Tell Her Jim Said Hello (RCA 1303)

D ANOTHER hit, of no doubt at all, of this Presley side—"She's Not You"—would be a big seller even without benefit of its reputation. The disc is in smooth, dark voice he lays along on a comfortable shuffle beat for the country and western ballad. The other side is a good piano in the rhythm section—a male bombom-bom and some girl voices all-male too. "Just Tell Her Jim Said Hello" slips some Latin into the beat for Presley as he offers a shy lyric.

Peggy Lee

Tell All The World About You; Amazing (Capitol CL 15263)

PEGGY LEE can get you into the hit parades you know, as well as receive applause from the musical world. Every now and then she disproves those who say "she's too good to sell." And this—I believe—could be one of the disprovers.

"Tell All The World About You" is a foaming "Big Beat" Percy Mayfield composition which she sings a year off in slick modern beat fashion. The big band accompaniment directed by Benny Carter is first-class too.

Time in for sports, excitement, movement and, of course, excitement. "Amazing" takes Peggy back to her "showered" blues style for a great contrast to the high energy of the top deck. She sings this slow ballad enchantingly.

The Temperance Seven

Running Wild; The Mooche (Parlophone R 434)
The oldie running wild opens slowly in the period vocal by Paul McCartney, then snaps into top gear for a fast ride by the musicians before Paul returns to

wind up the half with a strutting close. Duke Ellington's composition, The Mooche, is without vocal. Here, the Seven plug away with a very competent period representation that wisely avoids unnecessary comedy. Some good sax and piano work.

Ronnie Howard Orchestra

Richard The Lionheart; Barcelona (Ember EMB S 157)***
THE Ronnie Howard Orchestra picks up the television series' name from Richard The Lionheart. Goes galloping along with male chorus singing the words which viewers are currently being fed from Midlands and Southern ITV. Barcelona is a quick-moving Latin-American side which dances colourfully and familiarly. Guitars, with violins riding above, and a piano thread through the whole.

Gene Vincent

The King Of Fools; Be-Bop-A-Lula (Capitol CL 15264)***
L P English-made coupling from Gene Vincent with Charles Blackwell directing the accompaniment. DAVE BRUBECK—No lowering of standards this time. (DISC Pic)



NEW SINGLES BY—

Gene Vincent...Jerry Lee Lewis...Dion... Dave Brubeck...James Darren...Peggy Lee...Fats Domino...Frank Sinatra...

ments. The King Of Fools was written by Norrie Paramor's assistant, Bob Barratt, and is a steady effort which will line lots of people with Vincent's disc spots. Vincent sings it surely while vocal team echo his title declaration. A seller.

Be-Bop-A-Lula was originally released in June, 1956, to become one of Vincent's greatest hits at a time when Capitol were pushing him as the answer to Presley.

Jerry Lee Lewis

Sweet Little Sixteen; How's My Ex Treating Me (Mercury DG 15265)***
JERRY LEE LEWIS is rocking and rolling as expertly as ever with his down-the-middle twister, Sweet Little Sixteen. Firm rhythmic backing should encourage devotees to pick this one up.

How's My Ex Treating Me drifts into the country and western corner as Jerry sings a plaintive lyric about yet another of those girls who has found somebody else.

Los Marcellos Ferial

Quando Calienta El Sol; Lorando Me Dorni (Decca DG 16665)***
THE name of the group may sound like a box of cigars, but Los Marcellos Ferial have a good set of voices in the continental fashion.

They chant the steady ballad Quando Calienta El Sol in a clear manner which ought to collect sales from returning holiday-makers.

Lorando Me Dorni is a slightly quicker effort with the beat planted in typical Italian style, although a girl's voice occasionally rises high above them.

Don Costa

Hully Gully; Theme From "The Miracle Worker" (Mercury DG 16666)***
DON COSTA's own Hully Gully composition is given a fat, dark performance by his big band on this release.

The beat's infectious, of course, and I think the brass in the production will catch plenty of ears.

There are also some good moments which are left to the drums alone. Theme From "The Miracle Worker" is sub-titled "Hush Little Baby," and the lyrics are sung by a small girl group. A very pleasant production which will grow on you the more you play it.

Dave Brubeck Quartet

Countdown; Eleven Four (CBS C-1612)***
HEAVY, dramatic tympani and the Brubeck piano begin the Countdown before Dave goes out on his own with a delightful modern run. A quick-silver performance this, that yields less to the Parade than some of his recent releases.

Maybe the new Brubeck buyers will still go out to buy—hope so, because the polish is high. Paul Desmond took Eleven Four, which the Quartet take on the second half. And, of course, the saxophone is dominant here. As, you'd expect, the time is almost everything.

Dion

Little Diane; Lost For Sure (State Side SS 115)***
I THINK Dion could have done a lot better by himself than the lyric of Little Diane, but maybe this won't put his fans off. Maybe—because the beat, from a slow Spanish start, goes riding enthusiastically.

Raw sound to the backing makes certain the side cannot be ignored, anyway.

Lost For Sure seems to be for have Jewish derivations, and Dion sings it with the appropriate edginess.

Eddie Rambeau

Summertime Guy; Lay Night Was My Last Night With You (State Side SS 116)***
E with an autobiographical sketch, Summertime Guy, which tells that he may be a trip in the winter but he's quite a lover when the sun comes out. Echo on the light voice while Frank. Slay directs the beatly accompaniment. Rambeau himself helped to pen

of the disc being devoted to the one number. The instrumental swings along breezily, with the vocal sections showing in how to do the dance, which is breaking out in the States as still slowly. The twist, Mashed Potatoes and Locomotion.

The dance itself is derived—as the name suggests—from "duck's waddle. You hop, shake your body, clap your hands and snap your fingers.

The Spartans are a group of three high school boys from Brooklyn: Steven David (17), Gene Mitchell (16) and Barry Burton (18). They began singing together at school, found they worked well in an above rhythm section, but at local teenage dances.

They were successful, and decided to go into the juke at recording. They met with little success until recently a new company, Welsh Records, gave them an audition, and signed them.

In spite of the success they had so far, The Spartans intend to see their schooldays out, saying that when they leave it is time enough to work on show business as a career.

June Harris

"Can You Waddle?" "Can You Waddle?" The Spartans is an instrumental and a vocal, both sides



Ronnie Howard orchestral accompaniment.

There'll be many waltzing and singing the title phrase to this one before long, I reckon. Miss Wilson picks up White Wedding for her release, but one is built around a newspaper contest two years back, but I believe this is the first time it's been put on disc. Kay sings it to a steady beat.

Christine Quate

Guilty Eyes; Oh My! (Oriole CB 1739)***
S ECOND prize winner in a recent Oriole talent competition, Christine Quate is a 14-year-old girl with a useful voice. She sings the coss-beater Guilty Eyes creditably to a Johnny Scott accompaniment.

Oh My! is not such an easy or catchy number to sing, and Miss Quate tends to get lost in the sound of the accompaniment.

Dennis Newey

The Pied Piper; The Nightriders (Phillips 2638 B)***
THE Pied Piper, which Mr. T.H. NEWBY, collaborating with Keith Papworth, is a simple, enjoyable melody. It's played here by a small group spotlighting the guitar. Girl team-la-la the top line in character—and you can easily find the rhythm in skipping away down the street.

The Nightriders (a Morgan Jones composition) lives up to its title in trotting western fashion. Dark guitar leads.

The Spartans

Can You Waddle?; Can You Waddle? (State Side SS 117)***
BOTH sides carry the same number, but the release, but one is vocal—the other instrumental. For the former we get the expected dance instructions dictated by male dance instructions dictated by male team to a raucous beat backing.

When The Spartans take it purely as an instrumental for the turnover it manages to get very like the duck waddle the dance is supposed to be imitating.

Jorgen Ingmann

Africa; Johnny Tune (Guitar Experience)***
Guitar Experience produces a pretty wild pattern of sound for his version of Africa. If you're in the mood for this rhythm, you could do a lot worse than try

RATINGS

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

And the really hit records that look like they'll be among the top are marked by D.N.T. (Don Nicholl Tip).

out this release. Moves briskly and in.

On the turnover, Jorgen plans the Ron Grainer composition for film, "Some People." Johnny Tune. Copie with the melody, so easy-to-remember melody. One to stay with.

Stephen Sinclair

Party Lights; Mister Sandman (HMV HM 1064)***
STEPHEN SINCLAIR may still be called a teenage girl, but he's really not a teenage boy. A British, ten-year-old, of singer Rita Carr, he whips across this cover job of the American hit Party Lights in a professional manner which could well sell.

For the reverse he precociously pinpoints the hit Mister Sandman—but it is not so successful in fact, at moments he downright voice-making.

The Highwaymen (with Burt Lancaster)

The Bird Man; Cindy Oh Cindy (United Artists UA 1001)***
THE "OM" has been based on the true story of The Bird Man From Alcatraz. Burt Lancaster narrates a potted (and poignant) history of the man, but it wouldn't have recognised the voice, but it has a dramatic quality that's unimpeachable in its sincerity. Not sugary or over-sentimental.

Guitars strum behind him and in the folk-singing Highwaymen come in to supply effective choruses in a way which will haunt a lot of customers.

Much may depend of course on Contd. on facing page

NEW TO YOU...NEW TO YOU

A DEGREE—THEN SHE TURNED TO SINGING

Claudine Clark Party Lights

IN the past year Philadelphia has become one of the leading disc centres of the States. It is the home of the Dick Clark Show, several leading disc companies, Chubby Checker, Bobby Rydell, ... and Claudine Clark, who is in no way connected with her famous namesake.

In addition to her singing Claudine's present home, it is also the headquarters of Chancellor Records, who were responsible for her disc catalog. Her first record, "Party Lights," issued here this week on Capitol Records, is a disc catalog, is a disc catalog, is a disc catalog.

Claudine showed an interest in music at a very early age and, encouraged by her parents, she studied guitar and organ. Then she won a scholarship to Combs College in Philadelphia, where she gained a Bachelor of Science degree in Musical Composition.

Christine Quate Guilty Eyes

CLAUDE remained in Philadelphia, determined to make a name for herself as a singer. She auditioned for two companies, but was turned down.

Then Bob Marceuci and Frankie De Angelis of Chancellor spotted her and signed her, impressed by the way she applied her musical knowledge to her singing arrangements.

Born in Leeds, where she still lives, Christine recently came second in a national talent contest sponsored by Oriole Records. Her prize was a contract with that company.

The Spartans "Can You Waddle?"

When Christine was nine, she had a small spot in a Boxers Benefit Concert in Leeds. Guest of the evening was Shirley Bassey, who gave the young singer plenty of encouragement by saying: "Keep on singing, and one day you will be a success."

So Christine followed her advice and just kept on singing. She didn't take any music lessons, but practised her scales in between the school studies, any homework, learning much from her two favourites Nat "King" Cole and Helen Shapiro.

Then she entered the talent contest, and now Christine intends to leave school as soon as she can, and take up singing full time.

Anita Wood I'll Wait Forever; I Can't Show How I Feel

A VERY slow, drawing country waltz is sung by Anita Wood on the I'll Wait Forever theme. Some duetting with herself as the waltz is sung by Anita Wood in an above rhythm section, but for the most it's a rather ordinary production.

I Can't Show How I Feel lifts the pace considerably and there's just a hint of Latin in it. Lyric is rather tortuous.

Tim Frazer WALTZ: White Wedding (Ember EMB S 158)***
THE television tune, Tim Frazer's WALTZ, starts off as the "Willow Waltz" and will probably now become known as "Goodbye My Love," due to the vocal treatments. Kay's WALTZ sings it with gentle sentiment to a soothing

BY NIGEL HUNTER

EP's PLEASANT SURPRISE FROM TONY—IN ITALIAN!

EP OF THE MONTH

LITTLE TONY

In Italy

Oh Baby!; Pugn! Pape E' Marmai; Italian Lover; Grazia.
(Durium U2079)*****

THIS was an unexpected and extremely pleasant surprise. Italian beat star Little Tony is no stranger to British teenagers after his concerts and TV dates here in the past, and this EP deserves their attention and support.

Tony sings in Italian throughout, but that's no problem really. Much of the English language beat recording that goes on is unintelligible, and anyway, Tony's sentimental meanings are very clear.

He puts these numbers over splendidly when judged by beat standards, and the accompaniments, presumably by Italian musicians, are first-class and right up to date.

The strings in the slow, dreamy "Grazia" are lushly effective, and there's plenty of beat available on the other tracks.

sounds very much like an ocarina.

The Eagles instrumental group are featured in the second and fifth numbers, and give a good account of themselves without registering much difference from many other similar outfits.

But the best of the set is the hilarious episode when a police dog handler is introduced by an unfeeling sergeant to his new charge, a ferocious hound called Rover.

If all the EP had been up to this humorous standard, it would have been five stars for the rating without any doubt.

TONY FAYNE

British Institutions (No. 2) Garden Fetes; The Police; British Railways.

(Phillips BBE 2532)***

SOME droil monologues from Tony Fayne as he examines parts of the British scene. Garden Fetes reports one of these functions in the style of the local paper, complete with double meanings and trivialities; British Railways is a romantic appraisal by one of those nice men who write for women's magazines.

JACK SINCLAIR

A Little Bit Of Tartan

(Bellona SEP 90)***

JACK SINCLAIR and his accordion-laden Scottish dance band with some polkas, reels and jigs which no doubt are fine for tripping the light Caedonian fantastic but which are a drag for listening.

Handyman? JONES comes fighting back. (DISC Pic)



JIMMY ("Handyman") JONES comes fighting back. (DISC Pic)

Contd. from page 8

handclaps and strumming rhythm. A slower slice of Latin moves lushly on the second side—Moon Over Mexico. Romantic and conjuring up the right sort of images.

Jimmy Jones

You're Much Too Young; The Nights Of Mexico

(MGM 1168)***

JIMMY JONES fights back with a steady shal-la-le in the shape of You're Much Too Young, on which he gets girl group assistance. Not one of his falsetto efforts but a heater that could do him a lot of good.

The Nights Of Mexico opens up, however, with Jimmy singing on the high runs before sliding into a south of the border rhythm. A double-track with some pleasing guitar in the accompaniment.

Fats Domino

Dance With Mr. Domino; Nothing New

(London HLP 9590)*****

FATS comes out fighting with his Domino twist—Dance With Mr. Domino. Fast heater which he puts across in his effective manner. The voice is backed by a good instrumental team in which sax has some great moments.

Sounding occasionally, like a yogi bear with his hey-hey-heys Fats obviously enjoys the side. So will you, I think.

But for the Fats his long-standing admirers love, turn over to Nothing New—a slow, dragging blues number which he calls in a way that'll chill your spine. Drawing instrumental backing is worth a repeat for itself alone.

B. Bumble and

The Stingers

Apple Knocker; The Moon And

The Sea

(Stateside SS 113)***

THE team who made "Nate Rocker" (one of my unfavourite bits of the year) follow the same pattern to produce another piano and rhythm thumper. This time they've chosen the Overture to "William Tell". Apple Knocker, get it? Mr. Rosini, of course, receives no label credit for his melody. The Moon And The Sea, how-

ever, raises my star rating of this coupling. Here there's really something intriguing to listen to.

Timi Yuro

What's A Matter Baby; Thirteenth

(Liberty LIB 55469)***

THE odd, strong voice of Timi Yuro takes the air again... this time with a slow heater What's A Matter Baby. Timi fills it with a bluesy quality, but the song's a very ordinary effort really and the treatment tends to sound pretentious because of this.

Thirteenth Hour—a rockaballad with simple rhythm and chorus backing—is shouted powerfully by the girl.

Frank Sinatra

Hidden Persuasion; I Love Paris

(Capitol CL 15265)*****

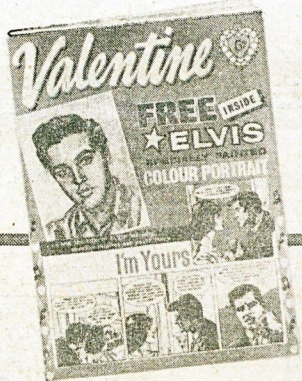
ONE of Sinatra's older tracks, O Hidden Persuasion is swung masterfully to a typical Nelson Riddle orchestral accompaniment. Frank at the kind of thing he can do with both tonsils tied behind his neck. Silky and so easy on the ear, this is a gem. The Cole Porter show song I Love Paris is given a fairly straightforward reading for half its course, then Sinatra and Riddle make it up with some effective bending.



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THE CRICKETS
Don't Ever Change
More Than I Can Say; Baby My Heart; Peggy Sue Got Married; Don't Cha Know.
(Coral FEP 2064)*****

DECCA have a smart knack of rooting through their archives and rushing out titles by artists who have scored in the charts on other labels, using the title of the hit song in question. They've done it with Matt Monro, Joe Brown, and now they do it with The Crickets.

This is a very good set, nonetheless, and Decca's opportunism will probably reap some healthy sales as a result.

Side One is soft and subdued, but Side Two wakes things up with a beat-laden vengeance, with Buddy Holly's Peggy Sue Got Married specially prominent.

BOB LUMAN

Let's Think About Livin', Vol. 2

Meet Mr. Mud; Every Time The World Goes Round; Oh, Lonesome

Me; Yes You Did; Bristol

(Warner Bros. WEP 6055)***

BOB LUMAN obliges once again with some free and easy beat and stylings, singing clearly and pleasantly in a very commercial manner.

Three of them are strongly rhythmic items put over in appropriate fashion, and then Bob surprisingly and effectively changes pace for a tender, gentle version of Jealous Heart.

VALERIE MOUNTAIN

Some People; Johnny's Tune; No

Late; Yes You Did; Bristol

Express; Some People.

(Pye NPL 2458)***

THE are taken from the sound-track of the current film of the same name. Valerie Mountain's voice shows definite promise, but not with this set of songs, which are mostly teen-type of some material, and very competently, especially Yes You Did, and there are some nice background touches from what

The Jamies

Summertime; Summertime;

Summertime For You

(Columbia DB4885)*****

THE Jamies' group is a mixed one, and I dare say there'll be mixed reactions to this release also. But the highlights are the first two tracks.

Summertime, Summertime, in a modern filter, team up with a skilfully adapted way which has a skilfully adapted touch of old English folk singers. Hey ho for a modern madrigal, eh?

I think this is a clever—and catchy—production. It could turn out too, to be a commercial one.

Searching For You and arrangement too. The group talk through the ballad in unison-calling. Makes me think they'd make a brilliant medium of carols, come Christmas time.

Don Gardner and

Dee Dee Ford

I Need Your Loving; Tell Me

(Stateside SS 114)***

A DON and Dee Dee disc all the way with Gardner writing the top half and Ford penning the song on the turnover.

I Need Your Loving is an exuberant steady beat item which is dominated by Don's husky, squawking voice. Has a surging enthusiasm about it which is infectious, and it could climb.

Roles are aptly reversed for the slower Tell Me. Ours and rhythm lyric on this half. Don Gardner, in fact, doesn't sing at all for this one.

Manuel

Viva! Viva! Moon Over Mexico

(Columbia DB 4883)***

COFF LOVE dons the bandana and ear-rings again to turn himself into Manuel with his Music of the Mountains. The resulting tracks are as colourful as usual. Viva! Viva! dances gaily with chorus abating to the strings,

JAZZ

MOD BY TONY HALL

TRAD BY OWEN BRYCE

These discs prove that 'genius' tag



DAVE LAMBERT, ANNIE ROSS and JON HENDRICKS sing Ellington with uncanny skill and artistry.

TRAD

THE MEZZROW/BECHT QUINLET AND SEPTET
The King Jazz Story
The Sheik Of Araby; I'm Speaking My Mind; Out Of The Gullion; I'm Goin' Away From Here.
(Storyville SEP 408)****

THE MEZZROW/BECHT QUINLET
King Jazz, Vol. 3
Gone Away Blues; Jelly Roll; Bad Bad Blues; Bogoin' With Mezz; I'm Speaking My Mind; Forgotten Harmony; Perdado Street Stamp; Bogoin' With Big Sid; Relationship Blues; I and G Goin' 'Em Home; Fat Mama Blues.
(Storyville SLP 141)*****

It's amazing how quickly I can contradict myself. Just a week ago I was writing about having to be a real enthusiast to double up on LPs, when one issue rapidly follows another. Yet now I'm going to urge you to buy two or three new LPs, when one issue seven have been thrust on you within the last couple of months. Why? Because Mezzrow is a genius, and so is Bechet. These fantastic records prove it. Each and every one.

The EP tracks have mostly appeared on an LP already, and the LP tracks have come out on EPs and singles.
Just let me say this. If there is one track which somehow or other you haven't got . . . catch up on your wheel there's still time.

OSCAR "PAPA" CELESTIN AND HIS TUNEXO JAZZBAND
Hill Society; Claret; Wall with Thee; Panama; Old Time Religion; Fidgety Feet; Sheik Of Araby; St. Louis Blues; Ballin' Jack; Muskrat Rumble; I Don't Mean a Thing.
(Storyville SL 115)****

I SUPPOSE hearing Alphonse P. Picou play his original solo on High Society is something to be thankful for; after all, for decades,

we've heard others play that celebrated clarinet part. Yet I can't really enthuse about a record which has bags of earthiness, plenty of drive and feeling, but little in the way of accurate notes or the correct harmonies.

Panama comes off best; it's strange how this composition inevitably brings out the best in these New Orleans musicians. I suppose it's because marching music is so much a part of the Crescent City. It could, of course, be because it's one of my personal favourites. On the other hand, anything of a bluesy nature, or even of a spiritual nature, invariably suffers.

So do such things as jazzed up versions of "ring shouts." **Old Time Religion** has absolutely nothing to commend itself. I think this is very much a matter of one's own viewpoints about jazz. If you admire technique, efficiency, correct harmonies, then this is atrocious. If you care only for emotion, then nothing I say will stop you buying these records.

If you can be objective . . . and I hope I am . . . you'll admit that this is at the better examples of genuine New Orleans music than this particular disc. Even though you can hear Picou's solo played by the master.

TRAD ROUND-UP

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MOD

ADERLEY-AMMONS-KELLY

Summit Meeting
Exodus; Bye Bye Blackbird; Awful Meant; Hazing; Wrinkles; Jim Dog; I'm a Fool to Want You; Sleepy.
(12in. Columbia 33 SX 1419)

PERSONEL: (track 1) Eddie Harris (tenor) with piano, guitar, bass, drums; (2) Bill Henderson (vocal) with unidentified piano, bass, drums; (3) Paul Chambers

Selection from Vee Jay LPs is good value

(bass); Julian "Cannonball" Aderley (alto); Wynton Kelly (piano); Philly Joe Jones (drums); (4) Louis Hayes (drums); Yusuf Lateef (tenor); Nat Aderley (cornet); Barry Harris (piano); Sam Jones (bass); (5) Kelly; Lee Morgan (trumpet); Chambers; Philly Joe Jones; (6) Bennie Green (trombone); Gene Ammons, Frank Foster, Frank Wess (tenors); Nat Aderley; Tommy Flanagan (piano); Ed Jones (bass); Albert Heath (drums); Morgan; Clifford Jordan (tenor); Kelly Chambers; Art Blakey (drums); (8) Walter Perkins (saxophone); Frank

Strazier (alto); Willie Thomas (trumpet); Harold Mabern (piano); Bob Cranshaw (bass).

A VERY reasonable sampler of the Vee Jay jazz catalogue, which is distributed here by F.M.I. Exodus (very amateurishly edited) is the hit parade number. The pleasant Henderson vocal is probably backed by the Ramsay Lewis Trio.

Mean is a swinging blues, with a fine groove and good solos. The latest-composed Louis Hayes track Hazing has a strange air of a mid-40s bebop disc-date. Rather weird and not too well together.

Side two? Wrinkles has some very soul-type blues work. Oddly enough, Vee Jay contract tenorist Wayne Shorter's solo has been edited out! Jim Dog has some wonderful Ammons and rhythm.

Foot shows off Morgan's more tender moments. Sleepy is a first-rate Ray Bryant tune, earthily and excellently interpreted by a group called the MFT-3, with very honest solos by Thomas, Mabern and Strazier.

I'd call this pretty good value for money. Especially for those whose disc-buying budgets won't run to all the individual LPs, if they were available.

DAVE LAMBERT-JON HENDRICKS-ANNIE ROSS

Ellington
Cottontail; All Too Soon; Happy Anniversary; Rocks In My Bed; Main Stem; I Don't Know What Kind Of Blues I've Got; Things Ain't What They Used To Be; Midnight Indigo; What Am I Here For; In A Mellow Tone; Caravan.
(12in. Philips BBL 7549)****

PERSONNEL: Dave Lambert, Jon Hendricks, Annie Ross (vocals) with probably Gildo Mahones (piano); Ike Isaacs (bass); Jimmy Wormsworth (drums).

THIS new L-H-R album marks an important departure for the trio. Previously, most of their efforts have been centred on the Basle band.

I'd say that this new venture into hitherto vocally unexplored Ellington territory must be rated a very courageous failure . . . and yet the trio reveals a new maturity.

Highspots of this LP include the adaptation of Ben Webster's tenor solo on Cottontail, the animation of the trombone solo on All Too Soon and the undisturbable, colourful sound of the Ellington sax section on What Am I Here For? But I must congratulate all concerned on the obvious sincerity and all the hard work involved, and the uncanny skill and artistry with which it is all performed.

CHATting

The "good old days" two nights back, I casually mentioned the name of Ray Foxley, who led his own band in Birmingham before coming down to add his quite delightful Jelly Roll Morton piano playing to the Ken Colyer band.

Now I learn that Monty Sunshine has contacted Ray to take Johnny Parker's place. Johnny, having decided to quit touring and settle more in his home, will continue to play, but intends to freelance.

EVERYBODY

says the Clydes will travel further in the course of a week than any other band on the scene. This has long been their boast since the days when Scotland and England were their territories. Whether it holds true now that they are a London band or not is open to doubt.

The Clydes appear on "Saturday Club" on September 8, on "Trad Time" on October 6, "Beat in the Border" (Border TV) on September 18, and BBC "Jazz Club" on October 4.

CYRIL PRESTON'S Jazz Band travels to Ireland for dates between October 12 and 19. They have been booked for a series of dates at Liverpool's Storyville club, and at the Cavern, also in Liverpool.

The Cavern date has Clinton Ford with them on September 9. The series at the Storyville begins

TONY MEEHAN - That Jimmy Smith LP was marvellous. (DISC Pic)

POP STARS GETTING JAZZ CONSCIOUS

WHEN I bumped into former Shadows drummer Tony Meehan at 18 Bright's vintage pop club and R man the other day, he said: "I read your DISC review of that Jimmy Smith LP, 'Midnight Special.' A lot of other critics have put it down, so I was very pleased to see that you liked it and said so. I think it's marvellous! And that Stanley Turrentine on tenor . . . wow!"

Former Dancworth star Kenny Clare is probably the most asked-for drummer just now, and he doesn't play rock or twist stuff with tongue-in-cheek, either.

And notice is the way in which the semi-pro musicians in many of the rock bands watch with awe the efforts of the real pros. You should see the guitarists hang on to every note that Judd Proctor plays, for the cones.

At home, many of today's top tenners play records by Miles Davis, even John Coltrane. And the young pop musicians are starting to study theory and harmony more than ever before.

I remember many times seeing new Shadows drummer Brian Bennett in the front row at the Flamingo, watching intently the work of Phil Seamen, Bill Eyden and Tony Kinsey. And Danny Williams is a regular at the Ronnie Scott Club.

So next time you go to your local jazz club, take a quick look out of the corner of your eye at your next-door neighbour. It might be Cliff, Adam, Billy or Eden!

Many of today's pop world idols are becoming more and more modern jazz-minded in their off-stage hours . . . and, almost to a man, they're very pro-rhythm and blues.

The case of Ray Charles, for example, I know that the Cliff Richards and Billy Fury of this world have dug Ray for years, and whereas British jazz fans, unlike their American counterparts, have been reluctant to accept him as a blues and the Shadows gave up a whole week-end not so long ago to fly to Paris . . . to pay to see Ray work. And Billy would dearly love to sing the sort of songs that made Ray famous. The early ones on Atlantic in preference to his more recent commercial successes.

I remember asking Eden Kane 18 months ago to name his favourite singer. Who was it? Ray Charles, of course!

Did you know that most of the musicians who back up the pop singers on records and radio have been big names in the jazz world?

The session saxophonists generally include Red Fane or Rex Morris on tenors and Don Honeywell on baritone.

No. 1 OUT FRIDAY AUGUST 31st

POP WEEKLY

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LP Releases for September

Pop

Mantovani and his Orchestra—Great Films, Great Themes (Decca EC 4500); The World of Last Chin (LH 4501); Werner Muller and his Orchestra—Perfection in the Sky (Phase 4 Music PFM 4005); Edmundo Ros and his Orchestra—Bongos from the South (PGL 4010); International "Pop" All Stars—Twelve Star Percussion (PFM 4011); Rudi Robin and his Band—Percussive Oompah (PFM 4012); Johnny Keating's Kombo—Per- cussive Moods (PFM 4013); Frank Chacksfield and his Or- chestra—By the Fireside (Ace of Clubs ACL 1123); Gracie Fields (PGL 1122); A Picture of Joe Brown (ACL 1127); Ann-Margret —On the Way Up (RCA RD 75031); Jimmie Rodgers—Country Music Hall of Fame (RT 7505);

Mack—Golden Country Hits (London HAR 8002); Enoch Light and his Orchestra—Great Themes from Hit Films (HAZ 8006); Slide Hampton and his Band—Jazz with a Twist (HAK 8007);

Andy Williams' Best (HIAA 8005); Big Tony Little and his House Tonk Piano S O's—Everybody Knows (Coral LVA 9201); Jackie Wilson—Body and Soul (Mercury 8007); Cliff Braggs—Hukilau Hulas (Vogue VA 16017); Various Artists—The Heart of the Matter (Globe 16018); Calhoon Steel Band—The Heart of Trinidad (VA 16018); Arthur Lyman Group—Surrealistic Music—Swingin' with Humes (Contemporary LAC 12308); Teddy Edwards Quartet—Good Gravy (LAC 12313); Gerry Wiggin—Relax and Enjoy It (LAC 12314).

Orchestra Symphonietta del Mexico—Holiday in Mexico (Pye Golden Guinea GGL 0133); Lonnie Donegan—The Golden Age of Donegan (GGL 0135); The Orchestra del Oro—The Soul of Harlem (GGL 0137); Ol Strings—With Love from London (GGL 0139);

The Statter Dance Orchestra—Let's Dance to the Big Hits of 1962 (GGL 10140); The Poll Winners of 1940—Let's Dance Down Dory Lane (GSSL 10141); Joe Brown—A Picture of You (GGL 0146); Wanda Jackson—Right or Wrong (Capitol T 1596); Don Baker—The Sound of 95 Speakers (T 1626); Dinah Shore—Down Dory Lane (Capitol T 1596); Dean Martin—Dino (T 1659).

Jackie Gleason and his Or- chestra—The Big Beat Touch (W 1519); Cliff Richard and the Shadows and Norrie Paramor and his orchestra—His music and 17 seconds with Cliff Richard (Columbia 335X 1431); Various Artists—Sing It Again (GSSX 1433).

Sarah Vaughan—You're Mine (Vogue 1437); Dinah Shore—I Like It Swinging (33X 1441); Lester Lanin and his Orchestra—The Sound of My Heart (33X 1442); Chubby Checker—Twist—along with Chubby Checker (Globe 1442); Judy Garland—GSSX (33X).

RAY CONNIF—Two albums. (DICC Pic)

The RCA Side of Jim Reeves —(RCA Camden CDN 5106); The Wilburn Brothers—City Limits Brunswick (LAT 8501); Earl Grant—Earl after Dark (LAT 8502); Carmen Cavallaro and his Orchestra—His from Hollywood (LAT 8503); Henry Jerome and his Orchestra—Brazz Goes Latin (LAT 8504); Benny Crosby—Bing and the Dixie Land Bands (Ace of Hearts AH 31).

Chick Webb and his Band—Midnight in Harlem (AHL 32); Al Jolson—Let Me Sing and I'm Dying (AHL 33); Billy Vaughn Happy and his Orchestra—Chapel by the Sea (HAD 8001); Warner's

DOUBLE AND TRIPLE PACK ALBUMS FROM PHILIPS AND CBS

JOE BROWN leads the LP releases this month with two LP issues. One, on Decca, is called "A Picture of Joe Brown," and the second one, on Philips, is called "A Picture of You." The first features titles he cut during his Decca days, and the second contains several new tracks.

Shadows' fans awaiting the second LP release from the group have something to be going on with in an LP with Cliff Richard. Title of the album is "13 minutes and 17 seconds with Cliff Richard."

Continuing their policy of offering "two for one," the Philips group have put out a double decade album by Tommy Kinsman on Fontana, and a beautiful set by Ray Conniff of two of his most famous LPs—"S Marvellous" and "S Wonderful."

Also, on CBS, is a three album package called "Billie Holiday—The Golden Years" featuring 43 tracks recorded by the singer between 1931 and '41, with backing by Count Basie, Benny Goodman and Louis Armstrong among other famous musicians.

Jazz fans are well catered for. Among several releases is Vol. 3 of the "Best of Bill, Barber and Bilk" on Pyle's Golden Guinea label.

For modernists CBS are releasing a live LP by Miles Davis, cut during a performance at the Carnegie Hall in May, 1961 and called "Miles Davis at Carnegie Hall."

Following the tremendous success of "Garland at Carnegie Hall," which was issued on Capitol, MGM have now issued a two album package of all her film successes, tagged "The Judy Garland Story."

Thigpen—The Trio, Live from Easy Living (Columbia 335X 1450); The Best of Bill, Barber and Bilk Vol. 3 (Pye Golden Guinea GGL 0131).

Chickling Murus—Oh Yeah (London HAM 8007).

Shelly Manne and his Men—Checkmate (Columbia 335X 12315); Art Pepper—Quint—Smack Up (LAC 12316); Barney Kessel—Let's Cook (LAC 12318).

Zoot Sims with various persons—Zoot Sims and Friends (689 582 12); Various Groups—Ballin' (689 200 12); Miles Davis at Carnegie Hall (CBS BPG 62081).

Oscar Peterson, Ray Brown, Ed



JUDY GARLAND—Her story. (DICC Pic)

Billy Eckstine—At Basin Street East (MGM 14100); Leroy Varr Dick—Walk On By (MGM 14101); The 50 Guiltars of Tommy Garrett (Liberty LBY 1064); S. Zentner with the Johnny Mann Singers—Great Band with Great Voices Swing the Great Voices of the Great Bands (LBY 1065); Felix Latkin—Inspired Themes from Inspired Films (LBY 1066); Tommy Garrett—25 piano plays Evergreen of Broadway (LBY 1069); Ella Fitzgerald—Clap Hands Here Comes Charlie (HMV CLP 1376).

Ray Charles—Modern Sounds in Country and Western Music (CLP 1580 mono, CSD 1454 stereo); Various Artists—More of Your Favourite TV and Radio

Trad, Mainstream and Folk

Billie Holiday—The Golden Years (Three Albums CBS BPG 62081); The Greenbriar Years Jackie Washington, Hedy Gannett, Gude—New Folks (Fontana TFL 6012); Various artists—The Sound of Folk Music (TFL 6013);

Lightnin' Hopkins—Last Night (MGM 1411); Woody Herman Quartet—Swing Low, Sweet Clarinet (Philips 652 602 BL); Tony Coe Quintet—Swingin' Till the Girls Come Home (B 10784 L); Various Orchestrans—London Jazz Scene. The 40s (Ace of Clubs ACL 1121);

Pete Fountain's Music from Dixie (Coral LVA 9200); Kid Ory's Creole Jazz Band and Kid's Big Greatest Good Time Jazz (LAC 12317);

Johnny Hodges—Blue Hodge (Columbia 335X 1438); Tony's New Orleans Jazzmen—Lightfoot at Lansdowne (Colum-

EP releases next week

LP OF THE MONTH

JOE BROWN A PICTURE OF YOU A Picture of You; Lonely Island Pearl; A Lay-About's Lament; Sick Around; Talking Guitar; The Surry With the Fringe On Top; The Switch; Shine; Good Luck And Goodbye; In Henry The Eighth's Room; What A Crazy World We're Living In. (Golden Guinea GGL 0146)*****

***** TWENTY-one bows' worth of top-line singing from the brightest British pop star to emerge on the horizon this year or indeed for several years.

Joe Brown sampled at LP length is like Joe Brown over a pint in the boozey—refreshing, down to earth, forthright and interesting. No pretensions, no sickly sentiment, no guilf along the lines of the old "I want to be an all-round entertainer" cliché. He is already, and has been since Jack Good singled him out of the supporting cast of ITV's "Boy Meets Girls."

Joe is evolving his own brand of cockney and western pop entertainment—folk music 1962. A to Brown.

He also brings his own personal slant to standards like "Surrey" and "Shine" without affecting their well-established charm and character.

His arrangers are ideal with their instrumental support, laying down beat backings of shape and considerable subtlety. And Joe's own playing skill is a formidable asset as "Talking Guitar" and "The Switch" demonstrate.

His art, while not being Ray Charles at his rhythm and blues shouting best, is definitely preferable. But, if you like your folk singing to be melodic and rhythmic in equal proportions, this is for you.

blue or swinging, and she's well up to standard here. But a voice of her strength and calibre tends to be just a little overpowering when heard at LP length. You certainly can't reduce the volume a little and convert her into background entertainment, because she hasn't got that sort of soothing, nondescript style.

FRANK SINATRA

London By Night; Jeppers Creepers; Ebb Tide; My Blue Heaven; The Moon Was Yellow; The Lonesome Road; On the Sunny Side of the Street; Where Are You?; South Of My Soul; Something Wonderful Happens In Summer; Night And Day; Autumn Leaves. (Capitol 20390)*****

OKAY, if they've all been used before as singles, or on LPs or EPs. That still doesn't alter the fact that when they're collected together on one LP, they are worth five stars plus.

In spite of the cover, which

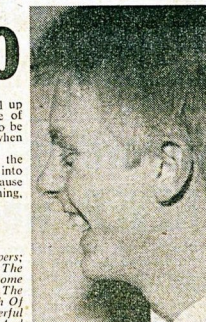
LPs

reviewed by Nigel Hunter

HOLLYWOOD'S FINEST THEMES El Cid (Love Theme); Moon River from "Breakfast At Tiffany's"; Kings O' Kings Theme; Splendor In The Grass (Love Theme); Maria From "West Side Story"; It Might As Well Be Spring from "State Fair"; Over And Over Again from "Billy Rose's Jumbo"; Ben Hur (Love Theme); Too Late Blues; I Enjoy Being A Girl from "Flower Drum Song"; The Four Horsemen Of The Apocalypse Theme; Light In The Piazza (Main Theme).

(CBS BPG 62035)***** MOVIE theme sets appear in boring profusion every month, but here's no boredom around the name of Frank Faith's name is on the record.

It again he's produced a warmly melodic and well contrasted selection of film epics with the string section well to the fore as the orchestra sounds smaller than on most of his previous Philips



LONNIE DONEGAN

A Golden Age of Donegan Have A Drink On Me; Lost John; Nobody Loves Like An Irishman; Cumberland Gap; Seven Dollars; Puttin' On The Style; Ballin' On New Orleans; It's A Strange, Strange Rock O' My Soul; Fort Worth Jail; Grand Coulee Dam; My Old Man's A Dustman. (Golden Guinea GGL 0131)*****

***** THIS should rake the guineas in for Pye. No matter how many reissues of a big artist's hit singles are placed in a form of LP form, there always seems to be a multitude ready to buy them, and I'm sure Mr. Donegan is no exception to this rule.

This still contains Lonnie at his outstanding best. He's in a class of his own numbers like Drink, Cumberland Gap and his other up-tempo Glasgow Irish renditions of hillbillys.

But his efforts on items of the Seven Dollars type are far from unprofitable.

BURL IVES

Return Of The Wayfaring Stranger John Henry; Billy The Kid; Fare Thee Well; O Honey; Mary Lindy Love; My Love; The Ballad of Man Blues; Green Country Bachelor; Lilly Monroe; Old Blue; Ballin' On New Orleans; Fort Worth Jail; Wayfaring Stranger; Woolie Boogie Bee. (CBS BPG 62036)*****

BEFORE he hit the highspots as a film and stage dramatic actor of award-winning caliber, Burl Ives as a young man used to roam around the scrub and valleys of rural America singing for his supper and listening intently to the songs of the country.

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ELVIS PRESLEY—THE LONELIEST MAN IN THE WORLD

Bilk's film will give him plenty of smash hits

MUSICALLY Acker Bilk's first feature film, "Band Of Thieves," which opens at the Leicester Square Theatre tonight (Thursday) and which goes on general release on September 17, is a knock-out. The Bilk boys have never played better, and their numbers can't fail to swing into the charts in no time at all.

Items like "Acker's Laquer," "Coffee And Ackerake," and "All I Wanna Do Is Sing" are packed full of computer trad gately and life, and Acker's solo clarinet feature "Lonely" has the makings of another "Stranger On The Shore" with its wistful melody some what reminiscent of "Softly As In A Morning Sunrise."

There is a guest song spot for Carol Deene, and a short appearance by Peter Haigh as an announcer. Norrie Farnmor, who wrote the film's music with Acker, also appears briefly in Alfred Hitchcock fashion as an A & R man.

Convicts

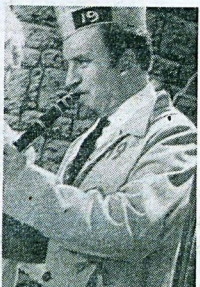
Acker and his band take the roles of convicts incarcerated in their musical activities by a trad-happy prison governor and a swinging duchess, who pulls strings in high places to enable the trad lags to tour the British prisons for concerts. When they are released, Acker and the boys join forces with a wide society boy and agent, and play plush dates at the stately homes of the duchess's rich friends, giving their safe-cracking agent opportunities for employing the safes while the guests are dancing.

Finally they end up back in jail prison in places. However, Bilk fans will be primarily interested in the music, and they'll find completely satisfying. Although much looking forward to the day when British film makers find plots, scripts and situations

which match the musical calibre of the stars they feature, and enable those stars to speak their lines naturally and convincingly. Disc coverage of the film's numbers consist of a Bilk EP on Columbia named after the film, to be released on September 7 and containing "Band Of Thieves," "Coffee And Ackerake," "Jazz At The Jail," "Smoochy," "Lonely" and "All I Wanna Do Is Sing"; a Bilk single to be released on September 21 coupling "Lonely" with "All I Wanna Do Is Sing."

In addition, Carol Deene's song "Kissin'" was released by HMV last Friday as the flipside of her version of another film tune, "Some People."

Nigel Hunter



ACKER BILK as he appears in "Band Of Thieves."

Recording stars, but they've NEVER worked in a studio!

SWEDEN's top instrumental group The Spotnicks, who flew into London last week for a fortnight of TV, radio and stage dates, are unique in the recording world—THEY HAVE NEVER WORKED IN A RECORDING STUDIO, yet they have had three hits in their home country and one very near miss, "Orange Blossom Special," here.

Leader of them is Bo Winberg, solo guitarist and the man who builds all the equipment the group uses... and it's the equipment which is so important to them, and the reason why they have never worked in a studio, although they do, so when they cut some numbers during their visit here.

Said Bo, whose English would shame many Englishmen: "There are almost a hundred groups at home who are trying to copy our sound. They can't do so because the equipment has a lot to do with it and they don't know what sort of equipment we use. Not does anybody else except for our manager and the other boys in the group. It's impossible to copy us and that's the way we want to keep it."

At home

They make sure that no A and R man or studio technician gets a chance to pass on the information simply because they never record in a studio.

All their hits so far have been recorded at Bo's home, with only their manager and the group present.

"I build all the equipment myself," said Bo. "I'm not a trained technician, I've learnt as I've gone along. I made our first amplifier about five years ago, now I'm the only one who knows how we get our sound."

THE name Ian Crawford will probably not mean much to you. He is a young (22) British singer who was a top star in Australia for three years until he went to America six months ago to try his luck, very successfully, there. Now he is over here on holiday.

Nothing remarkable about that—except that Ian Crawford is one of the very few people who has been able to get close to Presley and discover what the man behind all the ballyhoos is really like.

"I know Elvis as well as anyone can, who can penetrate the barrier of 12 bodyguards," he told me. "He once confessed that he would give up half his fame and fortune to live like me. He almost hates being a star, yet realises his responsibilities towards his public. Sometimes he lives up to the name he has created. Other times he disappears off to his Memphis home, which has a 10 foot high marble fence around it, and forgets everything."

BODYGUARD

"He must have people around him. Never goes anywhere without 12 bodyguards. But get made up of some friends from the army, a couple of ex-truck drivers and some old pals from Memphis. He pays them 175 bucks a week (\$60) with food, clothes and a roof thrown in. He spares no expense—is generous to a fault when he feels in the mood."

"Every night Elvis has an open house in his fabulous Bel Air home in the Hollywood Hills. Young friends can visit him whenever they like. But Bel Air is full of cops who visit motorists and people out of the area."

"His mansion is fabulous. Every room is open except his bedroom. He once showed it to me, but no one is allowed in there without his permission."

"The whole room is decorated in white and gold. As you enter there's a walk-in wardrobe, with suits hanging on both sides. "The bed is a four-postered affair with lush drapes hanging

round it, and the room is completely covered in thick pile carpets. The ground floor of the house has been turned into a kind of den, with a bar in one corner, record players and tape recorders all over the place. When he has a house full of people, he sits there quietly enjoying their company."

"He has one confidant. His cousin Gene who knows everything. He has a lot of friends and many hangers-on. He lives alone in the house except for a maid and a butler."

"When Elvis goes out, there are never less than 20 people with him. He once confessed that he would dearly love to take a walk down the street on his own, but he daren't. Instead, he drives his motor bikes around the grounds of the house."

FRIENDS

"I first met Elvis Presley when he walked into the Sahara, Las Vegas where I was appearing. He had all his friends with him. They sat down and watched my act. When I was through, he invited me over to his table for a drink and we started talking. "The next time I saw him was at his house. After that I would go over regularly—sometimes five nights a week. We'd play billiards, listen to records, or watch movies on his home projector."

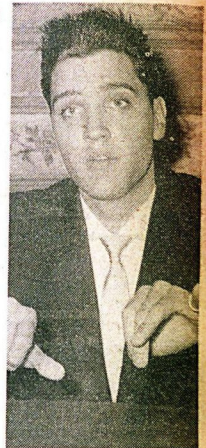
"On one occasion, Elvis showed me a fabulous Cadillac. I had everything in it, including a TV set, portable bar and three record players. When I asked

him where the radio was, he'd forgotten to put one in.

"He doesn't use that car—he has three others. He just lends it out for show in various cities all over the U.S.A. He doesn't drive, but gets one of his pals to take him around. "Presley goes for way-out clothes—the first time I saw him he was wearing a solid silver waistcoat."

"He only does about two personal appearances a year, and never for money, only for charity. Money doesn't interest him, he's a millionaire, but he's not yet sure how to spend it. "When he's wild, he's wild. Yet he's still alone. "I wouldn't be Elvis Presley."

June Harris



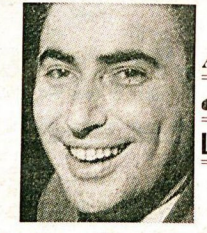
ELVIS—He can never move around without his bodyguards

BIG BEAT PACKAGES DON'T JUST HAPPEN

A BIG beat package comes round your way. You pay your six bob. You go in and watch the show. But have you ever stopped to think what has to be done to get the show there in the first place?

The manspring behind any touring package is the promoter. What kind of life does he lead? To find out, I spoke this week to Larry Parnes. He has been putting out beat shows in Britain since 1957...

"There are so many things you have to watch when you are organising a tour," he told me. "So I can't work to a routine."



Just take everything as it comes—according to urgency. But I have to plan well ahead. "Take my next tour—the one starting on September 30. I have Bilk, Fury, Joe Brown, Marty Wilde, Karl Denver, Mark Wynter, Jimmy Justice, Peter Jay and Mike Sarne all in one package."

"To get that number of stars available at one time—believe me, you HAVE to plan far ahead. Most of these were, in fact, put under contract nine months ago. Most of the dates were fixed then, too."

"Dates aren't a simple matter for a promoter—especially with a long, 50-tour-tour like this. Mark Foster, my general manager, and I get together over a map and planned this one like a military operation!"

"If you don't, big snags can develop. You find you're lashed with almost impossible distances between dates. That wastes time and money. It also places an unnecessary strain on the artists."

"In this autumn tour, the longest journey will be from Birmingham to Carlisle. Guess that's not too bad!"

"Another tricky business is choosing the artists. A promoter may build a show around someone who's riding high in the disc world when the contract is signed—but who is flopping badly by the time the tour comes along. You simply have to use

your judgment—your knowledge of the business—to know which artist's popularity is going to stay solid.

"Then you play safe by having a 'barring clause' in every contract. This stops the artist from appearing at—or near—any place on the tour for several months beforehand."

"Also, I think a promoter should give a break to new performers. I am doing this in a big way next year. I am auditioning hundreds of unknowns in the autumn. The best half-dozen of them will be offered places in a big spring tour headed by Joe Brown."

"Another problem is advance publicity. That, of course, is tremendously important. It means

All in a day's work LARRY PARNES

sending out thousands of posters and box-office cards—plus hundreds of thousands of handbills. "Press advertising has to be booked."

"Two weeks before every date the advance booking offices open. I phone each of them every day to see how tickets are selling."

"Then there's the show itself. I have to fix first-rate backing groups for the artists. I have to decide weeks beforehand what numbers each performer is going to sing—otherwise there could be a minor panic at the last moment with three of your stars each planning to include 'Spanish Harlem'."

"Each show has to be timed to the split-second. I usually check on this in one hectic day of rehearsing each of them before the package hits the road. I usually go with it on the first few dates."

I double-check on the timing of the order of the acts and light-lighting the general presentation. If necessary, I call extra rehearsals during the day till I'm satisfied everything is right in their heads."

"Then I keep nipping out to the provinces to see how things are going. Don't let 'em know when I'm coming, of course. Keeps everyone on their toes! And while I'm about it, I always make a point of meeting as many fans as possible."

"After all, no matter how much a promoter may feel he understands the business, one thing is for sure—and that is, the fans know best!"

Dick Tatham

Petula Clark

JUMBLE SALE

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