

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 235 Week ending September 22, 1962
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Mammoth line-up for 'Trad, Dad' follow-up

Mantovani to rest for three months

MANTOVANI'S operation at the London Clinic last week has been successful and he is expected to leave hospital to begin his convalescence in about ten days' time.

His manager George Elrick told DISC that Mantovani would have to be completely inactive for at least three months and take things easily for a further six.

Decca hope that he may be able to record during December.



MARION RYAN listens to the playback of one of her numbers in the EMI studios (DISC Pic).

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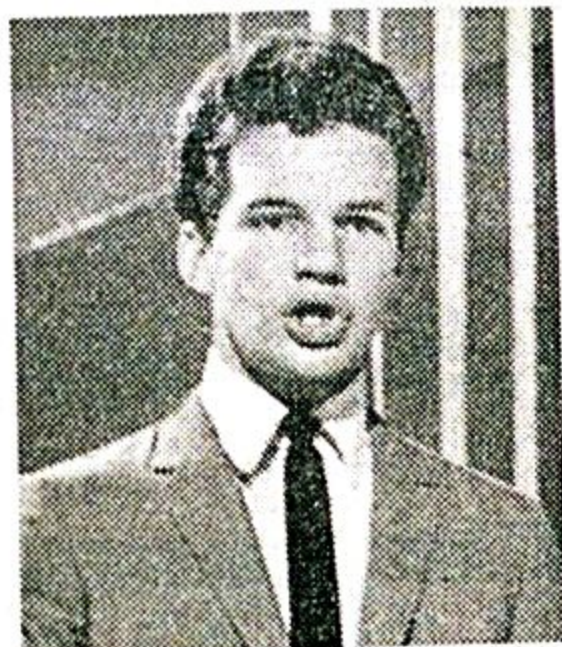
Vinton to star in biggest yet screen musical

BOBBY VINTON is to play the lead in the new Milton Subotsky film musical for Columbia Pictures, "Just For Fun!" The film will be the most ambitious pop music screen vehicle yet with a galaxy of 22 top British and American stars lined up for its cast.

The musical, plans for which were first reported in DISC last July, will start shooting at Twickenham on November 12. All the artists will film their contributions there, and shooting should be complete by the first week in December.

British stars who will appear are Karl Denver, Joe Brown, Mike Sarne, Jet Harris, Louise Cordet, Kenny Lynch, Jimmy Powell, Lyn Cornell, The Vernons Girls, The Allison's, The Tornados, The Springfields and The Tremeloes.

American artists definitely fixed in addition to Vinton are Freddy Cannon, Kitty Lester, and B. Bumble and The Stingers.



BOBBY VEE—Possible

FESTIVAL GETS O.K.

THE plan for introducing an annual disc festival at Brighton, first reported in DISC last month, was approved by the Entertainments and Publicity Committee of Brighton Corporation last Thursday.

The committee's chairman, Alderman J. A. Trevelyan Leak, told DISC that the approval was unanimous and that he is optimistic about the plan's chances when it goes before the town council on September 27.

Petula Clark, Ronnie Carroll and Barbara McNair are in ATV's "Startime" on September 26.

MARION RYAN TO U.S. FOR FILM 'Stars' sign Joe, Adam TALKS WITH SINATRA

JOE BROWN, Adam Faith, Ronnie Carroll and Kitty Lester are further star signings for ABC TV's "Thank Your Lucky Stars" series which starts its second run on September 29.

Kitty Lester has been booked for October 27, Ronnie Carroll for November 3, Joe Brown for November 17 and Adam Faith for November 24.

Date for Ashman single

MICKY ASHMAN'S new disc, "Happy Talk," backed with "When I Leave The World Behind," will be issued through Columbia on October 19.

MARION RYAN is to fly to Hollywood early next month to discuss film plans with Harold Koch, Frank Sinatra's executive producer in charge of Sinatra's film company, Essex Productions.

"There is little more we can say at present," Harold Davison, Marion Ryan's agent, told DISC on Monday, "but Harold Koch and Sinatra are exceedingly interested in using Marion in a film. While she is in America we hope she will be making a cabaret appearance at the Plaza in New York.

Marion Ryan will probably be away for about three weeks. Soon after she returns she plays

two weeks in cabaret at Ilford's Room at the Top. She is due to open there on December 11. In January she is to start a new series for Granada TV.

Delfont flies out

IMPRESARIO Bernard Delfont flies to New York tomorrow (Friday) with his wife Carole to attend the opening night of the Anthony Newley-Leslie Bricusse show "Stop The World—I Want To Get Off" on Broadway on October 2.

Delfont will also be meeting some American stars in connection with the Royal Variety Performance this autumn.

no love but your love

MARION RYAN

COLUMBIA



RECORDS 45-DB4857

POST

BAG

WRITE TO: POST BAG, DISC

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

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

Tillotson to make the charts again

AFTER receiving a copy of Johnny Tillotson's latest American hit, "Send Me The Pillow You Dream On," I am sure that this artist is going to make the charts again. I hope it does become a hit, as his last three discs, "Without You," "Dreamy Eyes" and "It Keeps Right On A Hurtin'" were worthy of higher sales than they achieved. — MICHAEL CAREY, 87, Parkside Avenue, Romford, Essex.

OWN STYLE

WITH the growing popularity of British records in our charts, it is surprising that The Springfields should not be in the hit parade. Their discs are first-class. They have a distinctive style of their own with some great harmonizing, and if "Silver Threads And Golden Needles" can make it in other countries, why not here? — T. PATMORE, 22, St. Michael's Road, Yeovil, Somerset.

WELCOME 'EM

I AM a great admirer of Buddy Holly, but surely a large part of his popularity is due to others using his style. This in no way cheapens his memory. There's a lot to be said for the originator of a type of singing which has become so important in the pop music scene that twenty other artists are influenced by it. Those who follow Buddy should welcome the copyists, including Tommy Roe, if they are fans of the music and not just hero-worshippers. — ALAN WHITBY, 5, Byron Road, Ealing, London, W.5.

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

Stompers did right thing

BRAVO for the Clyde Valley Stompers! Why? Because they're honest. Recently some of the classics have been given a modern treatment. I don't see anything against this, providing that the original composers are given due credit. However, this does not seem to be common practice.

The Clyde Valley Stompers show the way it should be done with "Peter And The Wolf." On this the credits read "Prokofiev—arranged, Graham-Valley." — GRAEME CRUICKSHANK, The Whins, Shielhill, Bridge of Don, Aberdeen.

ALL-ROUNDER?

REAL talent is hard to find among today's pop artists, but Joe Brown has proved he's an exception. His new LP is a real pleasure from beginning to end.

Joe is a great entertainer who can adapt himself faultlessly to anything—comedy, rock, ballads, country and western . . . and he's also a fine guitarist.

Let's have more artists of Joe's calibre and more artists making value for money albums.—R. RUTTER, 5, Roman Road, Meols, Hoylake, Cheshire.

TOO GOOD!

WHAT a beautiful record is Ken Dodd's latest release, "Come To Me." Easy voice and lush strings make this one of the best singles issued this year.

Why no chart success? In my opinion, it is too good!—DAVE CORNE, 4, Southgate Grove, London, N.1.

32 Minutes, 17 Seconds

This just isn't good enough, Cliff!

PRIZE LETTER

THE title of Cliff Richard's latest LP, "32 Minutes And 17 Seconds With Cliff Richard" just goes to prove the shocking value for money of LPs. And even the idea is not original, being used in 1960 by jazz saxophonist Sonny Stitt on his LP "37 Minutes And 48 Seconds With Sonny Stitt."

From this it would appear that as record prices go up, playing time goes down. Surely in such a competitive market one would expect it to be the other way round?—P. SUNDERLAND, 30, Green End Road, Earby, Colne, Lancs.

MORE COVERS

IT is only natural to presume that the writer of a song would wish for the best interpretation possible of his material, so British cover versions of an American hit can only be regarded as extremely valuable contributions to the pop music scene.

As a member of the record-buying public, I would like to see two or three cover versions of every worthwhile song.

Such a situation would cater for a greater range of taste, and bring recognition to the songwriter rather than the singing idol.—BERNARD STRONG, 429, Bexhill Road, St. Leonards-on-Sea, Sussex.

SINGER OR . . .

WHO are the charts intended for—the singer or the song?

In Presley's case I would say that as long as his name is on the label the disc will reach the top. This does not seem fair to the obviously more polished records that do not even appear in the top thirty.

In all fairness to Elvis and other artists, how about placing the record according to its worth and not by the name on the label?—DAVID VOYDE, Ivanhoe, Dorking Road, Chilworth, Surrey.



Does CLIFF'S latest LP give value for money? See Prize Letter. (DISC Pic).

HIGH IN THE U.S. CHARTS

DEVIL WOMAN

MARTY ROBBINS AAG114

COUNTDOWN

THE DAVE BRUBECK QUARTET AAG112

WOLVERTON MOUNTAIN

CLAUDE KING AAG108

3 BIG ONES FROM



CBS

VENUS IN BLUE JEANS RAY ADAMS

F 11507 45 rpm



AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending September 15).

Last Week	This Week	Title	Artist
11	1	Sherry	Four Seasons
1	2	Sheila	Tommy Roe
4	3	Ramblin' Rose	Nat King Cole
3	4	Loco-Motion	Little Eva
—	5	Green Onions	Booker T and the MGs
5	6	She's Not You	Elvis Presley
9	7	Teen-Age Idol	Rick Nelson
2	8	You Don't Know Me	Ray Charles
20	9	Patches	Dickey Lee
12	10	Rinky Dink	Dave (Baby) Cortez
6	11	Breaking Up Is Hard To Do	Neil Sedaka
—	12	You Beat Me To The Punch	Marty Wells

Last Week	This Week	Title	Artist
18	13	You Belong To Me	Duprees
7	14	Party Lights	Claudine Clark
—	15	Let's Dance	Chris Montez
16	16	Devil Woman	Marty Robbins
—	17	Send Me The Pillow You Dream On	Johnny Tillotson
19	18	Alley Cat	Bert Fabric
—	19	Venus In Blue Jeans	Jimmy Clanton
—	20	Beechwood 4-5789	The Marvelettes

ONES TO WATCH

Rain, Rain, Go Away - Bobby Vinton
 Monster Mash - Bobby Pickett and the Crypt-Kickers

LET'S DANCE

CHRIS MONTEZ

HLU 9596 45 rpm



DEL SHANNON ADMITS

I'm a jazzman at heart! BUT I'M NOT LEAVING POP



I love all kinds of music, says DEL SHANNON (DISC Pic).

"I'm a jazzman at heart." Del Shannon followed this statement by picking up his guitar and going into a five-minute rendering of "Autumn Leaves." It might have been Langston Hughes, but it wasn't. It was Del Shannon.

Over here for his concert that started last Sunday, he arrived in his hotel room in typical Michigan fashion, carrying a guitar under his arm and a corn-cob pipe between his teeth. He surveyed the English scene and said: "Looks like I'm going to like here. Jimmy Dean said I have a ball. And I believe at Jimmy says. Say, have you seen Dion around?"

He picked up the telephone rang. "Say," said Del, "what's that?" "I was just talking to you. No, I don't think I come to your reception tonight. I don't record for EMI. Let's get together."

How about a game of golf? You can relax out there hitting a ball around. I'm going to be over to your hotel. This is the dead. Seems I'm on the long side of town."

exercise his vocal chords. He sang with a falsetto gimmick and it was that and his own composition, "Runaway," that put him into the charts. In two years he made himself one of America's top recording artists.

Del finished playing with a jazz chord and said: "Don't get the idea that I hate pop music. Man, I love all kinds of music. I don't want the teenagers to think that I'm a frustrated jazz man."

"Those teenagers have put me where I am today and I'm grateful. In any case I am only happy when I am making music and I don't care what it is."

happy

"I firmly believe that an entertainer should entertain and so long as I'm giving people what they want, I'm happy."

Is Del frightened about being stuck with that falsetto sound? "I don't think that I am stuck with it. Have you heard my latest record, 'Swiss Maid'? It's in the top thirty in the States."

The guitar was plucked from the bed where it had been allowed a brief rest and the strains of "Swiss Maid" echoed down the hotel corridors.

"I only use two bars of falsetto in that one. No, I don't have to be stuck with anything. I'll sing whatever you want me to sing."

But there is something that he really wants to do despite the fans.

"I would like to do a lotta cabaret. Sing adult songs to adult audiences in an intimate atmosphere. I could give them the standards, a bit of jazz, a bit of rock."

"But despite this I don't want to fall out with the teenagers. You know, I've cut an LP which is all jazz. 'Del Shannon Sings And Plays Jazz.'"

"We haven't released it yet, but if the teenager buys it maybe he won't like it. 'Where's the beat?' he'll ask. 'Where's that old Del Shannon?' Maybe we won't release it. It could be a big risk."

"I have one guiding factor in what I do. If the record sells then it's good. I'm making people happy. Giving them what they want. I'm going to do just that on this tour."

Peter Hammond

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending September 15, 1962

Last Week	This Week	Title	Artist	Label
1	1	She's Not You	Elvis Presley	RCA Victor
3	2	It'll Be Me	Cliff Richard	Columbia
6	3	Sealed With A Kiss	Brian Hyland	HMV
5	4	Roses Are Red	Ronnie Carroll	Philips
2	5	I Remember You	Frank Ifield	Columbia
4	6	Things	Bobby Darin	London
7	7	Breaking Up Is Hard To Do	Neil Sedaka	RCA Victor
12	8	Telstar	The Tornados	Decca
11	9	Don't That Beat All	Adam Faith	Parlophone
8	10	Speedy Gonzales	Pat Boone	London
9	11	Guitar Tango	The Shadows	Columbia
16	12	Sheila	Tommy Roe	HMV
13	13	Ballad Of Paladin	Duane Eddy	RCA Victor
10	14	Once Upon A Dream	Billy Fury	Decca
14	15	Pick A Bale Of Cotton	Lonnie Donegan	Pye
18	16	Will I What?	Mike Sarne	Parlophone
19	17	Reminiscing	Buddy Holly	Coral
—	18	You Don't Know Me	Ray Charles	HMV
20	19	Loco-Motion	Little Eva	London
15	20	Main Title	Jet Harris	Decca

ONES TO WATCH

It Started All Over Again - Brenda Lee
 Cry Myself To Sleep - Del Shannon
 Teen-Age Idol - Rick Nelson

CHART CHATTER BY JUNE HARRIS ELVIS STILL ONE UP ON CLIFF

ELVIS PRESLEY seems to be a long-standing subscriber to the policy of keeping Cliff Richard one behind, while the announcement of Ronnie Carroll's Silver Disc last week seems to have brought renewed interest in "Roses," which has moved up to number 4.

Brian Hyland has jumped three places after having been around for several weeks. His new American disc, "Warmed Over Kisses," has just entered their charts with a grand slam, and will be his next issue here.

The Tornados have now firmly established "Telstar"

and the disc is shortly to be issued in America. Several lucrative bookings have come their way on the strength of this success.

Surprisingly enough, Buddy Holly doesn't seem to be making too much headway with "Reminiscing," which has only moved up two places, yet his rival, Tommy Roe, has jumped up four with "Sheila."

It will be interesting to see whether this "battle" results in a runaway win!

Ray Charles seems, finally, to have carved a firm niche for himself in the British record buying market. After

several attempts he broke loose with "I Can't Stop Loving You," which has now sold close on 2,000,000 copies, and "You Don't Know Me" has come into the British Twenty at 18.

Del Shannon's current visit here has created an interest in his new disc, "Cry Myself To Sleep," which is One to Watch. It should make it within the next couple of weeks.

Del's "Swiss Maid" has just gone into the U.S. Hundred. So like Nat King Cole, he could have two different hits on both sides of the Atlantic.

AN ORIGINAL TREATMENT!



"ALL OF ME"
JACKIE LYNTON



7N 35044

THE JOHN WARREN ORCHESTRA
 "Z CARS
 CHA CHA"



7N 15464

TWO FROM AMERICA'S CHARTS!!

DAVE "BABY" CORTEZ
 "RINKY DINK"



7N 25159

ETTA JAMES
 "STOP THE WEDDING"

7N 25162

U.S. SUCCESS SHAKES IFIELD

WHERE NEXT?

John Wells talks to Larry Parnes, manager of **Billy Fury**



Fury will NOT desert his fans

"I THINK it's fantastic," said Frank Ifield over the phone from Brighton where he was appearing last week. "Suddenly 'I Remember You' is selling throughout the world. Can't understand it. It's sold 800,000 copies in England alone, and now it's reached number 1 in Australia.

"Yet when I cut the disc, I wasn't even reckoning on the British market, let alone the rest of the world!

"And America! Other artists have tried for years and never made it. I still don't believe I have—and I won't believe the disc is a hit until I see it in their top twenty with my own eyes.

"Yes, I'd love to visit the States, and plans are being made for me to do just that.

"If I had my way, I'd head straight out to Nashville, and find out how they really get that sound. And not only Nashville.

"Since I was a kid, I've always wanted to attend one of the 'Grand Ole Opry' shows.



FRANK IFIELD—Nashville

These have been running for years and years and always use the pick of C & W artists. If I could just go and see one, I'd be happy.

"Remember, I'm not a true C & W artist—at least not any more. When I first started I was far more on that kick than I am now. I've been sliding away from it over the last couple of years.

"'I Remember You' only has a flavour of C & W—it wasn't intended to be out and out country music. It was just my interpretation of an oldie."

Now Frank has completed an LP of both C & W-type numbers and standards. "The country numbers have a pop backing and the standards have a C & W slant," he said.

In the same session, he cut two or three possible titles for his next release.

June Harris

IT has been said that Billy Fury has his eye on the adult audience, that he is thinking of leaving the younger fans behind, that one-nighters were going to play a less important part in his future plans. True?

"Nonsense," said his manager, Larry Parnes. "It's hard to think of anything further from the truth. I agree some people have got this impression. But let me get this straight . . .

"Never, certainly not in the foreseeable future of say five years, will Billy stop trying to appeal to the younger audiences. They are the people who made him. Why should he have to leave them now?"

So Billy's fans, who have been concerned about some of the stories which have been circulating, can stop worrying.

But what IS Billy's future? He's a sensational box office draw now. His records invariably shoot into the charts, his film "Play It Cool" is doing amazingly good business. Can he keep it up?

Said Parnes: "Of all the pop singers today I honestly believe

that Billy has got the greatest potential. But this doesn't mean I want to turn him into what is so often called an all-round entertainer. A ridiculous phrase which means nothing.

"This is the order of importance which I place on the various aspects of Billy's career.

"First, records. Next year we are going to spend ten weeks devoted entirely to making discs. That's a long time but in future we want to give a lot of thought to them.

• singles

"Billy will make three LPs, three or four EPs and four singles for release during 1963. That's definite."

Billy is well known for his love of C and W and blues material, but it doesn't look as if he'll be recording much of it . . . unless the public's taste undergoes some drastic changes.

"We'd like to be able to cut a lot more of this type of material," said Parnes, "but I can't see it. All we can hope for is that the buyers begin to like the same type of material that Billy does. That's not to say we shan't experiment a little. Far from it. But I can't see Billy being in a position where he can make really drastic changes."

And after discs? Personal appearances.

"Billy will certainly be doing one major tour next year, possibly two, we're not sure yet. And he'll be doing Sunday concerts throughout the summer.

"It's tremendously important," added Parnes, "that Billy never loses contact with his fans. It doesn't matter how much TV he does he can never get the same reaction as he does from a live audience.

"It's impossible for him to do a summer season, which is what

we'd like, because he'll be tied up with filming."

And TV? "I think we'll be making about six or eight guest appearances next year . . . plus Billy's own series.

"At the moment I don't know what form these shows will take but it seems pretty definite. We've already had to turn down a very good offer from the BBC and now we're waiting to see what will happen.

"At the moment it appears that Billy will do a series of six programmes. It wouldn't be policy to say with which company yet, nothing has been signed.

"Billy is happiest when he's singing, but he'll probably introduce the songs himself and maybe some guests, but mainly he is

going to concentrate on singing."

Fourth on Parnes' list comes films. Why fourth? "For one reason," explained Larry, "it's essential to find the right script, producer and company. Because of the extreme shortage we're unable to contemplate more film work. A pity, but there it is.

"Billy has a natural feeling for acting, I'm sure that one day he'll be a very great film star, but there's not much we can do at the moment except wait for the right film to come along.

"I don't think it's fair to judge him by his first film 'Play It Cool' . . . it's essential for someone like Billy to have the part specially written for him.

• actor

"This is what will happen in future, then I'm sure we shall see Billy developing as a really fine dramatic actor."

And fifth and last on Parnes' list is touring abroad. At the very most I was told Billy would only be out of the country two or three weeks at a time, preferably two or three days.

"We've had some wonderful offers, particularly from America where Billy received a great reception when we were over there recently. He didn't make any public appearances, but he was asked to sing at one of two of the parties we went along to.

"The guests really liked him and from their reaction we've had a great many offers.

"But as you know Billy's not too keen to do too much work outside the country and I've never seen any point in asking one of my artists to do work they didn't like. So America appears to be out . . . certainly for long stays, anyway.

• away

"There are, of course, many other countries that are after Billy, and these I hope we shall manage to fit in, but as I said, three weeks is the longest I want him to be away from Britain."

Presley is the star who is setting the pattern for Billy's future career. "There's a lot of similarity between them," said Parnes.

"I don't feel that Presley has ever left his younger fans. He's brought the more adult audience in, but at the same time he's never left the kids.

"On a lot of shows Billy does, the audience is sometimes fifty per cent adult, particularly up at Yarmouth during his summer season. Now I don't see why there's any reason for him to have to concentrate on one section of the public when at the moment he can please them all . . . like Presley."

'Trad Dad' producer set to make film a year

THE list of pop stars to appear in producer Milton ("It's Trad, Dad") Subotsky's next picture grows longer every day. Already signed are Joe Brown, Mike Sarne, Karl Denver and the Trio, Jet Harris, Louise Cordet, Jimmy Powell, Lyn Cornell, The Vernons Girls. Bobby Vinton is to fly in specially from the States to film his part in the picture and Ketty Lester and Freddy Cannon have both agreed to appear during their visit to this country in November.

"I believe in giving the teenagers value for money," said Subotsky.

The teenager certainly paid for the value that Subotsky gave them in "It's Trad, Dad." It was the biggest money-spinner of its kind since "Rock Around The Clock." Now Subotsky tells me

Some producers rely on four or five artists and overwork them in a picture. I use 15 to 20 and then let them only do two numbers apiece.

"Half the work on this kind of picture is done before you allow a camera to turn. I believe that is why not many of these pictures are made.

"For instance, you have to look ahead and not only choose artists that are currently in the hit parade but put on your far-sighted spectacles and pick artists who should be in the hit parade when the picture is released some nine months ahead.



JOE BROWN — He was doubtful, at first.

The songs

"Having negotiated your artists and fitted them into your script, you then have to find songs for them to sing. I allow the artists and their A and R men to have the final say on what songs are going to be used.

"I believe it is important to leave it to them and besides, every number in my films goes out as a single release.

"When I asked Joe Brown to play a part in my picture he was a little dubious about it because he didn't want to have to sing a song that didn't fit in with the type of thing that he was doing.

"I put his mind at rest and pointed out that anything he sang he could choose and that it would be released as a single at the time of the release of the picture.

"I suppose I start out with about a thousand songs and one by one they get whittled away until I get the number of songs

that he intends to make one pop musical a year.

"I hope to get finance for at least one picture of this kind a year," he said, "I shall go into production on the studio floor in the November and the following Easter teenagers can expect a big pop musical in their local cinema."

Subotsky's next pop musical starts shooting on November 12 at Twickenham Studios and is called "Just For Fun!" It has the same formula as "Trad, Dad," but Subotsky promises us that this will be an even better musical.

Better script

"I have taken all the successful ingredients of 'It's Trad, Dad' and injected them into this one.

"Some of the material in 'Trad' came off well, some didn't. I have learned by my mistakes.

"With this kind of picture the kids want entertainment, not story. They are concerned with only two things, the people and the songs.

"This is where so many pictures of this kind have failed. The story is allowed to conflict with the songs and there aren't enough artists in the billing.

A NEW SMASH SINGLE!

THE BROOK BROTHERS

"TOWN GIRL"

7N 15463

EMI NEW POPS

This week's
'Top' single

RUSS SAINTY

SEND ME THE
PILLOW THAT YOU
DREAM ON
H.M.V. 45-POP1069



Chris Barber's Jazz Band

(featuring Chris Barber—Trombone)
ORY'S CREOLE TROMBONE
COLUMBIA SCD2187

Ray Charles

YOU DON'T KNOW ME
H.M.V. 45-POP1064

Jimmy Clanton

VENUS IN BLUE JEANS
STATESIDE 45-SS120

Jimmy Crawford

THERE'LL BE NO GOODBYES
COLUMBIA 45-DB4895

The Fentones

THE BREEZE AND I
PARLOPHONE 45-R4937

Michael Holliday

HAVE I TOLD YOU LATELY
THAT I LOVE YOU?
COLUMBIA 45-DB4890

Mark Tracey

CARAVAN OF LONELY MEN
PARLOPHONE 45-R4944



JACK GOOD

in America

WHAT would you think of a package show containing the current American No. 1, Tommy Roe, the previous No. 1, Little Eva, the one before that, Bobby Vinton, The Marvelettes, The Shirelles, The Dovells, all of whom have hit the top, Tony Orlando, The Capris, and Chuck Jackson? Great? Couldn't miss? Must make a bomb? How wrong you'd be!

I've just seen a show with all these names and it was terrible! The trouble was complete lack of presentation.

The talent was there all right. Most of the groups and singers had more talent and potential showmanship than their British counterparts. But they hadn't a clue what to do with it. And no one was there to tell them.

The star of the show was a New York rock 'n' roll disc jockey... the most influential disc jockey, allegedly, that New York has ever had, one Murray Kaufman, known as Murray the K.

It was a continuous show—just like the cinema. In fact it is at the cinema and runs with a film continuously from 10.30 a.m. to 10.30 p.m.! Imagine the strain on the performers... who, by the way, are on stage all the time during the whole show—stars and all.

I suppose they do about six shows a day at this cinema, and it runs at one place about five days. That's 30 shows! Not only that, but the seats are a uniform price—2 dollars 50 cents—or about 19 shillings. So now you see how they could make money—in theory. In fact, I have my doubts whether much money is being earned.

When I went on a Thursday at 4.15 p.m. the house was less than a third full. What it can have

been like at 10.30 a.m. doesn't bear thinking about.

And in my opinion the public was right to stay away. It was a really dreadful show. I am not surprised that the packaging of rock 'n' roll shows is almost finished over here. The public must be thoroughly disillusioned with them.

Here they had a wealth of star names that would make the average British fan go goggle-eyed and they still managed to make the show as deadly as a wash day Monday morning.

names

You see, in America the rock 'n' roll stage show is purely a visual extension of the record business—it has no connection whatever with other forms of stage or film or television entertainment. And in the early days this was all that the kids wanted



LITTLE EVA and TOMMY ROE—two of the star attractions.

Six number ones on the bill, but

I've never seen such a terrible show!

—to see the star names in person. They didn't give a damn whether they could entertain or not.

Gradually, however, the attendances started to sink and one or two big star names no longer sufficed to pull in the crowds. This also happened in Britain. Since we had—and have—a limited number of star names our remedy was, of necessity, to improve the entertainment quality of our shows.

America had a different solution. An American promoter—and indeed the adult public in general—looks upon the teenage pop singer as the lowest and least intelligent form of human existence. Therefore to suggest that such pop singers are capable of being entertaining is just ridiculous.

Moreover the American promoter is faced with no shortage of current big names. So his solution to a fall-off in

attendance is to double the number of star names, halve the length of their acts and pay them half as much. Simple, isn't it?

It worked for a time, but gradually the inevitable happened. Instead of the value of the show increasing 20 times by having 20 top names, the value of the names decreased 20 times through being thrown together higgledy piggledy with each other. Now they could have a list of names as long as the telephone directory and it still wouldn't mean a thing.

Not only that, but in order to keep a constant flow of new names before the public eye, there is a constant flow of last year's models to the scrap-heap. Very rarely is a singer in the business long enough to learn the first essential of how to entertain.

No wonder the American performers who really have something but who don't get the chance to prove it—like Tony Orlando, Bobby Vinton, Little Eva and Dee Dee Sharp can't wait to get to England!

★ ★ ★
LAST week I appeared on a TV show here in Boston at the unlikely hour of 7.45 a.m. Strange as it may seem, these "breakfast shows" get a big rating—big enough, in fact, to make it worth while for the station to transmit them in colour—the first colour TV show I have ever done.

I've also guested on the Jess Cain Show—a very popular radio DJ's programme that runs for four hours every day!

Everywhere I go tremendous interest is expressed in the British pop scene, how far it differs from the American one and how much the British performers are admired.

Currently Anthony Newley's "What Kind Of Fool Am I?" is getting very heavy plays on all New England stations—so is Matt Monro's "Softly As I Leave You."

Showing at the cinema here when I arrived was "Kid Galahad," Presley's latest. Not by any means one of the Pres's best, he also appears to be seriously overweight in this one.

When are we going to see something of the "King Creole" calibre again I wonder.

LIBERTY CHIEF WAS SURPRISED BY CRICKETS' HIT!

DO you like a real, bluesy, earthy, down-South American sound? If you do, then your ears will flap when you listen to "Papa-Oom-Mow-Mow," a new disc by The Rivingtons which has sent the American charts into orbit.

It will be released here early next month and Jerry Thomas, the new International Director of Liberty Records, is hoping it will get the same reception in Britain.

Here for four days last week en route to distributors on the Continent, Jerry stopped by the DISC offices to give me the latest news from the other side of the Atlantic. He's flipping about this disc which was a sleeper for three months, then broke out on the West Coast before becoming a nationwide hit—it was 38 in "Cash Box" last week.

"The lead singer has a kind of 'cracked' voice," said Jerry Thomas. "It certainly gives the disc an unusual sound."

This is just one of the five hits that Liberty have at present in the U.S. charts. Another one is

"Point Of No Return" by Gene McDaniels.

"Here's an artist we'd just love to get off the ground in Britain," said Jerry. "He's really a jazz singer who's turned out some fine discs, yet he just doesn't seem to be able to make it over here."

But if Jerry Thomas was sorry when McDaniels didn't make it, he was surprised and embarrassed when The Crickets did!

"When we learned about its success here," he said, "we figured there must be something in the disc which had been overlooked, so we started promoting it all over again. It still hasn't moved, but their next one, 'Little Hollywood Girl,' looks like being a smash."

Liberty have recently released Matt Monro's "Softly As I



GENE McDANIELS—Jazz

Leave You" in the States, and as far as they're concerned it's a hit, and the company intends to promote Matt for all they are worth.

"When he comes out to Las Vegas later this year, we'll get together with him for a big promotional drive," Jerry told me. "That should really establish him."
J.H.

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- SOLID GOLD GUITAR—Al Caiola
United Artists SULP1003 (stereo) ULP1003 (mono)
- YOU'RE MINE YOU—Sarah Vaughan
Columbia SCX3444 (stereo) 33SX1438 (mono)
- 32 MINUTES 17 SECONDS WITH CLIFF RICHARD
Columbia SCX3436* (stereo) 33SX1431 (mono)
- JOSH WHITE AT THE TOWN HALL
Josh White Snr., Josh White Jr., Beverley White
Mercury MMC14102 (mono)
- CAMPUS ENCORE—The Four Preps
Capitol ST1647* (stereo) T1647* (mono)
*Available October 5th

Adam set the Pop Prom on fire

ONCE again Adam Faith was the match that lit the rioting fuse at the Great Pop Prom, held last Sunday afternoon at the Royal Albert Hall in aid of the Printers Pension Corporation.

Adam was barely halfway through the first verse of his opening number, Ray Charles' "Hallelujah I Love Her So," when a girl rushed on to the stage and bear-hugged him until three commissionaires prised her loose.

Adam sang on regardless, but eruptions in the audience increased, and at one time three columns of girl fans were charging the platform simultaneously down three gangways and battling with commissionaires, who lost caps, glasses balance and tempers in the process.

The interval cooled the fans' ardour slightly, but more assaults on the stage followed during the spots by the luminously-clothed Shane Fenton and Mike Sarne. Mike nearly got yanked into the thick of the ravers when one of them clutched his ankle and pulled!

Measles

Compere Kent Walton had the unenviable task of telling the capacity audience that Billy Fury was unable to appear because of measles. From thereon most of his announcements were drowned in defiant yells of "We want Billy!"

No one really heard much of what the array of stars sang on account of the combined handicaps of the Albert Hall acoustics and the relentless screams.

But there was silence for one artist—Danny Williams. And he responded by giving a superb account of himself in "Wonderful World Of The Young" and "Moon River," beautifully backed by David Ede and the "Go Man Go" crew.

A screaming good time was had by all—with the possible exception of the hard-pressed commissionaires.

SHADOWS—FIFTH SILVER DISC

Now third behind Cliff

THE SHADOWS have won their fifth Silver Disc with the most controversial of all their recordings, "Guitar Tango," and Bobby Darin has won his third for his own composition, the country and western "Things."

The Shadows' award puts them third to Cliff (11) and Presley (10). Adam Faith is one behind with four Silver Discs. The number itself, composed by a Frenchman, has been in the charts for eight weeks, its highest position being number three.

Bobby Darin gains his third Silver Disc for his last single, cut with Atco before moving over to Capitol. His first single for the latter company, "If A Man Answers," is released at the end of the month. He penned this for the film of the same name, in which he co-stars with his wife, Sandra Dee. Flipside is "A True, True Love," another number from the film and also written by Darin.

The Shadows have not yet decided on titles for their next single, but an EP containing three of their own compositions specially written for the film "The Boys," will be issued by Columbia next month, along with their second LP, called "Out Of The Shadows."

On Sunday the boys arrived back from some concerts at the Olympia Theatre in Paris, and next month they head to the States for personal appearances in connection with "The Young Ones" and to appear on the Ed Sullivan Show with Cliff Richard.

In November, together with Cliff, they will do a week's tour for the Variety Club and then, in January, go to South Africa for a four-week tour, again with Cliff Richard.

Jacobs hosts jazz show

DAVID JACOBS will introduce a show by Acker Bilk and his Paramount Jazz Band on November 9 at the Fairfield Hall, Croydon. The concert will be one of a series organised to inaugurate this new civic hall.

"Jazz Club" on October 4 will feature Kenny Ball's Jazzmen and Don Rendell.

Bill Haley trip probable before Christmas

IT now seems likely that Bill Haley and his Comets will visit Britain before Christmas, after all. Plans for a late summer tour did not materialise, but promoter Don Arden is now working on dates and the problem posed by the Musicians' Union exchange regulations.

Haley and his band are in Germany for U.S. forces dates at present, and Arden met them there early this week. "They have a great act," he told DISC, "and I'm very keen to get them to this country."

Springfields say no

THE SPRINGFIELDS have had to turn down the offer of a TV show in America this month, as reported in DISC last week. Commitments here have left them no time to make the trip.

On September 24 the group start an eight-day Scottish tour. This will be followed by two recordings of "Linger Awhile" for the BBC's Overseas Service on October 9, and an "Easy Beat" on October 14.

Ben Casey rush LP

BRUNSWICK are rush releasing a best-selling Vince (Ben Casey) Edwards LP this weekend. The album, called "Vince Edwards Sings," stands at number four in the American best sellers and includes his single, "Don't Worry 'Bout Me," along with several standards.

Edwards, currently filming "The Victors" in Salerno, Italy, is expected back in Britain this weekend for two days, en route to Hollywood.

Emile Ford and the Checkmates play two days at the Royalty Theatre, Chester, on September 28 and 29.



It's a shot taken from a projected TV series called "The Secret Keepers," she's a well-known singer and she plays the non-singing part of a comic detective. Got it now? It's Alma Cogan, and the pilot show will be screened within the next two months. If it is a success a series is likely. Also in the pilot programme is Shirley Bassey. She appears as a street singer singing "As Long As He Needs Me" and she taped her spot on Friday.

ADVANCE ORDERS ON KING COLE

Frankie top TV bill SINGLE HIT 100,000

Frankie top TV bill

FRANKIE VAUGHAN tops the bill of "Sunday Night at the London Palladium" this weekend. Also on the bill are Pinky and Perky.

American pianists Ferrante and Teicher and Frank Ifield share top billing on September 30, and Max Bygraves on October 7.

Guess who!

Nelson Riddle has written the theme for a new Granada TV series, "Sam Benedict."



THE SHADOWS, who have just returned from a fortnight in France, are seen here on stage at the Olympia, Paris, going Latin for a change. Drummer Brian Bennett was with them, but out of camera range!

U.S. debut for Joe Loss

AFTER more than 30 years of recording Joe Loss has his first American release this week. Title is "Twistin' The Mood," recently a very big seller here, and it is going out on Riverside.

Countrymen first EP

FOLK singers The Countrymen, who guest on "Saturday Club" this weekend, followed by "Sunday Break" on September 23 and a week in variety at the Liverpool Empire from September 24, will have their first EP released by Pye next Friday. This will be followed by their first LP, "Flying Visit," in October.

Newman contract extended

FONTANA singer Brad Newman has had his contract for the BBC Manchester radio series with the Northern Dance Orchestra, "Here We Go," extended until the end of the year.

congratulations BOBBY DARIN

on winning your THIRD SILVER DISC this time for THINGS



HLK 9575
45 rpm

London Atlantic Records division of The Decca Record Company Ltd Decca House Albert Embankment London SE1

Sounds Inc. cut their first disc

SOUNDS INC. cut their first disc for new independent production company, Four Four Recordings, on Tuesday.

The number, written by the group, is called "Sounds Like Loco-Motion," and the session was taken by the man who runs the company, songwriter Sammy Samwell.

The disc will be sold to a major company to be released shortly. Sounds Inc. have been signed to back the majority of artists in the new Milton Subotsky film "Just For Fun!"

Freddy Cannon on 'Club'

FREDDY CANNON heads the star bill for "Saturday Club" on October 13. Others in the cast are John Leyton, Carmita, Marion Williams, Brian Poole and The Tremeloes, the Eric Delaney band and Peppi and his New York Twisters.

Chris Barber in Faith show

GUESTING in the Adam Faith show on BBC TV on October 3 will be Chris Barber and Otilie Patterson. Next week's edition features 15-year-old Irish singing discovery Clodagh Rogers.

Alan Elsdon to cut single

THE Alan Elsdon Band have signed a contract with Lansdowne and will be cutting their first single on September 26.

IN YOUR SHOPS TODAY	
Johnny Tillotson Send me the pillow you dream on	HLA 9598
Brian Poole & The Tremeloes Blue	F 11515
Who's fooling who Gerry Reno	F 11516
Della Reese Blow out the sun	RCA 1306
Eve Boswell Love me	F 11509
The Niagara theme Roger Williams	HLR 9600
Bobby's girl Marcie Blane	HLU 9599
The Missouri Stan Reynolds	F 11510

EDEN KANE HOUSE TO LET F 11504 	CRYSTAL MY SHIRAZ BILLY
I LOVE YOU THE WAY YOU ARE BOBBY VINTON HLU 9592 	THE LOGO-LITTLE

Sarne NOT quitting—revue and TV shows are on

ESPITHE stories given great prominence in the national Press, Mike Sarne is **NOT** quitting show business and he **WILL** do the West End revue and the spectaculars as reported in last week's DISC.

His manager, Robert Stigwood, told DISC that Sarne had decided to continue beyond the "proposed" final date in December. The only difference in his plans now is that he will be away next year to study for his examinations at London University next June.

When he passes these exams he will return to London University next year for his final year before taking his degree. Only during this time will he drop out of show business.

Whether he gains his degree or not, he will return to show business in 1964.

In addition to the revue and TV shows already mentioned, Mike Sarne has been booked to play the role of Simple Simon at the Regent, Southampton, opening on Boxing Day for four weeks.

Karl Denver pulls out of 'Lucky Stars' but tour is on

KARL DENVER will, after all, not be fit enough to take part in the first edition of "Thank Your Lucky Stars" when it returns to the screen on September 29, but he **WILL** be able to open in the Larry Parnes autumn show at Guildford the following day.

He was due to have the brace removed from his mouth this week, but Karl's doctors have decided it would be unwise to do this until next week, thus killing his opportunity to tape "Stars" this week-end.

Denver's first radio date will now be "Parade Of The Pops" on October 3, followed by "Go Man Go" (19)—a week later than originally scheduled. Kitty Lester will take over his original spot.

On November 25 Denver tapes a guest appearance for the new BBC TV show "Like... Music."

Craig Douglas plays a one-nighter at the Wallington Public Hall on October 23.

Joe Brown in panto

JOE BROWN is to star in his first pantomime this year. The show will be "Aladdin," and Brown will take the role of Wishee Washee. His accompanying group, The Bruvvers, will also be featured.

The production will open for a three-week season at the Globe Theatre, Stockton, on December 24, and will then play a further week at the Regal, Hull.



MIKE SARNE—In panto.

Little Richard tour with Dankworth?

THE Johnny Dankworth Orchestra may be the named band to be featured with Little Richard when he makes his second tour of Britain, starting about November 12.

This tour will follow his package dates with Sam Cooke and Jet Harris which end on October 27. He will feature different material for the concerts, which are being set up for the main provincial centres as well as London.

The London venue will probably be either the Royal Festival Hall or the Royal Albert Hall.

Tornados' 'Telstar' gets U.S. release on London

THE TORNADOS' hit disc of "Telstar" is to be released in America on the London label, following negotiations between their recording manager Joe Meek and British Decca, the London label's parent company.

The group will make its TV debut in the new BBC series "Like Music" on October 16, and are starting solo appearances in the provinces with a date at Malvern on October 13.

This will be followed by Hasting (November 10), Scunthorpe (December 13), Oldhill (14), Leyton (15), Widnes (17), Liverpool (18 and 19), Prestatyn (22), Manchester (23) and Boston (24).

Vinton's idol

Before he arrived in Britain **BOBBY VINTON** declared in DISC that his big ambition was to meet his idol **TED HEATH**. Last week he did. The two met at a reception, held by EMI, when the American singer-band leader made his lightning promotional trip to London. He is due to return in November to film Milton Subotsky's "Just For Fun!" (DISC Pic)

FLYING SESSION

BERT WEEDON is to fly from Blackpool to London on Sunday to cut his next two titles for HMV release. Topside is being kept secret, but the B side is "Tuesday's Tune," which Bert features regularly on "Tuesday Rendezvous."

His season at the North Pier, Blackpool, ends on October 6, and three days later he returns to "Tuesday Rendezvous." On October 26 he is featured in the BBC's new music programme, "Country Club."

Jeannie Carson to act

SINGER Jeannie Carson has an acting role in one of the episodes of BBC TV's new series "Zero One" which starts on October 3.

Starring Nigel Patrick, it is about the adventures of employees of an international airline's security service.

Aussie DJ on Juke Box Jury

PANELLISTS booked so far for "Juke Box Jury" on September 29 are Liz Frazer, Stan Stennett and Australian disc jockey Tony Withers.

BILLY FURY TOLD TO REST AFTER ATTACK OF MEASLES

THE attack of measles which forced Billy Fury to drop out of his summer season at Great Yarmouth two weeks ago has proved more serious than was at first suspected.

Frank Ifield nears a million—in Britain!

FRANK IFIELD'S "I Remember You" has sold more than 800,000 copies in Britain alone, and although it is now dropping in our charts and is not likely to reach the million figure in this country, the final total may well be a fantastic 900,000!

Although no announcement has yet been made about a Gold Disc, the million target must have been reached by now as the song has been number one in Australia (worth about 200,000 according to Ifield), is number 2 in Eire, number 4 in Norway and number 27 (and still rising) in the U.S.

Ball joins Bygraves

KENNY BALL joined Max Bygraves for an impromptu cabaret session at the Cafe Roma, Alassio, last Thursday.

Bygraves, who is appearing there, spotted Ball in the audience, persuaded him to go on stage, borrowed a trumpet and had the musician blow a couple of tunes. To commemorate the occasion, the management inserted an engraved plaque on one of the walls.

Dorita y Pepe flew to Copenhagen on Tuesday for TV and radio dates.

Although he has recovered from the infection itself, it has left him weak and his doctors have advised him to get as much rest as possible before he starts his autumn tour for Larry Parnes on September 30.

He is at present taking it easy at home in Liverpool, but is due to travel to London next week to rehearse for the tour.

At the end of the month he is set to record a C and W album for Decca, but manager Larry Parnes told DISC on Tuesday that this may have to be cancelled.

C and W package?

A COUNTRY and western package, featuring Jim Reeves, may tour Britain late this year or early next year. Impresario Vic Lewis has been in contact with Chet Atkins on the project, and Reeves was one of the names mentioned.

Lewis told DISC: "At present we're far too busy with the Shearing and Mathis tours to do anything further, but it's a definite possibility for the near future."

Bart writes Shane song

LIONEL BART has composed the new Shane Fenton single "Too Young For Sad Memories" which will be released by Parlophone on October 12.

The number was cut last Thursday instead of an LP session which had been planned for Shane.



<p>KARL DENVER BLUE WEEK-END F 11505 DECCA</p>	<p>JOE BROWN COMES THE DAY F 11496 DECCA</p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">The Decca Record Company Ltd Decca House Albert Embankment London SE1</p>

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'Lonely' could be another 'Stranger' for Bilk

Acker Bilk with Leon Young String Chorale

Lonely; Acker's Lacquer (Columbia DB 4897)

D N T
A BILK—PARAMOR composition from the film "Band Of Thieves," "Lonely" brings Acker back to the sweet and sentimental side of things he exploited so well in "Stranger On The Shore." His clarinet here is accompanied neatly and cleanly by the Leon Young String Chorale, and the tune is nostalgic enough to make it another international success.

Accordion comes in briefly to carry the top-line, when Acker takes a breath.

"Acker's Lacquer" is also from the film; also by Bilk and Norrie; also accompanied by the Young Chorale. A more light-hearted effort, it shuffles along merrily.

Johnny Tillotson

Send Me The Pillow You Dream On; What'll I Do (London HLA 9598)

D N T
JOHNNY TILLOTSON could come shooting back to the parade with the easy-going country and western ballad, "Send Me The Pillow You Dream On." Tune's the easiest to hold, and that title phrase is a good one. It catches the romantic imagination at once. Young customers should be queuing.

Johnny's vocal is light and right. Girl chorus mingle with the clip-clopping accompaniment.

"What'll I Do" is the old Berlin standard. Tillotson sings it slowly with a heavy country slant, and it goes into the medium well.

Andy Williams

Don't You Believe It; Summertime (CBS AAG 116)****

A GOOD loping ballad from Andy Williams, *Don't You Believe It* should please those on a melodic kick . . . and should send Williams into high sales. Warm studio sound with slight whispery narrative breaks from the singer. Summertime seems to take to almost any treatment you care to dish out. Williams' version is slow, lazy and extremely appealing.

Geoff Goddard

My Little Girl's Come Home; Try Once More (HMV POP 1068)***

IVOR RAYMONDE has written two songs for songwriter Geoff Goddard to sing here. And Goddard fits pleasingly through *My Little Girl's Come Home* in a way which carries some country weight. Good backing from male group and strings.

Try Once More is a punchier

Still *Do* beats along swiftly, and will get the feet moving.

Jimmy Crawford

There'll Be No Goodbyes; Thank You (Columbia DB 4895)***

JIMMY CRAWFORD, singing a useful ballad, *There'll Be No Goodbyes*, gets a firm backing from the Frank Barber orchestra and chorus. Horns give the impression of open spaces, but it is a beauty romantic ballad without country connotations, really.

Thank You is the sort of ballad which might have been directed to Adam Faith some while ago. Average romancer, neatly sung by Crawford.

Jerry Butler

Make It Easy On Yourself; It's Too Late (Stateside SS 121)***

JERRY BUTLER'S husky, yawning style suits the slow Bacharach-David number, *Make It Easy On Yourself*, but the ballad may be a little too wandering for quick sales over here. Very moody song with good atmosphere. Guitar up close and sad strings behind the singer.

It's *Too Late*, which Jerry helped to write, is a Latinish number which he tells with male group assistance.

John Barry Seven

The James Bond Theme; The Blacksmith Blues (Columbia DB 4898)****

IN ROM the film "Doctor No," the John Barry Seven pick up *The James Bond Theme*. Accompanied by big orchestra noise, they stir a dark, dramatic pattern in a way which always moves excitingly. Bass guitar carries much of the melody and is effective, all right. This one could do well if the film takes off.

An old hit, *The Blacksmith Blues*

comes up daisy fresh for the turnover. Guitars twang it on a firm modern beat.

Stan Reynolds

The Missouri; Tightrope (Decca F 11510)****

HERE'S a rasping, raucous noise to batter the ears and to sell, if I'm not mistaken. Guitar twangs away at the old Missouri melody on a modern dancing beat. Sax honk with the twang and the whole has a lot of surging life.

The Reynolds' trumpet comes in with bite rather late in the half.

For the television theme *Tightrope*, the mute is removed and



Beaty romantic ballad for JIMMY CRAWFORD.

Reynolds blows crisply and excitingly. Again, a first-rate studio sound.

The Wanderers

There Is No Greater Love; As Time Goes By (MGM 1169)****

THE WANDERERS have a slow, compulsive rockaballad to offer in *There Is No Greater Love*. They also have a powerful male lead voice who will catch a lot of ears. I like this half for its melody

Contd. on facing page

NEW TO YOU

Debut for Vincent's 'twin'

Cal Danger 'Restless'

SCOTTISH born Cal Danger is the nearest thing the British Isles will ever produce to Gene Vincent. Not only are their stage acts almost identical, but they look alike, and Gene, on seeing Cal, always calls him a "twin brother."

Cal has been on the scene for some time and for the last couple of years has been building up a reputation for himself as a singer around the South Coast. Now Fontana are issuing his first disc, "Restless."

An ex-stunt man, Cal learned to high dive while working with a film team. He turned this to good advantage by becoming a swimming and high diving champion until he broke his ribs giving a display in Sweden.

He was told he would never dive again, and singing was suggested as an occupational therapy. So Cal contacted a guitar playing friend, and they formed their own group, called The Thunderbirds.

Soon they had dates rolling in for all over the country, but Cal was content to hit it out on the South Coast before heading for London and discom.

Mark Tracey

'Caravan Of Lonely Men'

MARK TRACEY first started singing at the age of six with the choir of Bury St. Edmunds Cathedral. This was in 1945. Six years later, he went on to represent East Anglia at a special ceremony to celebrate the Festival of Britain in 1951.

Eleven years after that he signed his first recording contract and cut "Caravan Of Lonely Men" for Parlophone with a John Barry backing.

However, Mark's life hasn't been all singing. Right now he's working in a quantity surveyor's office in Newmarket, after having spent two years in the same town as the manager of a record shop—his first job after completing his electrical engineering apprenticeship.

When he was seventeen, Mark formed a skiffle group, which progressed to rock 'n' roll and finally a big beat. Besides singing, he played rhythm guitar.

Last year, he entered his group in an East Anglia TV talent contest, and in the semi-final they were heard by EMI's Norman Newell who offered Mark a recording test.

Although the band didn't win the contest, Mark passed his test with flying colours and signed a long term contract with EMI.

Stan Reynolds

'The Missouri'

STAN REYNOLDS is an experienced trumpeter who spent seven years playing with Ted Heath and a further three with Cyril Stapleton's Show Band before finally branching out with his own octet two years ago.

Now Stan has his first disc release. He has added two guitars to his group and has revived the oldie "Missouri," giving it a twist beat.

For the past couple of years, and since he formed his own combo, Stan has been featured regularly on the BBC's "Band Call" series.

For all broadcasting he plays music which hits the happy medium between beat and standard. Only for personal appearances and ballroom dates does he employ guitars to give his audiences a teen sound.

June Harris

RATINGS

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

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

item with some studio gimmicks on the Goddard voice (it's a RGM production). Has some merit but lacks the attraction of the top deck.

Marcie Blane

Bobby's Girl; A Time To Dream (London HLU 9599)****

MARCIE BLANE has one of those light, and rather cute, American accents and she talk-sings *Bobby's Girl* in simple fashion. Male group help to plant the song . . . and it grows on you if you give it a chance.

At first I thought it was going to be a dull narration, but it wakes up, and the beat's infectious.

A Time To Dream also opens rather slowly, but the home-spun sentiments are told without too much sugar.

The Lafayettes

Caravan Of Lonely Men; I Still Do (RCA 1308)****

IPRAISED The Lafayettes highly last time out, and I still think they should be sitting up there in the British parade. Maybe they'll find a lot of custom with their version of the *Caravan Of Lonely Men*, though it's mainly lead voice singing to rhythm team . . . very good rhythm, I might add.

The featured voice, by the way, belongs to Frank Bonnarigo and he dominates the turnover, too. I

Anka song may be Jan's big break

Jan Burnette

Teddy; Trust In Me (Oriole CB 1761)****

A PAUL ANKA composition, "Teddy," sung by Jan Burnette with a warmth that should double the number of her fans overnight. The ballad moves on a slow, romantic beat which is laid down well by Martin Slavin as Jan sings about the boy she's crazy about. Big chorus work moves in for extra pounding size towards the close of this half.

"Trust In Me" is an oldie which is sung softly and with relaxed charm to an easy-going rhythmic accompaniment. Strings lush it up a little.

The girl is living up to her early promise all right. It seems to take much more time to get a girl singer away than it does for a boy—but Jan has the potential to become as important as a Connie Francis.

The start of something big!

ALL IN THE AMERICAN CHARTS

DO YOU LOVE ME

The Contours

CBA 1763

YOU BEAT ME TO THE PUNCH

Mary Wells

CBA 1762

BEACHWOOD 4-5789

The Marvelettes

CBA 1764

ALL ON ORIOLE-AMERICAN LABEL

DOMINION MUSIC CO., 9 Gt. Russell St., W.C.1

HI-LO'S DESERVE TO MAKE THE CHARTS

The Hi-Lo's

A Taste Of Honey; My Baby Just Cares For Me (Reprise R20095)****

I'M very tempted to add a DNT rating to this release of the "Taste Of Honey" tune by The Hi-Lo's. I'd love to see them make the charts—it would be the sort of entry that could do the business a lot of good. And, they may well do it, because the theme is going to be a big one.

Their vocal version is a beauty and the so-distinctive sound really suits the number. The orchestral accompaniment directed by Chuck Sagle is bold and interesting, too.

A side which you go back to, in order to catch things you may have missed first time through.

The oldie "My Baby Just Cares For Me" is given a driving tempo that the boys enjoy. Big band again helps the group to score, and their humour shows through pleasantly.

Success for The Hi-Lo's could do the business a lot of good.



Disc Date

Continued from page 8

and its strength. Uninhibited with-lyric drifting into unnecessary gim- micks, it deserves to sell high. The great old film song *As Time Goes By* is also taken with slow and deliberate force. The group harmonise smartly behind the lead for this half—and there's a very intriguing accompaniment from the unnamed orchestra.

With its Latin lilt and familiar phrases it could turn out to be one of the surprise successes of the year. *Affraid* is sung strongly and clearly by Valli while chorus la-la-la, but the song itself is not so compelling as the performance.

Kathie Kay
Til Tomorrow; Someone Nice Like You
(Columbia DB 4896)***
FROM the Broadway musical *"Fiorello"* comes *"Til Tomorrow"*... one of the numbers we'll be hearing a lot of in the near future. A gentle waltz ballad with lush romantic sentiments that Miss Kay can capture so well. *Someone Nice Like You* is taken from a British musical... New-ley's *"Stop The World—I Want To Get Off."* Billy Cotton is there to open it up and to duet with her.

John Warren Orchestra
Z Cars Cha-cha; Cha-cha Through The Rye
(Pye N 15464)***
ARRANGEMENTS by Bob Leaper of two familiar airs. The Warren orchestra's strict tempo style puts a cha-cha gloss on the television tune *Z-Cars* and makes it a must for dancing parties. Good crisp sound and a rhythm that's hard to resist. The traditional *Coming Through*



CONNIE FRANCIS—on the C and W bandwagon. (DISC Pic)

Tony Rocco is on a winner

TONY ROCCO
Torture: Competition
(Parlophone R4946)

WE'VE had to wait some time for this follow-up release by Tony Rocco, but it's been worth the wait. Worth it for Mr. Rocco, too, I should imagine. Previously, I've had to note that Tony showed a lot more promise than his material, and sales facts have borne out that opinion.

This time, however, the boy sounds as if he's on a big winner. *"Torture"* is a good pounding number from John D. Loudermilk—it's climbing in the States, and it ought to jump here.

It breaks away at times into phrases which are extremely reminiscent of *"High Noon,"* but this is not the main line despite the fact that they tend to stick in your head by association. Geoff Love has given the singer a fine, bold backing which uses the bolero rhythm well for added drama.

"Competition" is slick enough for a second side but pales by comparison.

The *Rye* is an easy cha-cha offering, of course. This tune lends itself to almost any treatment you care to dish out. Again, a dancers' delight.



Pounding number from TONY ROCCO.

Jackie Lynton
All Of Me; I'd Steal
(Piccadilly N 35064)***
ALL OF ME is the standard of the same name, but Jackie Lynton bends it into a modern twisting beat and chants it huskily. Good backing from Les Reed keeps harmonica and guitar well to the fore.

It could creep up to fairly high sales on the strength of dancing customers more than anything else. *I'd Steal* is a beat ballad with a rather more mellow approach.

Don Neilson
The Endless Night; The Twelfth Of Never
(Piccadilly N 35063)****
THE ENDLESS NIGHT has lyrics by J. Lehmann but the melody is that never-say-die *"Greensleeves."* Result is a good modern ballad. Neilson sings wistfully but with some strength to a very evocative arrangement by Johnny Keating. The noise is an odd mixture of

dreamy lushness and country simplicity. *The Twelfth Of Never* has, of course, had disc versions before now. But that shouldn't prevent people from picking up the Neilson disc. Another interesting arrangement, with good vocal work.

Michael Cox
Stand Up; In April
(HMV POP 1065)****
FROM the Joe Meek quarters comes another Cox cutting, and it's a good one too. Michael steps into the country field for this one as he chants the orders *Stand Up*. A steady, simple ballad which has been given the right straw flavour. Vocal group echoes his call.

Ivor Raymonde directs the accompaniment on that half, but Charles Blackwell picks up the baton for *In April*, a softer loping romancer. Cox whispers this one romantically.

Chris Montez
Let's Dance; You're The One
(London HLU 9596)***
CHRIS MONTEZ holds out a *Let's Dance* invitation which is already being accepted by hundreds of thousands in the States. I believe he'll find a lot of takers here too. You can twist or what you like to this one.

Montez is no great voice but he chants the beat infectiously and the thudding drum and organ sound will start the feet moving. *You're The One* is a slow

rockaballad and frankly, I hate it. Montez draws this one in a light nasal tone that I find excessively boring. Star rating would be higher, but for this.

Cal Danger
Restless; Teenage Girlie Blues
(Fontana 267225 TF)***
RESTLESS is a story number written by Mr. Danger for himself and he sings it quietly to a twanging guitar accompaniment. Some girls are present ab-ating in the background. Fairly dramatic, but not infectious.

Teenage Girlie Blues is more brash and (I'd have thought) more commercial. A fast beater, chanted openly to raucous girl chorus and some fast guitar work.

Mark Tracey
Caravan Of Lonely Men; Never Ending
(Parlophone R 4944)***
MARK TRACEY gets a John Barry backing for his version of the *Caravan Of Lonely Men* and, frankly, I prefer this disc to the Johnny Hallyday one. Tracey puts plenty of emotion into the driving lyric.

Never Ending is a warm romantic ballad by Norman Newell and Michael Carr, and Tracey sings it pleasantly to strings and woods.

Johnny Carson
One Track Mind; The Tears Came Rolling Down
(Ember EMB S 161)***
CARSON bites into *One Track Mind* with a good instinct for the beat. Accompanied by the Ronnie Howard orchestra, he should satisfy dancers as well as a good number of listeners.

Latin for the turnover and *The Tears Came Rolling Down*. With better studio noise on it, this side could have developed into something useful.

Valjean
Till There Was You; The Eighteenth Variation
(London HLL 9593)***
VALJEAN is no doubt a very accomplished pianist, but his concert-like performance of the ballad *Till There Was You* is one of the most pretentious things I've heard this year.

The Eighteenth Variation tries to hit the in-between spot of classical and lush pop; and, for me, falls flat.

Cable from AMERICA

will share the same fame. This time it's from the new Irving Berlin musical, *"Mr. President."* It's called *"Song For Belly Dancer,"* recorded by Ralph Burns on the Epic label.

Although the film version of *"Come Blow Your Horn"* has only just started production and won't be released until Christmas, Reprise Records have issued the song from the film. *"The Look of Love,"* sung by the star of the film, Frank Sinatra, with a Nelson Riddle type backing. It's Frank at his very best, and the disc and the movie should be big hits.

it's just terrific and again goes to prove how popular country music is becoming.

Lovely singer Kathryn Grayson is being sought to take over the lead in the hit musical *"Camelot,"* originally played by Julie Andrews. (The part of Queen Guinevere is now being played by Janet Pavek.) If the negotiations go through Kathryn will take over on October 22.

Bandleader Ray Anthony again turns actor in the forthcoming comedy film *"Critics Choice,"* which will star Bob Hope and Lucille Ball.

Burl Ives has started writing a book which he is calling *"A Wayfarer's Notebook,"* and it is based on his own personal diary over the past 25 years.

The Dukes of Dixieland were very thrilled when the U.S. Army Department purchased 750 band parts of their arrangement of *"I Can't Give You Anything But Love."*

THE Kingston Trio are to be the first well known recording act to invade newest entertainment medium—pay TV. The Kingstons will be seen in a 90-minute taped show, of which they will own 75 per cent. of the film rights. Viewers will pay \$1.50 to see the show.

Doris Day is at last going to play one of her favourite characters—Annie Oakley, but only on disc. Columbia are re-creating the successful stage and screen musical, *"Annie Get Your Gun,"* on a soon-to-be-made album, which will star Doris and Robert Goulet.

Maurice Clark

carol deene



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Jazz

MOD BY TONY HALL

TRAD BY OWEN BRYCE

Dupree, Rushing—they're both great

TRAD
JIMMY RUSHING, JACK DUPREE

Two Shades Of Blues
Jimmy Rushing: *The Way I Feel*; *In The Moonlight*; *She's Mine*; *She's Yours*; *Go Get Some More*; *You Fool*; *Sombody's Spoiling*; *These Women*; Jack Dupree: *Walking The Blues*; *Harelip Blues*; *Overhead Blues*; *Silent Partner*; *Everybody's Blues*. (Mercury CJS 800)****

I'm not in favour of mixed discs, but there's something to be said for one side of Rushing and one of Dupree. Many might feel that a whole LP by Jack Dupree is too much and the contrast between the two is interesting.

They are both blues singers. Rushing belongs to an older Kansas City tradition... big swinging blues with big band backing. Dupree to the newer city traditions of Chicago and New York.

He favours the witty aside, the boogie piano backing, and the old gimmick like tapping the foot loudly or imitating a man with a harelip... he does both in *Walking The Blues* and *Harelip Blues*.

There is certainly some great material to be found here. Trouble is when I play side one I know Jimmy Rushing's the greatest... until I play side two when I'm equally certain that Champion Jack Dupree can't be beaten.

Rushing is simply backed by Dicky Wells, Buddy Tate, Walter Page, Jimmy Shirley and others. Dupree varies between piano only, through bass and drums, then harmonica and finally guitar, sax, and rhythm section.

MR. ACKER BILK WITH BOB WALLIS
Bve And Bye; *All The Girls*; *East Coast Trot*; *Careless Love*. (Storyville SEP 374)***
You can write this review for me! I could have done it without the disc and I'd have been right. Just let me tell you that they were recorded by Doug Dohell five years ago... that Bob Wallis is the trumpeter... that John R. T. Davies plays the alto sax, and you've got it first time.

In August, 1957, Acker's clarinet wasn't what it is now. At best he was merely a very competent George Lewis imitator (weren't we all, then?). At worst he was content to leave most of the affairs to Bob Wallis who ruins the first track by his singing.

Bob ruins most other tracks, too, by using too much vibrato and too many high notes. Only jazz interest is provided by the quaint alto of

John R. T. Davies, who probably acted as recording engineer on the session, and in return had the chance to grace a couple of tracks with his playing.

BILLY ECKSTINE & QUINCY JONES
At Basin Street East

All Right Okay You Win; *Medley: I'm Falling For You, Fool That I Am, Everything I Have Is Yours*; *In The Still Of The Night*; *Ellington Medley: Don't Get Around Much Anymore, I'm Just A Lucky So And So, Caravan, Sophisticated Lady*; *Work Song*; *Ma, She's Making Eyes At Me*. (Mercury MMC 14100)****

IS this jazz? And if so, is it modern, traditional, or in-between? Don't ask me. Eckstine is a musician's vocalist. He sings jazz tunes... they're the best ones, anyway... but without much of a jazz voice.

Big Band Negro jazz has been full for years of first-class ballad singers. Andy Kirk had Pha Terrill, Ellington has had Jimmy Grissom and Herb Jeffries; even back in the early '30s the famed McKinney's Cotton Pickers wrapped records around the sugary singing of George Thomas.

And leaving aside the obvious Rushing and Count Basie, how many have even made a pretence of singing jazz with a big band? Billy Eckstine came up with the Earl Hines Orchestra and at one time was involved with the men destined to make modern jazz what it was.

He knows his jazz and if you listen carefully behind the professionalism of his presentation you'll hear it doing its best to break through.

KEN COLYER'S JAZZMEN
Too Busy; *Cielito Lindo*; *Postman's Lament*; *Maple Leaf Rag*. (Columbia SEG 8180)****

I HAVE been reading through my Colyer reviews. Six years ago I panned the band out of hand; four years back I thought they were terrible but sincere; two

years back I wrote nice things about them... so nice that I was asked to do the sleeve for their "This Is The Blues" LP.

I enjoyed doing it and truly liked the music. That final opinion has not changed very much.

I suppose they get nearer to the New Orleans jazz which Ken likes than any other band. And I'd like to go on record now as saying it's better to imitate New Orleans jazz well than British trad badly... which is about as far as many outfits go.

No one else plays this music nowadays. Colyer, who helped to mould the British revival, got left behind in the mad rush to be commercial. He just carried on, playing his kinda jazz his kinda way.

It's not my choice but there's a wonderful feeling of satisfaction in his music. The title is stupid, of course. Why must record companies name whole records after one track? If anyone's music is *Too Busy* it certainly isn't Ken's.

His is just the opposite. That's one reason for liking it. Note how easily and slowly he plays the *Maple Leaf Rag*.



JIMMY RUSHING (left) and JACK DUPREE take one side each of a new LP, "Two Shades Of Blue."

Chet Baker wants to stay in Britain

I FIRST met the famous trumpet player Chet Baker some six years ago. He was in Britain touring American Army camps. With him was a French pianist, a coloured American bassist (Jimmy Bond, now THE jazz bass-player on the West Coast) and a Swedish drummer.

His manager at the time, Joe Napoli, asked me to come along to one of the gigs, and I heard Chet play as he has never before or since sounded on record.

Since then, Chet has hit hard times on the Continent. His health troubles have made unhappy headlines all over Europe.

Now he is in London again. I bumped into him on the stairs of the Ronnie Scott Club the other night, where he spends most of his evenings.

When I called him the following day at the home of his British fiancée's parents in Mitcham, Surrey, he told me: "I'd like to stay on here indefinitely. At the moment, I'm busy filming out at Shepperton on the Stuart Miller production, 'Summer Holiday.' (NOT the Cliff Richard film!)."

Outstanding

"The score? Frankly, most of it is improvised. I was glad to have your own Tubby Hayes on the sessions. He's an outstanding player. Probably the best I've heard here."

I asked him about an eventual return to America. "I could go back. But I don't want to. I want to stay here and get myself sorted out. And then, with the blessing of the Musicians' Union, I'd like to form a permanent touring group, if possible, using British musicians."

To this end, he was due to talk with impresario Harold Davison later in the week.

Following the tragic death of talented, hard-working sessioneer vibist-pianist, Eddie Costa, comes the news that bassist Israel Crosby died in New York last week. And my American correspondent writes to say that two of the most famous pianists in jazz today are in such consistently bad health that their friends fear the worst.

Sorry, I goofed last week! Apparently "Exodus," by Eddie Harris WAS issued here as a single. Last December, in fact.

ROY HAYNES' TRIO LP REALLY DESERVES TO SELL

MOD
ROY HAYNES TRIO
Just Us

Down Home; *Sweet And Lovely*; *As Long As There's Music*; *Well, Now*; *Cymbalism*; *Con Alma*; *Speak Low*. (12in. Esquire 32-163)****

PERSONNEL: Roy Haynes (drums); Richard Wyands (piano); Eddie de Haas (bass). ONE of the most refreshing trio LPs I've come across this year.

Taste and musicianship are never once sacrificed for pseudo-souful over-funkiness.

In fact, the group and the record reflect drummer-leader Haynes' conception of jazz and life in general. And I found it possibly even more pleasurable than his earlier trio effort on Esquire ("We Three" with Phineas Newborn Jr. and Paul Chambers).

Haynes is unquestionably one of the most mature and musical drummers in the history of jazz. A sort of Shelly Manne with guts.

He gets a wonderful sound from his kit and really plays for the group rather than himself. His solo track (*Well, Now*) is a masterpiece. The tunes are well chosen. Curtis Fuller's *Down Home* and *Cymbalism* are 12-bars. *Lovely* gets a beautiful ballad treatment. *As Long* has nice changes. Gillespie's *Con Alma* is a Latin tour de force, with colourful mallet-work by Roy. Finally, *Speak Low* (taken up-tempo) is, for me, one of the album's high spots, with swinging work all round.

HANK MOBLEY
Workout; *Uh Huh*; *Smokin'*; *The Best Things In Life Are Free*; *Greasin' Easy*. (12in. Blue Note BLP 4080)****

PERSONNEL: Hank Mobley (tenor); Grant Green (guitar); Wynton Kelly (piano); Paul Chambers (bass); Philly Joe Jones (drums).

HANK MOBLEY probably has a bigger following among British musicians and fans than among Americans. He's a sort of soft hard-swinger!

And though always rhythmically and harmonically stimulating, Hank has a strongly lyrical streak which is often especially effective when combined with his wonderfully natural feeling for the blues.

There are two blues here (*Smokin'*—fast—and *Greasin'*—greasy!). But all the tracks have that basically bluesy conception. And Hank displays much of the new confidence that he has acquired through working with Miles Davis.

SHELLY MANNE & HIS MEN
At the Manne Hole
Love For Sale; *How Could It Happen To A Dream*; *Softly As In A Morning Sunrise*; *The Champ*. (12in. Contemporary SCA 5032)***

On Green Dolphin Street; *What's New?*; *If I Were A Bell*; *Ev'ry Time We Say Goodbye*; *A Gem From Tiffany*. (12in. Contemporary SCA 5032)***

PERSONNEL: Shelly Manne (drums); Richie Kamucha (tenor); Conte Candoli (trumpet); Russ Freeman (piano); Chuck Berghofer (bass).

I REMEMBER lunching with Shelly and his wife in London. "My greatest ambition in life," he told me, "is to have my own jazz club. Somewhere where I can play what I want to when I want to. I'd like to call it 'Shelly's Manne Hole'!"

Shelly's dream came true a few months later. And these two LPs (available also in mono, of course) were recorded "live" there in March the following year by his own regular Quintet.

As you would expect, the standard of musicianship is very high throughout. All the playing is extremely relaxed. Kamucha has developed into an effective, if not startling, soloist very much in the Zoot Sims vein. Conte, whose work I have always dug, seems remarkably under the spell of Miles Davis in these performances.

Trad Round-up

KENNY BALL faces yet another busy month before flying to Australia at the end of October. On the 1st and 16th he is to record material for a new single and for an LP. Last Monday he recorded his first advertising commercial. For Radio Luxembourg, it features the band on a New Orleans type march in aid of a cigarette firm.

Kenny's Northern tour starts on October 10 at Nuneaton and takes in Leeds (11), Preston (12), Boston (13) and Liverpool (14). He has jazz club dates at Windsor (5), Margate (6), Chingford (7) and Ipswich (8).

And on top of that lot there's "Jazz Club" for the BBC on October 4, "Easy Beat" (7), "Parade Of The Pops" (10) and "Saturday Club" (20).

THE Charlesworth City Gents played for the wedding of Mr. Shine's daughter on Tuesday. The formal attire of the Gents suited the occasion as Mr. Shine is proprietor of the Savoy Ballroom, at Southsea, a venue well known to Dick.

The Savoy was featuring jazz in the days when everyone else thought dancing needed that weird music called strict tempo.

DOUGGIE RICHFORD'S Band went into the studios last week to record two originals by the leader. Another session is to be fixed shortly for banjoist Big Pete Deuchar, who will sing a couple of spirituals.

Doug's new trumpet player, Dick Tattam, Australian born, invariably uses a half coconut shell for his mutes. He's lost so many to the fans that the rest of the boys are always in line for the coconut shies at the local agricultural shows.

They tell me their lack of skill makes them the most expensive mutes in history!

ALEXIS KORNER, who broke the Marquee attendance record again last Thursday (figures are now in the six hundreds), tells me he is due to make a record with Nancy Spain shortly. Nancy will be best remembered as the "Freight Train" girl of some six years back.

CLASSIFIED ADVERTISEMENTS

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REVIEWED BY NIGEL HUNTER

LPs and EPs

Leyton team is a match for anyone



Charm and skill as usual from DEAN MARTIN.

JOHN LEYTON
The John Leyton Hit Parade
Lone Rider; Son, This Is She; Lonely City; It Would Be Easy.
(HMV 7 EG 8747)*****

THERE'S no doubt about it. Messrs. John Leyton, Charles Blackwell, Joe Meek and Geoff Goddard add up to one of this country's greatest pop production units.

This round-up of recent single Leyton hits demonstrates the point. Simple but catchy tunes well arranged and recorded with all the Meek sound wizardry. This team can match anything the Americans have got in popville at present.

The songs haven't gone sour with repeated hearings like many single hits do. The galloping Blackwell backings, those phantom female voices soaring behind John—it's all happening still, and deserves to do well.

DANNY WILLIAMS
The Hits Of Danny Williams
The Wonderful World Of The Young; It Might As Well Be Spring; Jeannie; Stay As Sweet As You Are.
(HMV 7 EG 8748)*****

TWO newish hits of Danny's and two familiar standards make up this set, with the Rita Williams singers and Geoff Love's orchestra accompanying in their usual accomplished manner.

Danny handles them all quite well (the songs, I mean), although there

Without wishing to be impolite, I feel Monsieur Chevalier is getting just a little bit too mature now for these romantic epics.

MATT MONRO
The Mono Style
Softly As I Leave You; Is There Anything I Can Do?; When Love Comes Along; Tahiti.
(Parlophone GEP 8860) *****

THE Monro vocal doctrine gets more potent in its appeal each time I sample it. This collection of singles is a delight to one's ears.

There's the poignant *Softly* to open the set, one of the saddest and loveliest pops for a long time. Incidentally, I think it's high time I made it known that the lyrics put to this Italian melody were written by Robbins Music exploitation man Hal Shaper.

Any time anyone tells me now that song pluggers have no poetry in their souls, I shall play them this recording before telling them where to go!

Is There is ideal for Matt in more cheerful, lightly swinging mood. When deserved to do better than it did with its effectively progressive melody line and Floyd Cramer-type piano in the background, and *Tahiti* is a colourful climax to another splendid demonstration of really first-class pop singing.

And Johnnie Spence warrants high plaudits for the backings as always.

THE HAWAIIAN HULA BOYS
Hawaii—Land Of Dreams
Honolulu; When You Dream About Hawaii; Moonlight Bay; Trade Winds.
(Columbia SEG 8177) *****

BILLY BELL solos on the mellow-toned Hawaiian guitar in this soothing set of South Sea Island musical magic via the Abbey Road studios.

It might be a mite too commercial for Hawaiian style purists with its accordion and other non-coconut instrumentation. But it has all the charm of the idiom, and makes me wonder why this type of pleasant palm-shaded plucking doesn't get much more recording attention.

DAVID ROSE
The Stripper
The Stripper; Night Train; What Is This Thing Called Love?; Mood Indigo; Banned In Boston; St. James' Infirmary; Soft Lights And Sweet Music; Black And Tan Fantasy; Harlem Nocturne; Sophisticated Lady; Blue Prelude; My Heart Belongs To Daddy.
(MGM C 892)*****

NO one was more surprised than David Rose when his musical joke *The Stripper* took off into the charts and became a huge hit in the States, as such jokes have a habit of doing there.

MGM followed things up by bringing David and his orchestra together for a whole LP of numbers arranged and played in the same boozy, striptease club manner, and this is it.

Not surprisingly, that familiarly lush Rose string sound can be heard a few times as well. But for the most part, it's the atmosphere of the smoky burlesque theatre, with the Rose sessioners getting exactly the right effect, assisted by the sound engineers.

"GENTLEMEN PREFER BLONDES"
Original Broadway Cast
Overture (Milton Rosenstock Orch); *It's High Time* (Yvonne Adair); *Bye Bye Baby* (Carol Channing).

ALBUM FOR THE STRIPPER

LPs

DAVID ROSE
The Stripper
The Stripper; Night Train; What Is This Thing Called Love?; Mood Indigo; Banned In Boston; St. James' Infirmary; Soft Lights And Sweet Music; Black And Tan Fantasy; Harlem Nocturne; Sophisticated Lady; Blue Prelude; My Heart Belongs To Daddy.
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NO one was more surprised than David Rose when his musical joke *The Stripper* took off into the charts and became a huge hit in the States, as such jokes have a habit of doing there.

MGM followed things up by bringing David and his orchestra together for a whole LP of numbers arranged and played in the same boozy, striptease club manner, and this is it.

Not surprisingly, that familiarly lush Rose string sound can be heard a few times as well. But for the most part, it's the atmosphere of the smoky burlesque theatre, with the Rose sessioners getting exactly the right effect, assisted by the sound engineers.

"GENTLEMEN PREFER BLONDES"
Original Broadway Cast
Overture (Milton Rosenstock Orch); *It's High Time* (Yvonne Adair); *Bye Bye Baby* (Carol Channing).

RADIO LUXEMBOURG

Pick of the Programmes for week beginning September 23

SUNDAY. —7.0-7.30 Juice Box 7.45 Spin Beat; 8.0 Alan Dell's Showcase; 8.30 Topical Tunes; 8.45-9.0 Cliff Richard; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Billy Fury; 10.0 Sam Costa; 10.30 Routh's Records; 11.0 Top Twenty; 12.0 Kent Walton; 12.30 Night Service	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 Dancing Party; 11.30 Ray Orchard; 12.0 Night Service.	Swinging-U.S.A.; 10.0 Jimmy Young Show; 10.30 Sam Costa; 11.0 Smash Hits; 11.30 Ray Orchard; 12.0 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; 9.45 208 Rhythm Club; 10.0 Top Pops; 10.30 Hit Parade; 11.0-11.15 Brian Matthew; 11.30 Ray Orchard; 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" Show; 9.15 Topical Tunes; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 Hits For Six; 11.30 Ray Orchard; 12.0 Night Service	FRIDAY. —7.30 Honey Hit Parade; 7.45 Friday's Requests; 8.0 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 Alan Freeman; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Friday Spectacular; 11.0 Kent Walton Show; 11.30 Ray Orchard; 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	THURSDAY. —7.30 Honey Hit Parade; 7.45 Meet The Melody Maker; 8.0 Thursday's Requests; 8.30 Tony Orlando; 8.45 Fan Fare; 9.0 David Jacobs' Startime; 9.30 Let's Have A Sing-Song; 9.45	SATURDAY. —7.30 Saturday Requests; 7.45 Let's Take A Spin; 8.0 Honey Hit Parade; 8.30 Dancing Party; 9.0 This Week's Top Discs; 9.30 Topical Tunes; 9.45 Smooth 'n' Swinging; 10.0 David Jacobs; 10.30 Trans-Atlantic Tops; 11.0 Sound-off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

This was a great idea, Liberty!

SI ZENTNER AND JOHNNY MANN
Great Band With Great Voices Swing The Great Voices Of The Great Bands
Mississippi Mud; Marie; Chattanooga Choo Choo; At Last; On The Sunny Side Of The Street; Undecided; Paper Doll; If I Didn't Care; The Hut Sut Song; It Happened In Monterey; I'll Never Smile Again; Rum And Coca Cola.
(Liberty LBY 1065, stereo SLBY 1065)*****

THE Si Zentner orchestra and the Johnny Mann singers are Liberty's prime pop assets, and teaming them together for this album has come off wonderfully well.

Si and Johnny have delved back into the golden era of the big bands in the '30s and '40s, sorting out 12 great songs made famous by vocal groups during the period.

Some of the groups were associated with the big bands, like *The Rhythm Boys* (Paul Whiteman), *Sentimentalists* (Tommy Dorsey) and *The Modernaires* (Glenn Miller); others were top acts in their own right, like *The Andrews Sisters*, *The Mills Brothers* and *The Ames Brothers*.

The songs have been brought right up to date for this set without losing any of their original sparkle and impact. The 19-piece Zentner crew are maintaining the best big band traditions as I've remarked before, with a 1960 flavour, and the 24 Mann singers are the most when it comes to pop chorusing.

Si features his trombone section regularly, and there are several solo trombone spots from himself, notably in "Marie," with beautiful tone and control. The band swings like a golden pendulum, with a first-class drummer sparking the up-tempo and the brass surging their way along the melody lines. The Mann singers ride the beat like the professionals they are, and turn in warm, caressing harmonies on the slower, sentimental items.

Standouts are the first track, which the Rhythm Boys did originally way back when Bing Crosby was a member, and "The Hut Sut Song," one of the catchiest nonsense songs from the war years.

CHUBBY CHECKER
Don't Knock The Twist
Twistin'; Bristol Stomp (The Dovells); La Paloma Twist; Mashed Potato Time (Dee Dee Sharp); Bo Diddleey (Carroll Bros); I Love To Twist; Don't Knock The Twist; Do The New Continental (Dovells); Salome Twist (Carroll Bros.); The Fly; Smashed Potatoes (Carroll Bros.); Slow Twistin'.
(Columbia 33 SX 1446)*****

Twist-a-long With Chubby Checker
The Lose Your Inhibitions Twist; Peppermint Twist; Your Lips And Mine; Oh, Susannah; Good, Good Lovin'; Shout; Twist-A-Long; Love Is Like A Twist; Runaround Sue; Twistin' The Blues; Dear Lady Twist; Twistin' Bones.
(Columbia 33 SX 1445)*****

TWO sets from the King of the Twist which should sell merrily on Chubby's past success and because he's back with us again for another visit right now.

He's still way out in front of the twist stakes, whipping the lyrics (such as they are) over with fine spirit and enthusiasm and helped by ideal rock-solid backings.

The first LP is from the soundtrack of the film of that name, and features other artists as indicated. The Carroll Brothers are specially notable as noisy, earthy rabble-rousers.

Chubby's solo set is another winner, although I wish he hadn't twisted a lovely old timer like *La Paloma*. There is some very nice boogie piano to be heard in *Oh Susannah*, and the whole LP is a sure-fire bet for energetic parties.

LERoy VAN DYKE
Walk On By
Walk On By; My World Is Caving In; The Image Of Me; Take Good Care Of Her; Big Man In A Big House; Three Hearts In A Tangle; Handful Of Friends; Sea Of Heartbreak; I Miss You Already; Heartaches By The Number; Big Shoes; Funny How Time Slips Away.
(Mercury MMC 14101)*****

LERoy VAN DYKE walks on by round the turntable with a collection of country and western balladeering, recorded down in Nashville, Tennessee.

Once again, I can't get very



Smoky burlesque-type music from DAVID ROSE (DISC Pic).

enthusiastic, because there's far too much lamentation in the songs and their mournful, love-lorn lyrics. A little more happiness would have earned another star.

Leroy is a competent artist in this idiom, and puts his numbers over well with typical Nashville sounds backing up.

FLOYD CRAMER
Gets Organ-ised
The First Hurt; Sentimental Journey; My Funny Valentine; Again; The Dreamer; My Blue Heaven; Let's Go; A Siring Of Pearls; The Gospel Theme; Lullaby Of Birdland; Perdido; Jordu.
(RCA Victor RD 27260)*****

THE king of the Nashville piano keyboard branches out on Side Two of this set to give us some organ stylings. He succeeds in registering his own personality even on that impersonal instrument.

The first side is familiar Cramer, with Floyd working the ivories in a smooth mixture of standards and originals, blues and bouncing, with strings and rhythm backing up. The flip brings on a brass section to set off his organ-ising.

DEAN MARTIN
Dino
Just Say I Love Her; Arrivederci Roma; My Heart Reminds Me; You're Breaking My Heart; Non Dimenticar; Return To Me; Vieni Su; On An Evening In Roma; Pardon; Take Me In Your Arms; I Have But One Heart; There's No Tomorrow.
(Capitol T 1659, stereo ST 1659)*****

THE most Italiano of the Clansmen sings his way through a set of warm romantic ballads from the land of his forefathers with typically suave and ingratiating charm and skill.

Most of the numbers have been out before on singles or other

albums, but that doesn't spoil the attraction of this collection.

Backing Dino with nice tinges from chorus, accordion and mandolin is a string-studded orchestra directed by Gus Luede.

LAWRENCE WELK
Young World
(London HA-D 2454)*****

LAWRENCE WELK and his orchestra practically live on TV in the States (in terms of time as well as money!), and their records do very nicely there on the strength of it.

This album won't set the British market alight, but it's pleasant enough with its teen-slanted arrangements of recent pops and film tunes.

BILL SNYDER
Treasure Chest

(Ace of Hearts AH 30)*****
BILL "BEWITCHED" SNYDER leads his orchestra from the piano keyboard through a pleasant set of precious stone titles including three of his own compositions.

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DANNY WILLIAMS—What about a swinger?

are several suspect notes to be heard and a definite touch of the Johnny Mathises, too.

I'm still eagerly awaiting the time when Danny tries a real swinger, though.

GENE VINCENT
Race With The Devil
Race With The Devil; Crazy Legs; Yes, I Love You, Baby; Rocky Road Blues.
(Capitol EAP 1-20354)*****

GENE VINCENT beats up his usual vocal rocking storm with the amplified aid of his Blue Caps in four predictable but effective work-outs.

First and last titles are notable for the almost complete incoherence of the lyrics as put across by Gene, but this, of course, is of minor importance in this idiom.

Yes, has some brief but tasty statistics which could have been prolonged with advantage.

MAURICE CHEVALIER
Yesterday
Mimi; Louise; Isn't It Romantic?; Valentine.

(MGM EP 761)***
THE debonair ladies' delight from France works through four smooth items in his customary fashion, including two of his personal standards in *Louise* and *Valentine*. Glenn Osser backs up with some appropriately smooth orchestrations.

Thumbs up from Karl Denver — he's all set to go

STUDIO SNIPPETS

News of Tomorrow's Hits

"I THINK I've done it at last!" an excited Peter Flee-Racker exclaimed to me over the phone last Friday. "It" being the hit single which has so far eluded the highly praised and very busy beat group led by Peter and known as The Flee-Rekkers.

"Every record we've done has disappointed me a bit in one respect or another," explained Peter. "Perhaps it was something missing in the balance, or perhaps the arrangement could have been better. But this time I'm really pleased with everything, and I think it will give us the hit we want."

The title of the piece is "Sunburst," and it will be released on Piccadilly next month.

Joe Brown was also in action for Piccadilly last week, recording titles which may possibly produce his next single.

Mouth organ

Other artists canning singles were Brad Newman (Fontana); Susan Maughan (Philips); The Countrymen (Piccadilly); The Ted Taylor Four (Oriole); Tony Osborne (HMV); The Avons (Columbia); Frank Kelly and The New Hunters (Fontana); Tommy Bruce (Columbia); Rose Brennan (Philips); Victor Silvester (Columbia); and Micky Ashman (Columbia).

Harmonica star Tommy Reilly put two new mouth organs through their paces for his new Fontana single, out tomorrow (Friday). Top side is "Blow Man Blow" using a "rock 'n' roll and twist" harmonica, and the flip is "No Dice," for which Tommy blew a new "rhythm and blues" harmonica.

Paula Watson continued work on her Oriole LP, and Ken Dodd began his first album for Columbia. Other artists cutting LP titles were Max Miller, Bob Wallis and Norman Vaughan, all for the Pye label.

J.S.

Dick Tatham reports from his bungalow at Gt. Yarmouth

KARL DENVER, who a few weeks ago was involved in one of the worst accidents suffered by any of our pop stars in recent years, has amazed the doctors with his fantastically speedy recovery.

When I saw him at his bungalow in Great Yarmouth last week his face still showed signs of the crash and the braces, put on his gums to help heal his smashed jaw, were still in place, but apart from that you would never have thought that he was nearly a goner and he is just rarin' to get back to work.

First date is the opening of Larry Parnes autumn tour on September 30.

"Funny thing about it all," said Karl, "was that though I had a hairline fracture of the skull, a broken arm and a busted jaw—I didn't completely lose consciousness at any time. But I remember thinking to myself that—after all my years with the guitar—I shouldn't find a harp too difficult!

thanks

"They sure treated me well in Yarmouth Hospital. I'd like to say a big thank you to the staff through DISC. Yes, there were quite a few of the nurses who had my records. That was just as well, 'cos I was in no shape to sing to them!

"Another thing that did a lot to get me on the upgrade was all the messages I received from fans. A group of them even phoned the hospital from Sweden. There were letters by the hundred. I'm answering every one. It's the least I can do.

"People in the business also acted wonderfully. Harry Secombe started things off with a supply of fruit almost big

enough to feed the entire hospital. Then other 'get well' gestures came from Anne Shelton, the King Brothers and quite a few more artists and music publishers.

"Lonnie Donegan came to see me several times. But I had to ask him to stop trying to cheer me up. You see, he made me laugh so much I was worried in case I busted my jaw again.

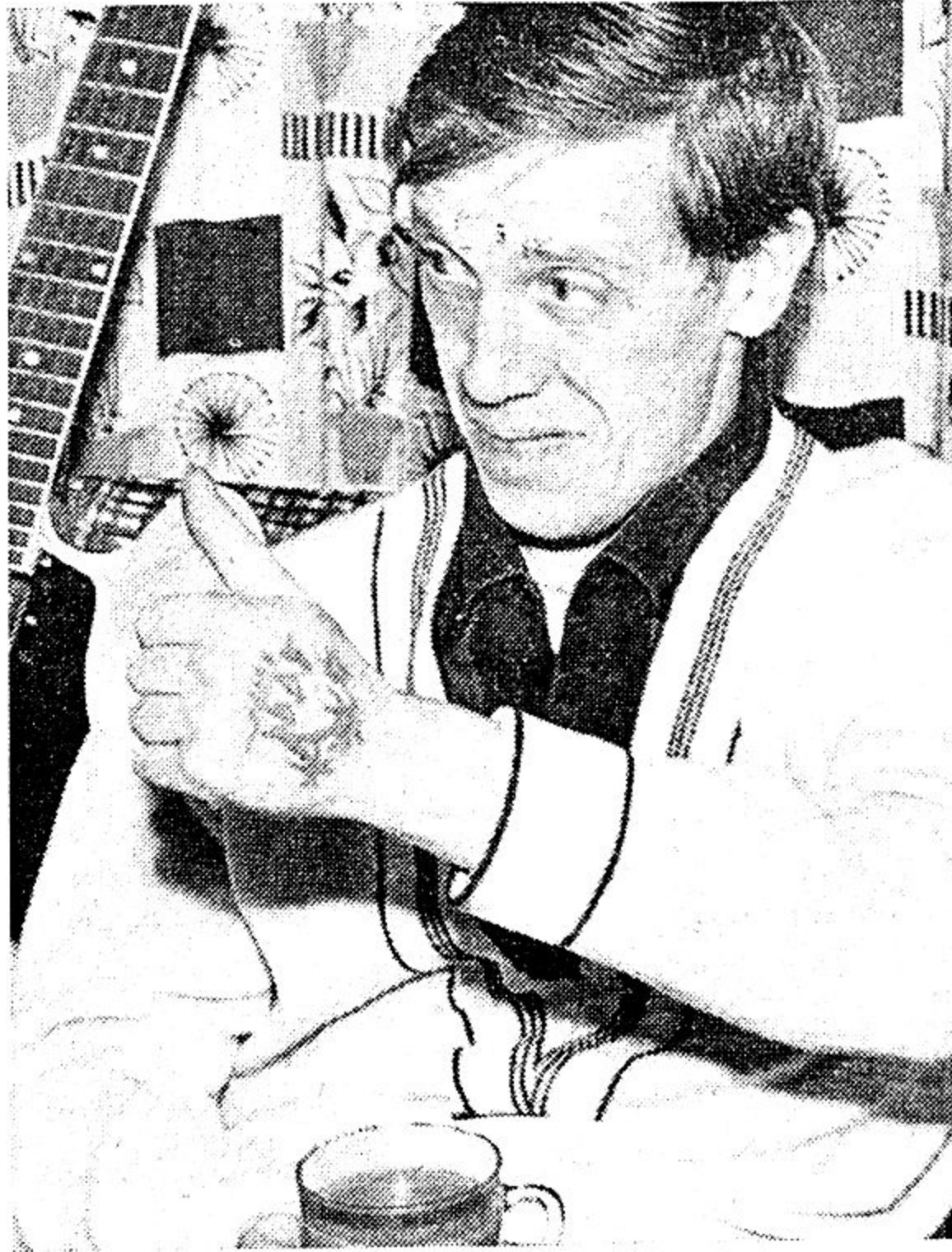
replies

"As soon as I got out of hospital I started writing replies to all those letters—still got some to do. I'm afraid, as I got tied up with a few murder mysteries.

"When it was warm enough—which wasn't often—I dozed in a deckchair in the bungalow garden. Even tried a wee bit of gardening at one point—but it's not really my kind of jazz.

"I watched some TV—but not too much. And I DIDN'T play any records. I figured I'd been hard at it almost non-stop for 18 months or more—and I thought I might as well take the chance of having a real break from show business.

"Because of my jaw being bad, I couldn't take solids. If there was a world record for the number of cups of tea drunk in three



KARL DENVER—World record for tea-drinking?

weeks, I reckon I've broken it. "I've no immediate plans for a record session. After all, I have plenty of sides in reserve. I hear Jack-Good may nip home some time before the end of the year. I hope he does, 'cos I'll no doubt do a session with him. Meantime, I'm hoping for big things from my new LP, which Decca are releasing on the Ace

of Clubs label at the end of the month. "He sipped some more of his drink with obvious relish. "My first proper drink since the smash," he said. "If I'd tried to have it a week ago, I'd have had a job to get my mouth open wide enough. Just imagine drinking a pint of draught bitter through a straw . . ."

Bobby Vinton

I wanted to record 'Lonely' but Buddy Greco got in first

WHAT'S it feel like to write a number you think is great, be allowed to record it on an LP after much argument, and then, at the last minute as it were, have it "pinched" from under your nose by another artist when you are all set to record it as a single?

Frustrating? You're dead right, and the frustrated star in this case is Bobby Vinton, who flew into London last week on a lightning promotional trip accompanied by his A and R manager, Bob Morgan.

The number was "Mr. Lonely" and the artist who did the "pinching" was Buddy Greco. "Still, I can't really grumble," said Bobby. "I more or less did the same thing to Paul Evans with 'Roses Are Red.'

"It was such a lovely number that I was surprised Paul hadn't recorded it himself. But for all I know he may have been on the point of doing so when I stepped in!"

Vinton and Bob Morgan, who at 26 is one of the youngest and most talented recording operators on the East Coast have been working together for six months and the first disc they cut was a cover of the Eden Kane hit, "Well, I Ask You."

Since those days, Bobby has sold close on 2,000,000 copies of "Roses Are Red," while Bob Morgan, in addition to this



BOB MORGAN

success, was responsible for the engineering on the George Maharis hit, "Teach Me Tonight."

I asked how the boys tackle their sessions in the States.

"Well, we find some numbers and then lock ourselves away for about two weeks beforehand," Bob Morgan told me. "I take Bobby through some stiff routines and we always work on four numbers at a time."

"The numbers are always different," said Bobby. "As we never quite know what the market wants at the time, we have a stab at everything. Even with 'Roses Are Red,' we weren't sure what would happen, although the song is about Graduation Day and was issued in May when it was topical."

Both boys laughed when they recalled Bobby's first effort at recording, which, because of the success of "Roses," has entered the American best sellers.

"Before I signed a contract with Epic," said Bobby, "I cut a demonstration disc of a number called 'I Love You The Way You Are.' I dragged this round all the disc companies getting no response. I couldn't even give the thing away. I finally placed it with a DJ who then got in quick on the success of 'Roses.'"

When Bobby comes back in November to film Milton Subotsky's "Just For Fun" he may also do TV work, and Bob Morgan is anxious to record him in Britain on the two numbers which he will sing in the film.

Jane Harris

THE TORNADOS' STORY IS PLAIN CRAZY—AND THEY ADMIT IT!

THE TORNADOS! Five guys whipping up a storm in the Twenty. Who are they? How did they happen? They have come up so fast, few people know. But early this week they told me their story. A crazy story. A series of offbeat events which led to their formation—and then to "Telstar" fame. Here is the when and the how. In their own words . . .

Heinz (Mister Fifty-Seven) Burt. Age 19. Bass guitar: "I was the first. I'd been working in a grocer's in Southampton. Also played spare-time with a local group—The Falcons.

"We wrote for an audition to Joe Meek—knowing he was one of the best independent disc producers in Britain. He gave us one. He didn't sign us. But he told me Mike Berry had a vacancy in The Outlaws and how about it?"

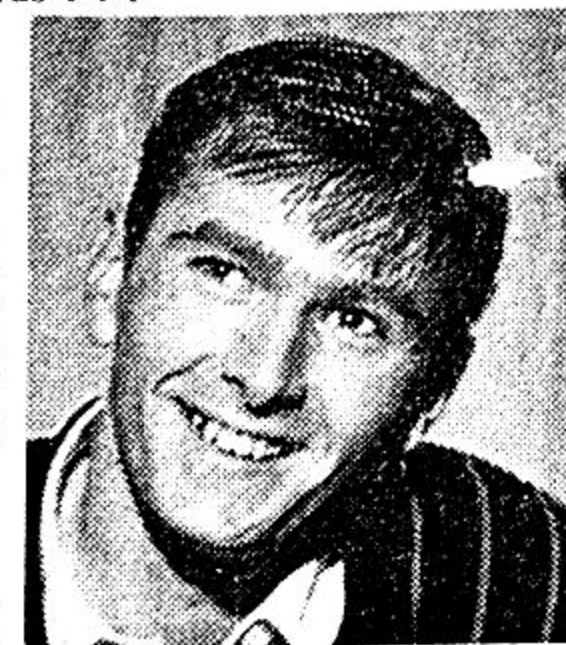
FINE

"I said fine! I moved to London. Then for some reason The Outlaws didn't have a vacancy after all. I was just figuring how to get my job back in the grocer's when Joe Meek told me he was forming a backing group for discs and stage work and how about that?"

"I said fine! He said he was advertising for the rest of the group. This was late November last year."

George Bellamy. Age 21. Rhythm guitar: "I saw the ad. I was interested. I'd been doing a double act with Alan Klein and we'd split. I went to Joe Meek's studio in North London by car. "I took my £150 Gibson guitar. It looks really something. So does the case. I auditioned. I got in."

Alan (The Tea) Caddy. Age 22. Lead guitar: "I saw the ad, too. I was just back from Italy. Been playing for Colin Hicks. I answered the ad. I was asked to audition. I went to the studio. But I didn't go in it. "I saw some feller get out of



GEORGE BELLAMY—£150 guitar a posh car. He carried a guitar case. It looked so good, I figured the guitar must be good—and the player. I don't rate my playing all that much. So I sheered off home.

"But Joe Meek had my name on the list of those down for audition. Michael Cox happened to see it. He told Joe I could cope. Joe got in touch and I had myself a job. Then I got Clem in. . ."

Clem Cattini. Age 24. Drums: "I'm an old campaigner. Been in the biz six years! I remember in 1958 I was asked to join a group backing a singer. I turned the idea down. The singer's name was Cliff Richard.

"I'd been in Italy with Alan. When he got me into this new group, I was glad for a special reason. I needed the money."

So in December last year, off on tour went The Tornados. Except they weren't called that

then. They weren't called anything. They were just a group backing John Leyton and others in the package.

Came another—very vital—chance happening . . .

Heinz: "I was down the 2 F's one day when I happened to hear Billy Fury and his group had split. I didn't know Larry Parnes but I took a chance and called him. He was very friendly. He said he would ring Joe Meek. He kept his promise.

"A few days later we went to Joe's studio. Billy Fury was there. We taped some numbers with him. He said we were in. But he wanted a pianist. . ."

TOUR

Roger LaVern. Age 24. Piano and organ: "I'd been trying for weeks to contact Joe Meek. But I didn't know his address. Finally I wrote to EMI and they obliged. I reached Joe just at the right time. Into the group I went."

The group toured with Billy Fury early this year. Joe Meek dubbed them The Tornados and they made their own first disc—"Love And Fury." Sales weren't bad. But it didn't hit the charts.

Clem: "We'd been on a few shows with The Fentones. We dug the way they played 'The Breeze and I.' We told Joe we'd like to record it. He agreed. We taped it. The tape was passed by Decca.

"Then—quite by chance—we happened to hear The Fentones were going to record it."

Alan: "We all felt we should back out. Joe agreed and said not to worry—he'd write something else. He did. In 24 hours. What he wrote was 'Telstar.'"

Dick Tatham

ANOTHER CHART WINNER FOR VINCE HILL



"THERE YOU GO"



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