

**Success of 'I Remember You' means big offers from U.S. but**

# I SHAN'T QUIT BRITAIN, SAYS IFIELD

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**A FANTASTIC** fortune awaits Frank Ifield in America, but whatever the offers, whatever the temptations, **HE IS NOT GOING TO QUIT BRITAIN.**

## Fans mob Helen

Just before he left London Airport for America on Sunday morning, he told DISC: "I know I left Australia when I was at the top there to try my luck in Britain, but I'm not going to do it again.

"I'll never sacrifice the success I've attained over here on the off-chance of being a hit in America."

Ifield is in America to promote his fantastic hit "I Remember You" which is in the U.S. top ten and is still climbing. On Monday he was a huge success on the top pop TV programme, the Dick Clark Show.

## definite

The offers are bound to come rolling in, but Ifield was definite. "I'd love to go over and play a month's season," he said, "but I don't want to do more than that. Apart from this TV show, I shan't be working this time, just going round to the DJs and things like that. That'll suit me. I shan't be sorry to have a break. It's been all go lately."

Frank's next record—you've already heard it if you watched his recent spot on "Sunday Night At The London Palladium"—is "Lonesome Blues," a number on which he again yodels, even more than he did on "I Remember You."

## yodel

"In America I reckon that'll start them calling me the King of Yodel, or something like that. But I don't think this will happen over here.

"I've been in this business now, you know, for eleven years and though I love yodelling I think people here realise that I can do more than just that.

"My next record? After 'Lonesome Blues,' I haven't even thought about it yet. But in a way I hope I won't yodel on it. I don't want to get labelled."

FRANK IFIELD talks to film star Edward G. Robinson at London Airport before flying to America (DISC Pic).

**JACK GOOD AND CLIFF IN NEW YORK**  
Pages 5 and 12

## Tornados win Silver Disc

**THE TORNADOS** have won a Silver Disc for their second single, "Telstar." And the award comes barely seven months after they made their disc debut.

It passed the 400,000 sales mark on Monday.

The group will record the theme for a series of half-hour films devised by Edgar Lustgarten and based on famous legal cases. The series is called "The Scales Of Justice," and will be distributed on major cinema circuits here and abroad.

The theme, written by arranger-MD Johnny Douglas, will probably be given the same title.

Their first EP will be rush-released here within the next week or so on Decca. It is called "The Sounds Of The Tornados," and will feature original numbers.

## JAZZ B'S BOOKED

**THE** three B's of trad jazz—Kenny Ball, Acker Bilk and Chris Barber—have been booked for Jazz shows "All Night Carnival Of Jazz" at Alexandra Palace on January 25.

Also taking part in the nine-hour session will be Ken Colyer, Alan Elsdon, Alex Welsh, Monty Sunshine, Forrie Cairns, Bob Wallis and Dougie Richford.

## Sykes and his 'sister' cut LP

**ERIC SYKES** and Hattie Jacques, "brother and sister" of the BBC TV series, are featured on their first LP, to be released by Decca this month.

Entitled "Eric And Hattie And Things," it consists of completely spontaneous and unrehearsed conversation.

A single from the album, coupling "Doctor Kildare" and "Bedtime Story," has already been issued.



HELEN SHAPIRO swamped with "good luck" telegrams as soon as she reached N.Z.

# Helen Shapiro

45-DB4908

**KEEP AWAY FROM OTHER GIRLS**

COLUMBIA RECORDS

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 and ashtray set.

WRITE TO: POST BAG, DISC

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

# GREAT, BUT JERRY'S ARE BETTER!



## PRIZE LETTER

**CAN** anyone match Jerry Lee Lewis for making good records sound even better? In 1961 Jerry rearranged the Ray Charles number "What'd I Say" and it was a success.

Recently he has revived a Chuck Berry disc and on his latest EP he comes up with "Save The Last Dance For Me," making it sound better than any other version.

And his "My Girl Josephine" is a thousand times better than the Fats Domino disc. What a shame he can't manage the Top Twenty.—**MIKE THOMPSON**, 46, Newlands Avenue, Sunderland, Co. Durham.

Clifford were atrocious—presenting only a medley of their recorded songs.

The star of the show was Joe Brown! He gave a varied and

balanced act, his comedy was good, his music excellent, and his version of "Sweet Little Sixteen" brought the house down!—**ANDREW OLDHAM**, Flat 7, 11, Frognal, Hampstead, N.W.3.

## LIKE JAZZ

**WHY** don't the sleeve notes of pop and rock albums take a lesson from the jazz LPs, where the names and instruments of the personnel take up most of the space?

There are enough people interested in this information. Who, for instance, would have known who Floyd Cramer was until the success of "On The Rebound"?—**R. RAKOWSKI**, 72, Coronation Walk, Gedling, Notts.

## AHEAD

**DESPITE** Peter Hammond's criticism of sub-standard Holly discs, Buddy's best material can still hold its own against present day competition. Buddy Holly was years ahead

of his contemporaries and was one of the biggest influences in pop music. Present day artists like Bobby Vee and Tommy Roe still sing Holly type songs.—**R. BURTON**, 13, Clifton Park Avenue, Raynes Park, S.W.20.

## RUBBISH!

**TO** say that Buddy Holly was a "flagrant imitator of the early Presley style" (Keith Grasby, DISC 29.9.62) is absolute rubbish! Compare Buddy's "Oh Boy" or even "Reminiscing" (both recorded in 1958), with "King Creole," a Presley hit of the same



**JERRY LEE LEWIS**—He made "What'd I Say" even greater. See Prize letter.

year, and you can see just how different these two artists are.

Buddy was one of the most individual artists ever to break through the pop music scene.—**ROGER SHACKLETON**, 14, Runswick Grove, Bankfoot, Bradford, 5, Yorks.

## Your world charts are great

**HOW** delighted I was to see that DISC is printing the world charts. It's so interesting to see how British and American artists fare in other countries besides their own.—**PETER BROWN**, 28, Linden Road, Newby, Scarborough, Yorks.

## WORSE? NO!

**I** DISAGREE with Pete War-rack (DISC 29.9.62), who says that the popularity of The Shadows is on the wane. Personally, I think they are bigger and better than ever before. The Tornados and The Fontones have made pretty good records, but I can't see them replacing The Shadows as our number one instrumental group. They just haven't the personality.—**DOROTHY SNIDALL**, 56, Kirton Road, Sheffield, 4, Yorks.

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

**Dick Tatham**

# The world's top pops

## AMERICA

Week ending October 6th.

Last This Week

1	Sherry	Four Seasons
2	Monster Mash	Bobby Pickett and the Crypt-Kickers
3	Ramblin' Rose	Nat King Cole
4	Let's Dance	Chris Montez
5	I Remember You	Frank Ifield
6	Green Onions	Booker T and the MGs
15	Do You Love Me	Contours
6	Patches	Dickey Lee
9	Alley Cat	Bent Fabric
14	If I Had A Hammer	Peter, Paul and Mary
11	He's A Rebel	The Crystals
12	Venus In Blue Jeans	Jimmy Clanton
13	Only Love Can Break A Heart	Gene Pitney
19	Surfin' Safari	Beach Boys
10	You Beat Me To The Punch	Mary Wells
11	Sheila	Tommy Roe
12	Rain, Rain Go Away	Bobby Vinton
18	What Kind Of Love Is This	Joey Dee and the Starliners
13	Lie To Me	Brook Benton
20	Punish Her	Bobby Vee

## Australia

Last This Week

1	Silver Threads And Golden Needles	The Springfields
13	Orange Blossom Special	Spotnicks
9	Vacation	Connie Francis
5	Devil Woman	Marty Robbins
3	I Remember You	Frank Ifield
4	Roses Are Red	Bobby Vinton
6	The Young Ones	Cliff Richard
7	Surfin' Safari	The Beach Boys
8	Guitar Tango	The Shadows
10	Tennin Bowling	Bryan Davies

## Holland

Last This Week

1	I Can't Stop Loving You	Ray Charles
2	Heisser Sand/Brandend Zand	Mina/Anneke Groenloh
3	Marching Along	The Blue Diamonds
4	Like I Do	Nancy Sinatra
5	Do You Want To Dance	Cliff Richard
6	Janus Pak Me Nog Een Keer	Paula Dennis
7	Speedy Gonzales	Pat Boone
8	Good Luck Charm	Elvis Presley
9	Roses Are Red	Bobby Vinton
10	Ginny Come Lately	Brian Hyland

## Denmark

Last This Week

1	Speedy Gonzales	Pat Boone
3	I Can't Stop Loving You	Ray Charles
4	Quando, Quando, Quando	Pat Boone
2	Toy Balloons	Jorgen Ingmann
7	Ginny Come Lately	Brian Hyland
6	Roses Are Red	Bobby Vinton
5	Hawaii Tattoo	The Waikiki's
8	I Remember You	Frank Ifield
10	English Country Garden	Jimmie Rodgers
10	I'm Looking Out The Window	Cliff Richard

## Hong Kong

Last This Week

1	My Blue Heaven	The String-A-Longs
2	Vacation	Connie Francis
3	Teenage Idol	Rick Nelson
9	Liberty Valance	Gene Pitney
5	Roses Are Red	Kong Ling and the Fabulous Echoes
6	Pepito Cha Cha	Giancarlo and His Italian Combo
7	Scaled With a Kiss	Brian Hyland
8	It'll Be Me	Cliff Richard
9	Little Bitty Big John	Jimmy Dean
10	Lolita Ya Ya	Sue Lyon

## S. Africa

Last This Week

1	Roses Are Red	Bobby Vinton
2	Adios Amigo	Jim Reeves
3	Speedy Gonzales	Pat Boone
4	Stranger On The Shore	Acker Bilk
5	Guitar Tango	The Shadows
6	Wolverton Mountain	Claude King
7	Ballad Of The Southern Suburbs	Jerry Taylor
8	Lift Girl's Lament	Jerry Taylor
9	Do You Want To Dance	Cliff Richard
10	Ballad Of The Northern Suburbs	Jerry Taylor

## Eire

Last This Week

1	She's Not You	Elvis Presley
2	I Remember You	Frank Ifield
3	It'll Be Me	Cliff Richard
4	Speedy Gonzales	Pat Boone
5	Things—Bobby Darin	
6	Roses Are Red	Bobby Vinton
7	It Keeps Right On A-Hurtin'	Johnny Tillotson
8	Spanish Harlem	Jimmy Justice
9	Don't That Beat All	Adam Faith
10	Ballad Of Paladina	Duane Eddy

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

## Verdict on the U.S. Stars

**I** RECENTLY saw the Dion-Del Shannon package and came away convinced that the great majority of visiting U.S. popsters are worthless. Dion was extremely good, but both Del Shannon and Buzz

Clifford were atrocious—presenting only a medley of their recorded songs.

The star of the show was Joe Brown! He gave a varied and

balanced act, his comedy was good, his music excellent, and his version of "Sweet Little Sixteen" brought the house down!—**ANDREW OLDHAM**, Flat 7, 11, Frognal, Hampstead, N.W.3.

## Cliff v Elvis

**I** SEE no special reason for trying to fix a meeting between Elvis and Cliff," said Richard's manager, Peter Gormley. So why does DISC try to make something more out of it? You are always trying to throw Elvis and Cliff against each other.

Stop trying to create a situation which does not exist.—**JEAN MARSDEN**, Oxfordshire Elvis Presley Official Fan Club, 64, Park Road, Witney, Oxon.

**T**HREE cheers for Dick Tatham. At last someone has had the courage to put into words the thoughts of hundreds of Cliff's fans. I agree wholeheartedly with his feature, and was pleased to see it had front page honours.

I hope Elvis reads the article, and if he does I am sure it will make him sit up and think.—**PAT BURNS**, Secretary, International Cliff Richard Fan Club, 69, Cleveland Gardens, Hendon Way, London, N.W.2.

'Venus' makes Mark Wynter happy, but he says

# I hope the fans don't think it pretty



**MARK WYNTER**—He was worried.

**MARK WYNTER** is knocked out by the chart success of his "Venus In Blue Jeans"—but he's worried in case the fans think the disc sounds pretty! He told me this when I phoned him late last week in Manchester, where he was appearing with the Larry Parnes touring package.

"I first heard the number in my dressing room at Bourne-mouth," says Mark. "Pye director Louis Benjamin went down there just before the end of my summer season and offered me a contract. "My manager, Ray Mackender, and I accepted it and Mr. Benjamin then played us the Jimmy Clanton version of 'Venus' and said he'd like me to cover it.

"Well, I like Jimmy's version. He's not a terrific singer. But he has a very infectious, all-American boy sound.

"But I was worried because it was such a pretty song, and the last thing I want is to get typed as a singer of pretty songs.

"Finally, at the recording session, I had a word with Tony Hatch. He was in charge—and also doing the music. I suggested we take it down a tone. He agreed. And I hope this has made my version sound reasonably rugged."

## release

Before "Venus," Mark had been in show business over two years without a really big hit—but he revealed to me that, when his contract with Decca ended a few weeks ago, he received no fewer than four major recording offers.

One of the reasons Mark signed with Pye was that they were ready to rush-release a disc. He knew the Parnes package was in the offing and thinks it important to have a record on sale during a tour.

## THANK YOU

ROY TUVEY KENT WALTON MORRIS SELLAR DOUG STANLEY FOR MAKING

# Don't You Believe It

**ANDY WILLIAMS**

RECORD OF THE WEEK IN 'HONEY HIT PARADE' ON RADIO LUXEMBOURG AAG 116



CHART CHATTER BY JOHN WELLS

# FLOYD CRAMER

## SWING LOW

RCA 1311 45 rpm



# Carole King climbs even higher

WHOEVER said it is the lyric of a song which really matters? Must have been a lyric writer adding weight to his claim for more money! And it's not surprising if he got turned down.

Look at it! The record which has made one of the biggest jumps this week is Carole King's "It Might As Well Rain Until September" . . . and here we are in the middle of October!

Seriously, it's a delightful disc which thoroughly deserves its

position, but the lyric couldn't be more un-English. Or is it just that word "rain" which makes it so topical?

Last week my headline screamed "Joe Brown's Back!" His latest disc "Your Tender Look" his follow-up to "Picture Of You" was in the charts at number 21 and looked all set for a steady climb.

Glad I didn't put money on it. It's out.

I know Joe wasn't completely

happy with the disc when it was originally released. It was done in too much of a rush for his liking. But the next one's all ready . . . and I can tell you, you're all in for a big, big surprise.

Wonderful to see Nat Cole climbing so high—his number 9 this week. "Ramblin' Rose" was a great hit for him in America and it looks as if he's not going to have any complaints about British sales either.

And another person who hasn't any complaints now is Mark Wynter. He's been struggling and experimenting for ages to get back to the charts. He's up in the twenties this week with

"Venus In Blue Jeans" and it could well be the disc that will set him off on the road to real stardom.

He's been on the fringe for a long time now learning the business inside and out so that he could seize the breaks when they came along. Well, this looks like it. And it couldn't happen to a nicer person!

Newcomers to the charts this week are all American. Chris Montez with "Let's Dance," Marty Robbins with "Devil Woman" and Johnny Tillotson who has held off all the British covers of his American hit "Send Me The Pillow You Dream On."

Out with Joe Brown, have gone Lonnie Donegan and Del Shannon.

# JESS CONRAD

## PRETTY JENNY

F 11511 45 rpm



# TOP THIRTY

## TORNADOS STILL AT NO. 1

Week ending October 6, 1962

Last Week	This Week	Title	Artist	Label
1	1	Telstar	The Tornadoes	Decca
4	2	Sheila	Tommy Roe	HMV
2	3	She's Not You	Elvis Presley	RCA
10	4	It Might As Well Rain Until September	Carole King	London
5	5	Loco-Motion	Little Eva	London
3	6	It'll Be Me	Cliff Richard	Columbia
9	7	You Don't Know Me	Ray Charles	HMV
6	8	I Remember You	Frank Ifield	Columbia
17	9	Ramblin' Rose	Nat Cole	Capitol
14	10	What Now My Love	Shirley Bassey	Columbia
11	11	Sealed With A Kiss	Brian Hyland	HMV
12	12	Don't That Beat All	Adam Faith	Parlophone
7	13	Roses Are Red	Ronnie Carroll	Philips
13	14	Things	Bobby Darin	London
18	15	It Started All Over Again	Brenda Lee	Brunswick
26	16	Venus In Blue Jeans	Mark Wynter	Pye
11	17	Breaking Up Is Hard To Do	Neil Sedaka	RCA
20	18	Reminiscing	Buddy Holly	Coral
19	19	Lonely	Acker Bilk	Columbia
15	20	Guitar Tango	The Shadows	Columbia
28	21	Sherry	Four Seasons	Stateside
16	22	Speedy Gonzales	Pat Boone	London
24	23	Let's Dance	Chris Montez	London
23	24	Main Title	Jet Harris	Decca
26	25	Some People	Carol Deane	HMV
27	26	Devil Women	Marty Robbins	CBS
28	27	Send Me The Pillow You Dream On	Johnny Tillotson	London
25	28	Ballad of Paladin	Duane Eddy	RCA
22	29	Will I What?	Mike Sarné	Parlophone
30	30	Spanish Harlem	Jimmy Justice	Pye

**DON NICHOLL'S CHART TIPS**  
 Craig Douglas, Helen Shapiro, Johnny Nash  
 Kenny Ball, Kenneth McKellar  
 (See page 8)

Compiled from dealers' returns from all over Britain



THE SHADOWS—Manager Peter Gormley keeps watching brief as musical director Stanley Black checks a point in the score with the group during sound track recording for a film.

# SHADOWS: WE MUST BE DIFFERENT

BACK to beat went Cliff Richard on his last two singles "Do You Want To Dance" and "It'll Be Me"—so successfully that now The Shadows are following him. Their next disc will surprise their fans as much as "Guitar Tango" did—only, they hope, with even greater success!

They plan to keep their old Shadows sound but play a completely different type of number.

"The fans have demanded that we give them something they can dance to," said Bruce Welch when I talked to The Shadows recently. "And so that is what our next record will be—a dance number."

"We've had lots of letters," added Hank Marvin, "saying that you can't dance to some of our records, although I have seen people jiving and even twistin' to 'Wonderful Land' and 'Guitar Tango.'"

"Anyway we're going to give them what they want and our next release will be a strong dance disc."

"A rocking number," said drummer Brian Bennett, "with plenty of bounce."

"We believe in changing around and not remaining with one style of number," said Bruce,

"but no matter what we do we get criticism."

"If we stick to the same kind of number the fans say: 'Why don't The Shadows change their sound?' If we make a drastic change they usually say: 'It's different and we don't like it.' You can't win!"

"We like to please everybody and that is very difficult. We try to vary what we do and hope that those who are not satisfied with one record will be happy with the next."

*Peter Hammond*



Jimmy Justice



# PARADE OF BROKEN HEARTS

# JOE BROWN'S FUTURE IS SAFE

## BUT IT'S STILL A MYSTERY!

**JOE BROWN is one of the most popular artists in the business. Everybody likes him, everybody wants to book him and everybody is agreed he'll be around for years, BUT WHETHER HE'LL BE A TOP COMIC, A TOP SINGER, A TOP ACTOR OR EVEN A TOP A AND R MAN NOBODY KNOWS!**

Said George Cooper and Harry Dawson, who manage and promote Joe: "Man, we're never even sure what he's going to do TOMORROW... let alone know how his career is going to develop over the next few years!"

"This boy has got so much talent, natural talent, that we're just going to let it develop naturally. Joe just isn't the type of person you can steer along a set course. And frankly, he doesn't need our advice, he'll do it himself."

"Look at it this way. He's a really fine musician... a very useful A and R man... an excellent comic... and a swinging singer."

"We wouldn't be surprised if he went on the stage during a concert one day and did a comedy turn, without singing a note!"

"Nothing would surprise us about Joe."

But EVERYTHING is not being left to fate. Both managers are happy that Joe is still playing mainly ballroom dates. "Of course, we can ask big money for Joe," explains Harry. "Money which

### Singer... Comic... A and R man

perhaps the ballrooms can't afford, but these are just the finest places for people to learn. I'd say it is the hardest work to do, but on every date the artist plays he learns."

"Just look at the stars today—Frankie Vaughan is about the biggest—who served their 'apprenticeship' doing this type of work."

"And Joe is still only 21... we don't have to rush."

"We're so confident about his future that we're making sure no one cashes in on his current popularity. We're not interested in the quick buck."

"He was wanted for a show in the West End. Well, we had to turn that down because of other commitments but in any case we wouldn't have been too keen."

"As far as the general public is concerned Joe just has one hit



"Nothing would surprise us about JOE BROWN."

record behind him... they don't know what an artist he is. We wouldn't risk his appearing in a West End show, which could have flopped. It would have done him terrible harm."

"We also have a lot of offers from film companies, but he's not ready for these yet. Not as an actor, anyway. We're all for his making guest appearances in films; but he knows as well as we do that he just isn't ready to take on a heavy dramatic role."

"The biggest step forward, apart from disc success, is the pantomime which Joe is doing this Christmas. He's playing Wishy Washy in 'Aladdin.'"

"This," said Cooper, "is going to show the public the type of artist Joe is."

"But I'm sure Joe can do it. Providing we don't rush too quickly I can't think of much which he COULDN'T do."

John Wells

## Tornados could tumble Shadows

**FOR the first time since "Apache" The Shadows are being challenged as Britain's leading instrumental group, and not just by The Tornados. The success of "Telstar" has given the go-ahead to others such as The Jaywalkers, The Fleck-Rekkers and Sounds Inc, and the race is on.**

"There's no doubt that other groups could find it easier now," said Larry Parnes, the man who moulded The Tornados into Billy Fury's backing group, "because when a breakthrough like this happens it definitely opens the way for others."

"But any group that wants to make a go of it MUST HAVE A SOUND OF THEIR OWN."

"I auditioned about 20 groups before I heard The Tornados

and they were the only ones with a distinctive sound."

At the George Cooper office The Tornados and The Fleck-Rekkers are stable companions. Their booking agent, Harry Dawson, told me:

"The Tornados have already made it and I don't think it will be long before The Fleck-Rekkers break in."

Joe Meek, who predicted from the start that "Telstar" would be a hit, also puts the emphasis for success on original ideas and a distinctive sound.

"Typical ideas, a good tune and a sound that isn't borrowed from anyone else are essentials," he said, "but I don't think many of the smaller groups will make it as big as The Tornados."

"I get about 50 groups coming to me in a year and I generally know within an hour whether they're worth recording—but in this game you can't afford to stop looking for talent."

### a couple

"But there ARE a couple of groups I think will be successful, with a little bit of luck to help them—The Outlaws and The Moontrckers. They've got an original sound and I think it's only a matter of time before they come up with a hit."

"I've also recorded Peter Jay's first record and here's one disc which should be a hit because it's a wild rocker with some excellent drum work by Peter—there again it's a distinctive sound."

Another original sound in a group is The Beatles, who have made a big name for themselves in the north and in Germany.

The boys who sing as well—come from Liverpool and have just made their debut disc for Parlophone, "Love Me Do" and "P.S. I Love You," two of their own compositions.

Sounds Inc, another group immensely popular with fans and stars alike (particularly Americans), also look like making headway. Their first disc is already in the can and with an American trip in the offing their prospects are bright.

Brian Gibson

## Studio Snippets

NEWS OF TOMORROW'S HITS

## Singer makes his debut—on an LP!

**NEW singing discoveries being rushed into the recording studios are nothing new in the disc biz, but it's not often that they cut an LP as their first assignment and first release.**

This has happened in the case of Johnny Towers, on Philips. Pianist Bill McGuffie heard Johnny singing at a Richmond hotel and was sufficiently impressed to arrange a demo disc.

Philips A and R manager Johnny Franz listened to just eight bars and made up his mind on the spot... Johnny started work on his first record and his first album, accompanied by Bill McGuffie's quartet, and completed it last week.

"Johnny's an all-rounder as a vocalist," Johnny Franz told me. "Ballads, heat numbers, he handles them all superbly. We don't intend to make him an album artist only, though." The LP, called "New Voice In Town," is out on October 17.

SHANE FENTON began work on an LP for Parlophone last week as well, and The Tornados reported for album action at Joe Meek's place.



SHANE FENTON—Album.

They are doing an LP and an EP for eventual release on Decca.

The EP will be going out on the London label probably in the States, following up the issue of "Telstar" there. The LP is also a possible for the future on Decca's London label.

ARTISTS engaged in single activity last week were Alma Cogan (Columbia), The Viscounts (Pye), Brian Weske (Oriole), Chris Barber (Decca), Patti Lynn (Fontana), coloured newcomer Sol Raye (Oriole) and Bobby Shriver and new boy Nicky Henson (both Parlophone).

Louise Cordet started work on an EP for Decca, and Roland Shaw and strict tempo maestro John Warren were cutting LPs for Decca and Pye respectively.

J.S.

## Sinatra LP out next week

**FRANK SINATRA'S** British cut LP "Sinatra Sings G.I. Songs From G.I. Britain," will be issued by Reprise on October 19, just three weeks later than originally scheduled.

The album, cut by Sinatra in London last June, was to have been released at the end of September. However, the original tapes were damaged and another set was flown to London from America at the beginning of last week.

## DOT—BIG DRIVE ON RICHARD SINGLE

**DOT RECORDS** are going all out on promotion for Cliff Richard's "Wonderful To Be Young," the American title song from "The Young Ones." They have high hopes for it, and also for the sound-track album which is to follow.

Perry Como is to record a new album of all the songs from Irving Berlin's latest musical, "Mr. President," for RCA Victor, Columbia Records, who own the show, will be releasing the original cast album in November, also a Lester Lamin album on their Epic label.

Many DJs throughout the States have applied to Capitol Records for a second copy of Nat King Cole's "Ramblin' Rose" disc, as their first copy has been worn out. Capitol, of course, obliged, but with the album version.

RCA Victor intend before the end of the year to make Sergio Franchi a household name. RCA have

edited by

a saturation campaign lined up to start the career in the States of the Italian tenor, who makes his first appearance here at the Carnegie Hall. Already the company have issued an album to tie in with Sergio's many-city tour, where he will meet dealers, disc, jockeys and the Press.

Pianist Peter Nero will play the theme from Paramount's forthcoming film "My Six Loves" over the film's credits. He will also record it for the RCA label.

Allan Jones, singing film NEWLEY—Will he overtake Sammy Davis?



## CABLE FROM AMERICA

star of the '40s, now a club and concert star, is to start his own recording company, to be called M. J. Records after his wife Mary, and will make the debut with his own Christmas album, "Happy Times," to be followed with an album of musical comedy successes.

The newest and finest place to appear and record will most certainly be the recently opened Philharmonic Hall in the Lincoln Centre in New York. The hall opened last week with the biggest Press coverage ever, and it won't be too long before you'll be seeing on the album sleeves: "So And So In Person At The Philharmonic Hall." Three such albums are already planned.

IT'S a race as to who will have the top version of "What Kind Of Fool Am I." So far four singers are in the

## Maurice Clark

running, with Sammy Davis in front. But now that "Stop The World" has opened, maybe Anthony Newley will overtake him. Coming along nicely, too, are Robert Goulet on Columbia and Vic Damone on Capitol.

Johnny Tillotson is the latest record star to be tested for a movie career. Johnny will have the test during his present tour of Southern California.

Surprisingly enough the first vocal version of "Desafinado," the new Bossa Nova dance hit, has been recorded on the Liberty label by lovely Julie London. She calls it "Slightly Out Of Tune."

JUDY GARLAND'S golden record for her live "Carnegie Hall Concert" double album was presented to her during her opening night performance in Las Vegas. Judy had the fastest-selling double LP in the history of the disc business. Sales are now nearing the \$2,000,000 mark. The only other two-pack LP to have won a similar award was by Harry Belafonte, also cut at Carnegie Hall.

Newest DJ in New York is Mercer Ellington, son of "Duke." Mercer will appear on one of the top programmes for two hours, six days a week, and will spotlight pop as well as his beloved jazz.

# JACK GOOD writes . . .



CLIFF is besieged by reporters and photographers at a reception before he left for the States (DISC Pic).

## Cliff issues a rock challenge

I'VE just heard Cliff's latest disc, "It'll Be Me." He brought me a copy and we played it over at his suite in the Americana Hotel here in New York. I was amazed. It was even better than I had expected.

I must admit that I had been a bit worried about it—I know and love the Jerry Lee Lewis version on the LP and wondered whether this would be a sort of cover job.

Well, I don't know what you think, but it knocked me out. The tempo and rhythm of it are great—quite different from Jerry Lee's—and I think Cliff and the boys are absolutely at their best.

I asked Cliff why he had recorded an oldie for a rock number. His answer was quite simple—"they don't seem to write any good rock numbers these days." Now there's a challenge for someone.

### • a smash

Cliff also told me he had plans for a new LP, "Me And My Shadows, Vol. II," which would have quite a few up-tempo numbers written by Cliff and The Shadows themselves.

Cliff gave me a copy of "Wonderful To Be Young," the American title song of the film and his new Dot Records release here.

It's a beautiful song and I think it would be a smash in Britain. Cliff said they might release it there sometime but first there would be stuff coming out from his new film.

Then his manager, Peter Gormley, pointed out that as they had to remake some scenes it did not look as if the new film would be ready till after Christmas, so they might have a place for it as the next release.

Hope it is, because it could be another "Young Ones" for Cliff.

I got Cliff to play me the LP too. It's great value I reckon—no dud tracks at all—and the up-

tempo "Friday Night" is terrific—what a beat. They ought to release that as a single over here, it would go a bomb.

We had to break it up about 2 a.m. Cliff needed to sleep and I had to write my column. So off I trundled down Broadway to my hotel, after fixing to have another record session later in the week when I'm going to play Cliff the various rhythm and blues records I've managed to pick up.

## A top U.S. DJ plugs our discs

WALKING down Broadway at 2 a.m. what should I hear booming out of a shop front but Helen Shapiro's voice. Now it's very rare to hear British records on American radio, so I stopped and listened.

It was one of those all-night stores in New York. Apparently Art Ford, an all-night DJ was playing a selection of British records he'd got hold of on a European trip and after the Shapiro record what should he spin but Jet Harris's "Some People"—one of the records I produced.

I must say it gave me a big kick. Art followed that with the remark "And who says the kids in London don't swing?" That made my evening.

# EMI

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**The Duprees**  
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H.M.V. 45-POP1073

**Nicky Hilton**  
YOUR NOSE IS GONNA GROW  
PARLOPHONE 45-R4950

**The King Brothers**  
NICOLA  
PARLOPHONE 45-R4947

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TORTURE  
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CAROLE



KING

## CAROLE'S VISIT IS OFF

CAROLE KING, whose "It Might As Well Rain Until September" shot into our charts at number 10 last week and is now 4, will not be coming to Britain in the near future. The rumoured visit with Little Eva next February is out.

In fact, she is so tied up with her work as an A and R woman and songwriter that it was difficult even to fit in a tour of her home country to plug the disc.

Said Emile La Viola of the Nevins-Kirshner organisation, to which Carole is under contract, from New York this week:

"She'd love to come over, but there is no possibility of it for some time. Her hit record has generated such excitement that we have already planned for her to do a tour of the States, all in addition to her other work.

"And before even this happens she will have to find a Nanny to look after her two children. Remember that she did have a servant, but she's lost her now!"

This "servant" was Little Eva who, as DISC revealed a couple of weeks ago, was boosted by her to stardom with "The Locomotion."

"Little Eva will be coming

over in February," said Emile. "It is a great pity that Carole cannot be with her, but she has had to sacrifice a lot recently because of her hit record. She hasn't even been able to give as much time to her writing."

"And her writing is number one with Carole. She takes a great pride in everything that she does, but I know that song-writing is her first love.

"She is always turning out hit material, but mostly it goes to other artists. I don't think that she will be going all out to write herself another hit, but if one comes along that we think suits her style then she will record it. "She always cuts the demo discs of the songs that she and her husband write. That is how "September" came into being. This could well happen again."

**Peter Hammond**

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- **THE ROMANTIC EARTHA**—Eartha Kitt  
H.M.V. CS91461 (stereo) CLP1595 (mono)
- **MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC**—Ray Charles  
H.M.V. CSD1451 (stereo) CLP1580 (mono)
- **GEORGE MAHARIS SINGS**  
Columbia SCX3450 (stereo) 335X1444 (mono)
- **CONNIE FRANCIS SINGS IRISH FAVOURITES**—  
M-G-M C-898 (mono) (stereo to follow)
- **OUT OF THE SHADOWS**—The Shadows  
Columbia SCX3449 (stereo) 335X1458 (mono)

# Rock? Not for five years, says Little Richard



LITTLE RICHARD—Tour has made him re-think about rock (DISC Pic)

LITTLE RICHARD flew into London last Friday a confused man. He was making his first visit to Britain to star with Sam Cooke in Don Arden's package show, and didn't know why he'd been booked as a rock singer.

"I guess people don't realise I've changed some," he drawled a few hours after landing. "I'm still as wild as ever, but I sing gospel now. Haven't sung rock for five years."

But don't be put off by the gospel tag—he is singing rock on his tour, and even when he turns to gospel, it is every bit as wild!

"People don't seem to go for gospel singers here because they don't know what it's all about," he told me. "So I don't like to talk too much about it. I like to let people see what I do, only then can they judge."

It was virtually overnight that Richard turned his back on pop music and the fans. The reasons: intense religious beliefs. "It was all to do with that incident in the plane," he recalls.

The "incident" happened when Little Richard and many other

rock stars were on their way to Australia. The plane caught fire and all seemed lost—until Little Richard knelt and prayed. "God answered my prayers and stopped the fire," he said. "It was at that moment that I really began to believe. I decided that I wanted to sing for God from then on."

And he did just that. Turning down thousands of pounds' worth of work. When, in fact they arrived in Australia, after that near tragic flight, he sang only gospel to the packed audiences, J.W.

### TOUR OFF TO A GOOD START

THE Little Richard tour got off to a good start at the Doncaster Gaumont last Monday despite the fact that Sam Cooke missed the first show because his plane from Germany was delayed. Dressed in a white suit, Little Richard was soon up to his legendary antics, playing the piano with one foot on the lid and also twisting on top of it! He sang his latest disc "He Got

What He Wanted" and his old hit parade favourites, "Tutti Frutti," "Rip It Up," "Good Golly Miss Molly" and "Lucille."

**NOVEL NOTE:** Comper Gene Vincent nearly stole the show—by singing from the middle of the audience!

## NASHVILLE, NEW YORK TV, RADIO, RECORD SESSION TRIP FOR SPRINGFIELDS

THE Springfields WILL be going to America this year after all. They will fly to New York on December 6, and spend three days there on radio and TV promotion guest spots.

On December 10 they will go to Nashville to become the first British group to record in the home of country and western music.

They will work eight sessions at the rate of two a day, recording material for albums and singles under the supervision of well-known A and R man Shelby Singleton. They will then return to New York for a guest appearance on the Ed Sullivan Show on December 16.

This trip will not affect plans for the month's concert tour in the States in January of next year. The trio may also visit Australia next spring.

### Second single

The group's second single is released in the States this week, following the issue last week of an album entitled "Silver Threads And Golden Needles" after their smash single hit.

Immediate disc jockey interest was shown in the "Dear Hearts And Gentle People" track, and

this resulted in the number being extracted as the top side of the new single.

The Springfields recorded for Philips in London last week, cutting their earlier hits "Bambino" and "Breakaway" in French for release on an EP in France at Christmas with two songs in English, one of which will be "Silver Threads and Golden Needles."



## Steele -

### Boone in for film Wynter at Glasgow

PAT BOONE, together with his co-star Nancy Kwan, will attend the premiere of his latest film, "The Main Attraction," at the Plaza Cinema, London, on October 25.

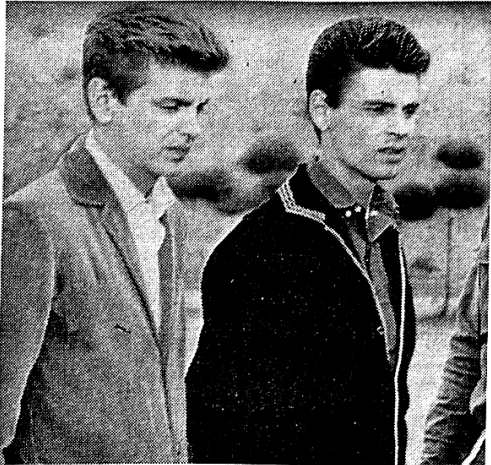
Pat, who recently won his second Silver Disc for "Speedy Gonzales," tops the "Sunday Night At The London Palladium" on October 21. He is also expected to be one of the American stars to perform in this year's Royal Variety Show, which is being held on October 29.

MARK WYNTER has been booked for a week's variety at the Empire Theatre, Glasgow, beginning on November 5. With him will be Karl Denver.

Wynter scored a tremendous personal success at the Glasgow Empire in pantomime last Christmas, and efforts to book him again have been in process for months.

John Leyton will guest in Billy Cotton's BBC TV band show on October 20.

# EVERLY BROS CUT A SURPRISE CHRISTMAS LP



A FEW days before they left America for their tour of Britain—they are due to arrive today (Thursday)—the Everly Brothers cut a surprise LP of Christmas carols with the famous Boys Town Choir, and on it Don Everly sings his first solo!

Another "first" for Don is that he is to become a father. He and his wife, actress Vanessa Stevens whom he married 18 months ago, are delighted and they are busy preparing their lush new apartment in Hollywood where every room is decorated in the style of a different country, from Italian to Scandinavian.

### Hard year

Speaking to DISC from New York, their publicity agent Connie de Nave said that brother Phil was delighted at the news, but also a bit jealous!

"But those stories about Phil

getting married soon were all untrue," she said. "The girl decided to announce their engagement before he had even asked her!"

"In any case, the boys have a hard year ahead of them after their 'lay-off' while they were in the Marines. They've got this tour of your country, Continental engagements, and they want to concentrate on a night club act. I am sure they are going to climb right back to the top before very long."

To tie in with their arrival here Decca are releasing a new single, "No One Can Make My Sunshine Smile" and "Don't Ask Me To Be Friends." The disc has not yet been released in America.

EVERLY BROS.—They have a hard year ahead.

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**Kostelanetz show LP**

VETERAN arranger-MD Andre Kostelanetz has recorded an instrumental album with his orchestra of the score of the new Irving Berlin show "Mr. President" for the American Columbia label.

A single from it, coupling "The Washington Twist" and "The Secret Service," has already been released.

The show, which received a mixed reception at its debut in Boston, opens on Broadway on October 20, after which American Columbia will record a cast album.

**BLUES SHOW**

SONNY TERRY, Brownie McGhee and Memphis Slim are three of the stars of an American rhythm and blues package show which will make one solitary British appearance at the Free Trade Hall, Manchester, on October 21 on its way back to the States after a tour of the Continent.

**IN YOUR SHOPS TODAY**

Craig Douglas Oh, lonesome me F 1523 DECCA

The Everly Brothers No one can make my sunshine smile WB 79 WARRNER BROS

Louise Cordet Sweet enough F 1524 DECCA

FUGITIVE The Thunderbolts F 1522 DECCA

Sandy Nelson... And then there were drums HLP 9612 LONDON

MAYBE TOMORROW (BUT NOT TODAY) Danny Peppermint HLL 9614 LONDON

PRETTY SUZY SUNSHINE Larry Finnegan HLU 9613 LONDON

PEEPIN' 'N' HIDIN' Count Victors Q 2456 CORAL

Joanie Sommers Passing strangers WB 78 WARRNER BROS

I'LL DO MY CRYING TOMORROW The Tokens RCA 1313 RCA VICTOR

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What to do next? Johnny Worth, Adam and MD Johnny Keating get down to sorting out the problem. (DISC Pic)

## a great hit in German concert

**TOMMY STEELE** received one of the best receptions of his career when he appeared in a UNICEF concert called "Music of The World" at the Congress Hall, Dusseldorf, last Sunday. He received a terrific ovation from the capacity audience after he acted during which he sang his hits like "Come On In," "Hand in Glove," "Singing The Blues," and again at the end when he lined up on the stage with the rest of the cast.

Others appearing in the star-studded show, in aid of United Nations welfare funds, were Marjorie Monaghan, Nina and Frederick, Yma Sumac, Marjorie, and Los Paragayos.

### Curry, Parnes on TV

**BILLY FURY** and his manager Larry Parnes will be interviewed by well-known Cambridge and novelist Kingsley Amis on October 17 in a new series for BBC TV which will succeed the "Dan Fardon Meets" interview programmes.

Amis, who has a keen interest in pop music, will talk to its stars, pressurios and backroom men this week.

Barbara Lynn will be the subject of the second show on October 24.

### 'In Touch' repeated

REPEAT of the Network 3 monthly programme for the "In Touch," for which George Shearing was interviewed by Steve Race, will be broadcast on Network 3 on October 21.

Kaye begins a tour of tomorrow (Friday).

### TV plugs for Loss

**JOE LOSS** and his orchestra will star on BBC TV in the "Miss World" contest at the Lyceum, Strand, on November 8, and again on November 19 in "Come Dancing" from the Sophia Gardens, Cardiff.

### Hope show on ATV

ATV will screen a 60-minute "Bob Hope Show" on November 7. With Hope will be Lucille Ball, Juliet Prowse, Les Brown and his Band of Renown and Bing Crosby as a special guest. The show will include a skit on the "Bonanza" western series, with Crosby in the role of "Ben Cartwheel" and Hope playing all three sons.

### 'Pinky' joins Joe 'Fingers' Carr on Warner Bros. LP

**DOROTHY PROVINCE** "Pinky" of the TV series "The Roaring Twenties" — is teamed with pianist Joe "Fingers" Carr on her current Warner Bros. LP "Oh You Kid!" released this month.

It is her third album, and consists of songs dating from the early part of this century.

Dorothy has just completed her starring role in the forthcoming film "It's A Mad, Mad, Mad, Mad World." She is currently due to begin work on another Warner Bros. TV series.

### Rocco mobbed by fans

**PARLOPHONE** singer Tony Rocco was pulled off the stage by a mob of excited fans during last Friday's transmission of the Scottish TV show, "Studio Downbeat."

Rocco, miming to his current single, "Torture," had almost finished the number when he was grabbed by members of the studio audience.

# FAITH—BIG DISC PROBLEM

**ADAM FAITH** has a problem—a big one. "Don't That Beat All" simply hasn't had the success he hoped for. It's a hit by most standards—No. 9 in the charts—but not by his. It hasn't made the top!

And yet after his first hit "What Do You Want," this is the best record he's ever made. Who says so? He does.

"The song and Johnny Keating's backing really knocked me out . . . I loved it. It was one of the best things I've ever done. But not enough people agree with me, do they?"

"So what do I do now? Try another one like it? Or make a complete change again?"

"Don't That Beat All" is still selling well and it could have been the exceptionally tough competition that has kept it to the lower numbers in the ten."

The fact remains, however, that it hasn't enjoyed Faith's usual success. But "Don't That Beat All," although more or less stationary in the charts for the last few weeks, could still climb higher. Composer Johnny Worth and arranger Johnny Keating are convinced that it will.

"It's the type of number that needs a lot of plugs. One or two hearings just aren't enough," said Keating. "But I've already picked up fifteen pounds from Adam on a bet."

"A couple of weeks ago he said it wouldn't go

higher . . . and it did. It's a good way of making money, this!"

"I don't deny," went on Adam, "that I love this type of record. But is it too different? Fans have written and asked me to record this type of number, but is it really worth it? Sales don't show that it is."

"What we will do for my next single I've no idea yet . . . what I want is a number one hit. I don't really mind what type of number it is that will give me this. If I reckon it's going to be a hit—top of the charts—I'll do it."

"I know I've had quite a lot of hit records, but I still need even more, they're the only thing which really matters."

Only a small part of Adam's income comes from disc royalties, but they are still important.

"I'm trying to help this fellow Chance Gordon who has a new single out on Pye. I think he's great, so fresh, and he doesn't try to copy anybody."

"I'm right behind him all the way, and I gave him a spot on my TV series which didn't go over too badly."

"But however big a success he might be on TV, it wouldn't really help him. Look at the number of appearances I made on "Drumbeat" before anyone took any notice of me."

"Discs are still the only thing that matter for him, a completely new artist, and for me, I need hit discs . . . but you tell me, just what do I record?"

J.W.

## Craig Douglas goes back to debut label

**CRAIG DOUGLAS'** latest single "Oh Lonesome Me" is issued tomorrow (Friday)—on the Decca label, where he made his recording debut four years ago.

This move was expected when Douglas' recording manager Bunny Lewis announced the formation of his Ritz recording setup to be released through Decca.

Douglas has now appeared on the Decca, Top Rank and HMV labels during his disc career.

"Oh Lonesome Me" is a country and western beat ballad penned by Don Gibson, composer of "I Can't Stop Loving You." The session for it was postponed from its original date because Lewis found that drummer Kenny Clare, the man he particularly wanted, was already booked for that day.

### More Holly singles

**NORMAN PETTY** has three original Buddy Holly masters left, which he intends to issue as the late singer's next three singles.

The sides are "Come Back Baby," "Wishing," and "Love's Made A Fool Of You." They were issued some years ago with backing by The Crickets, were re-recorded without them but never released.

He plans to back the discs with some of Holly's previously unissued songs, to which he will add the necessary backing.

### Italy wants Brooks

THE recent appearance by the Brook Brothers in the top Italian TV variety show "High Pressure" has proved so successful that the duo have been asked back to Italy in late November for two days of radio and TV work and two days of concerts.

It is likely that they will also take part in a spectacular film production with a cast of many European stars if the trip is confirmed.

### Goodwin writes score

**COMPOSER-ARRANGER** and Parlophone MD Ron Goodwin has been signed to write the score for the forthcoming multi-million dollar film spectacular "Lancelot and the Guinevere." The shooting is being completed at Pinewood.

Eddie Calvert will be the guest artist on BBC TV's "Black And White Minstrel Show" on October 21.

## Album of hymns by Doris Day issued

**DORIS DAY**, Ray Conniff, Dave Brubeck and Mahalia Jackson are among the American Columbia artists involved in a special release of eight Christmas LPs this month in the States.

Doris Day's album consists of hymns and inspirational songs, and is called "You'll Never Walk Alone." Mahalia Jackson's set is called "Silent Night," and includes carols and songs with a Christmas slant.

Conniff's LP features his singers in a similar selection, and Brubeck's quartet is in the line-up of jazz stars for a "Jingle Bell Jazz" album of jazz arrangements of Christmas tunes.

Some of these LPs will pro-



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# DISC DATE

## Helen goes on a Latin kick

### Helen Shapiro

Keep Away From Other Girls; Cry My Heart Out (Columbia DB 4908)

**H**ELLEN goes on a Latin kick with an American song "Keep Away From Other Girls" . . . and it's one which should see her safely into the Twenty again. There's some double-tracking for extra meat.

Me'ody and lyric idea are both easy to remember and the theme should find plenty of feminine

### 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).

followers. Martin Slavin's orchestral accompaniment is smoothly suitable—Martin being quite at home in the Latin sector, of course.

For the second side, Helen is given a British composition, a big one penned by EMI managers Norrie Paramor and Norman Newell "Cry My Heart Out" is a soothing, soft romancer with just enough of the sadness to get sales.

### Johnny Nash

Of Man River; My Dear Little Sweetheart (Warner Bros. WB 76)

**J**OHNNY NASH is still without big success on this side of the water, but watch out for "Of Man River" to start a minor tidal wave. Johnny gives it a slick modern treatment with country flavour. Excellent piano in the accompaniment and a shouting

The rhythm is first-class and Johnny bends the phrases in a way which might hurt the older purists, but which doesn't really harm the song. I'm tipping it to sleep to something big. "My Dear Little Sweetheart" is a slow tender romancer which, to be frank, I found a mile too coy. But Johnny sings it with enough charm to sell.

### Kenneth McKellar

The Longest Day; Marching Through The Heather (Decca F 11525)

**I**MAY be way off I beam here, but with the advent of the film "The Longest Day" I see no reason why Kenneth McKellar's stirring treatment of the title song shouldn't reach the charts.

This Paul Anka composition gives the singer a chance to reach a VERY wide audience for a change. Bob Sharpley has given McKellar a marching male chorus and the expected drum rattle backing.

Kenneth himself says the production was a natural for him after making so many marching tracks like "Scotland The Brave." McKellar has a new long-player for the counters this month. It's called "Scottish Saturday Night." If you want a trailer then spin "Marching Through The Heather."

### Kenny Ball

The Pay-Off; I've Got Plenty Of Nuthin' (Pye Jazz NJ 2061)

**N**OT breezy trad from Ball's men this time, but a winner in rather different vein. Kenny has taken the Sidney Bechet composition "A Moi De Payer," given it an English translation to "The Pay-Off" and made a recording which switches tempo effectively from an opening three-four to a marching four-four before returning to the waltz for finish.

I find it a bantering production, and the Dave Jones clarinet should prove to be its most commercial feature.

"I've Got Plenty Of Nuthin'" is from "Porgy And Bess," of course, and the trad arrangement is lively without ever being corny. Trumpet and trombone are both blowing powerfully and with precision.

## ANKA HAS A HIT IN FILM SONG

### Mitch Miller

The Longest Day; The Longest Day

"THE Longest Day," you'll notice, is featured on both sides of this coupling. Reason being that top half is vocal, second side purely instrumental.

The song, which is the title tune for the massive D-Day film, brings screen prestige to Paul Anka, for it was he who wrote the number for Barry Zamek's production. It should make a heap of royalties for Paul in coming months.

Mitch Miller, I suppose, was a natural choice for one of the disc treatments. His vast experience with male choruses in the high-selling Singalong albums is used brilliantly for the top half.

He directs his chorus with plenty of polish through the march, and it's a must for those who are suckers for simple melody and stirring chant.

The instrumental treatment uses the chorus, too . . . but here they are whistling to the snare drums.



KENNY BALL, seen here talking to Neil Sedaka, takes a step forward with his new single.

### Mike Cotton

Zulu Warrior; The Tinker (Columbia DB 4910)\*\*\*

**T**WO traditional airs, arranged by Norrie Paramor for use in the film "The Wild And The Willing," and played by Mike Cotton's Jazzmen.

Zulu Warrior whips along at a great pace and features some first-class trombone and clarinet solos. Tuneful and gay.

The Tinker has a snappy effect, too, with the Jazzmen blowing a melody that's just familiar enough to get inside your head.

### Theouters

Let's Go; Masby (Warner Bros. WB 77)\*\*\*\*

**T**HIS is a new American team that stands a hot chance of making the lists with the beauty

Let's Go. A twister that builds up a great, raucous instrumental noise from sax, rhythm and guitars, it'll be in big party demand, I'm sure. The voices chant title and handclap all the way through.

Masby, with potato relationship no doubt, is another edgy instrumental offering which dancers will love. Guitar is down in the basement, while sax honks.

### Floyd Cramer

Swing Low; Losers Weepers (RCA 1311)\*\*\*\*

**F**LOYD CRAMER opens up his country and western piano again to produce more of his infectious work with the distinctive sound. For the upper half he treats the spiritual Swing Low (Sweet Chariot) to a light-hearted quicker-than-usual production. The grace notes are sprinkled

## WITH DON NICHOLL

★ ★ ★ ★

**T**HE jazz men are still holding their own in the pop world . . . Kenny Ball, Forrie Cairns, Mike Cotton are in there this week. But there's an interesting breakthrough too from a modernistic grouping under the title of The Jazz Stars. Steve Race is the recording manager behind this release, and it seems as if it will be just the first of many aimed at the wider market. Let's wish it luck. There's room for polish of this kind.

Even Kenny Ball himself seems to be testing his wings a little. The latest release by his band moves away from the easier-to-grasp sort of trad they've been registering with—but I think the change will pay off. Listen to their two-tempo Bechet production, and I think you'll be trapped.

Among this week's newcomers make a note to spin releases by one Mr. John Richard Duncan from Dublin, Texas . . . and a British instrumental grouping called The Thunderbolts.

★ ★ ★ ★

throughout and there's a mixed vocal group to interject the title occasionally.

**L**osers Weepers is a good title (it was used for a fine Kay Starr LP some time ago; but the album didn't include a song of that name). A slow C and W theme, which Cramer plays sentimentally with strings and chorus accompaniment.

### Roy Orbison

Workin' For The Man; Leah (London HLU 9607)\*\*\*

**R**OY ORBISON wrote both these songs for himself, and reveals again his liking for the dramatic. Workin' For The Man obviously has roots in the old chain gang songs, and Orbison chants his orders to a good thudding beat.

Leah is a slower item with a strong Hawaiian flavour to it, both in the pearling-lyric and the sliding guitar accompaniment.

### David Macbeth

Have I Told You Lately That I Love You; A Brother Like You (Piccadilly N 35072)\*\*\*\*

**D**AVID MACBETH has revived Scott Wiseman's 17-year-old composition. Have I Told You Lately That I Love You, and given it an entertaining country and western lilt.

Earl Guest, who tells me he's still trying to capture that true Nashville noise, gets pretty close to his ambition with the skillful musical accompaniment of orchestra and chorus.

Earl also backs the second side, which is a novel Johnny Worth

composition called A Brother Like You.

Either half could be big.

### Les Reed

The Saint; Dr. Finlay's Casebook (Piccadilly N 35089)\*\*\*\*

**Y**OUNG musician and arranger Les Reed has lately been backing some good discs for Piccadilly. Here, the label says he's directing The Les Reed Strings, but the orchestra's more than just a collection of fiddles. It's a powerful group with a fat brass section that can swing majestically.

They stalk through The Saint, Edwin Astley's theme for the new television series, and if the series clicks, the side could do.

The other TV music, Dr. Finlay's Casebook, is really the march from "A Little Suite," written by Trevor Duncan.

### Henry Mancini

Theme From "Man Of The World"; Fluter's Ball (RCA 1312)\*\*\*\*

**T**OP American sound-track man Henry Mancini has carried his share of Oscars, and you'll no doubt recall his "Peter Gunn" music. Now he has written the theme music for a new British television series Man Of The World.

Played here by an orchestra under his baton it is a slow, flowing melody that will bear the many repeats it's going to get. Could grow into a high seller, too, if the shows themselves click. Piano

Contd. on facing page

## Short and Sharp

# Sammy Davis singer cuts debut



PEPPI—Over here with his twisting group (DISC Pic).

**PEPPI**—Stories; When I Think Of You (Decca F 11520)\*\*\* — Peppi is a 22-year-old American whose climb in show business has been helped by the interest of Sammy Davis Jr. He has appeared in top night spots in the States, and came over here with his Twisting Group. The group is casual, husky happiness which is his British disc debut.

Stories is a comfortable beater for twist fans, and the singer chants it effectively. When I Think Of You is a gentler ballad with a good trombone in Tony Meehan's backing.

**REY ANTON**—Hey Good Lookin'; Mary Lou (Oriole CB 1771)\*\*\* — An oldie, Hey Good Lookin', is revived with an easy modern beat by Rey Anton. He sings it with a casual, husky happiness which will be enjoyed. Mike Cheff-neux' accompaniment is slick, too—using organ and "sweet potato" to get something of a fairground sparkle.

A bouncy Mary Lou for the turnover.

**MILVA**—Venezia T'Amo; Il Primo Mattino Del Mondo (Cetra SP 4027)\*\*\* — Venezia T'Amo has a liquid Continental noise from the Zanetti Brothers to support Milva as she sings the ballad. Language knowledge would help on this one, I suppose.

For the turnover, the girl sings a slow, pulsing ballad to a lush and large orchestral accompaniment.

**CLAUDIO VILLA**—Furi-bondo Twist; Quando Torno A Casa (Cetra SP 4025)\*\*\* — Claudio Villa helped

to write the Italian twister Furibondo Twist, which should please his many fans in this country. A comfortable beater sung with typical aplomb.

Quando Torno A Casa is a much slower, dreamier ballad for a late night romantic mood.

**NORRIE CAIRNS**—Salty Dog; Cocksles And Mussels (Fontana 26724) TFJ\*\*\* — Forrie Cairns and The Clausnets bring out an earthy trad sound for Salty Dog, which Fionna Duncan sings as if she really could have been one of the "queens of New Orleans." Very catchy effort that may get custom.

No vocal for the second half, a trad arrangement of the old Cocksles And Mussels. Brisk, with some nice brass work.

**THE CRYSTALS**—He's A Rebel; I Love You, Eddie (London HLU 9611)\*\*\* — The Crystals vocal group chanting a modern beater, He's A Rebel. He doesn't sound so special to me, but the girls here try hard.

I Love You, Eddie is a slower proclamation with the woh-wohs emerging as just about the cleverest lines in a corny lyric.

**THE YOUNG SISTERS**—Casanova Brown; My Guy (London HLU 9610)\*\*\* — The Young Sisters start slowly, but Casanova Brown gets up speed and develops into a steady twister, with organ and rhythm accompaniment to their vocal work.

Slow rockaballad for the other deck, My Guy, which is sung nasally.

**DICKEY LEE**—Patches; More Or Less (Mercury AMT 1190)\*\*\* — Barry Mann

steady beat backing directed by Derek Warne. The Ivor Raymonde batons for The Song Is You, and the group handle this standard with a freshness and clarity that's rather appealing.

**JAMIE HORTON**—Only Forever; Dear Jane (Pye International N 25167)\*\*\* — Here's a song I haven't heard for ages—Only Forever—a ballad which had a tremendous vogue during the early war years. Jamie Horton is an 18-year-old girl from Oklahoma, and she treats the song to a soft, whispery performance that I like a lot.

The waltz on the turnover was written by Jamie herself, and Dear Jane is a sad letter song told weepily.

**PAUL PETERSON**—Roses And Lollipops; Please, Mr. Sun (Pye International N 25163)\*\*\* — Well, they keep trying with Lollipops And Roses, don't they? Paul Peterson is the latest to pick up this easy-going teenage romancer. And he sings it smoothly, too.

Must be all of ten years since we first heard Please, Mr. Sun. Paul treats it as a slow rockaballad.

**THE THUNDERBOLTS**—Fugitive; Feelin' In A Mood (Decca F 11523)\*\*\* — Peter Anson produced this session by The Thunderbolts and has given them a really stormy sound-effects back track for Fugitive. Good dramatic melody this, capturing the feel of the title.

Feelin' In A Mood is also led by a haunting harmonica with a deceptively simple bluesy atmosphere.

**GLEN DALY**—Three Leaves Of Emerald Green; Shore Of Bantry Bay (Piccadilly N 35067)\*\*\* — Irish exiles queue on the right for Glen Daly's nostalgic bit of the old country.

Three Leaves Of Emerald Green, sung with shamrock in the voice. Shore Of Bantry Bay is a slower tenor ballad about one of the beautiful coleens.

**SHAWN ELLIOTT**—Good-bye My Lover; Ain't That A Shame (Stateside SS 124)\*\*\* — Shawn Elliott's own composition, Good-bye My Lover, seems to have borrowed a phrase or two from "Polly Wolly Doodle," but the result is a neat swinging ballad which he whips across infectiously. Worth your spins.

Ain't That A Shame is another hard-hitting swinger which reveals Elliott as a polished performer.

**THE SQUARE PEGS**—Love Me With All Your Heart; The Song Is You (Decca F 11521)\*\*\* — The Square Pegs are a male group with a forceful presentation rather reminiscent of the old barber shop boys. Love Me With All Your Heart to



# DISC DATE

Continued from page 8

# A COUNTRY HIT FOR CRAIG

Craig Douglas

Oh, Lonesome Me; Please Don't Take My Heart (Decca F 11523)

ONE of the productions made by Bunny Lewis with one of his own artists for his own company—Ritz—and handed to Decca for release.

This Country and Western song, "Oh, Lonesome Me," is a winner, of course. Take that much for granted, and I think it's as well on the cards that the Douglas version will climb too. Craig sings it lightly and skillfully to a slick in-character accompaniment using sax, rhythm and male team under Harry Robinson's direction. Quick and contagious.

For the turnover, Craig sings "Please Don't Take My Heart." A fast-moving romantic ballad with some Latin punch woven into it. There's a feminine group echoing behind the singer on this side—a side which could also prove to have fans of its own.

Harry H. Corbett

Junk Shop; The Isle Of Clerkenwell (Pye N 15468)\*\*\*\*\*

WRITTEN by Jack Fishman especially for Harry Corbett's "Steptoe and Son" character, the songs here have plenty of fruity characterisation. Junk Shop whistles along at a good old music hall pace and Corbett chants his wares in the expected accents.

The Isle Of Clerkenwell is an amusing idea sending-up the Continental ballads.

Hugo Montenegro  
Dark Eyes; Palm Canyon Drive (Oriole-American CBA 1765)

THIS is the first release I've had in the new Oriole-American series, and honestly I cannot speak too highly of it! Dark Eyes is one of the most difficult of traditional airs to present in new dress nowadays, but the Montenegro orchestra manages it by securing a fantastic arrangement from a Mr. B. Pye. I hope it sells a storm. It certainly sounds like one.

Palm Canyon Drive is a glittering modernistic contrast with the winds, rhythm and gliding strings showing their paces. Like the highest-class of sound-track music.

Faith's group make a neat noise

The Roulettes

Hully Gully Slip and Slide; La Bamba (Pye N 15467)\*\*\*\*\*

THE Roulettes . . . Peter Thorpe, John Rogers, Henry Stracey and Bob Hendrix . . . make a neat noise with their guitars and drums. They've had quite a lot of experience accompanying Adam Faith. Now they play and chant the "Hully Gully Slip and Slide," written for them by Johnny Worth.

The hully-gully dance has been in and out and in again . . . this should make it stick around for a while. Do a slow twist to it.

"La Bamba" is a familiar Mexican melody which has had its share of disc space in the past. Johnny Worth's arrangement for the Roulettes is catchy.

leads in front of the strings for warm effect.

Fluter's Ball has nothing to do with the famous Phil. It's a light toe-shuffler with the winds blowing most attractively.

Ketty Lester

You Can't Lie To A Liar; River Of Salt (London HLN 9608)\*\*\*\*

AT a time when the trend would seem to be (happily) for longer sides, Ketty Lester sends out a couple of tracks that are each a little ten seconds short of two minutes. A pity, if only because I'd liked to have heard more of her singing the country fiddler You Can't Lie To A Liar.

Gets away from her two previous releases as Ketty puts more weight and bite into the voice.

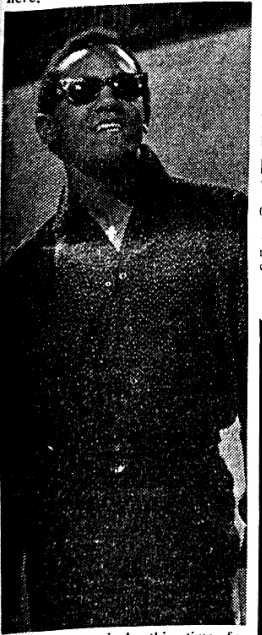
River Of Salt has a gospel touch to it, and Ketty handles it with a Peggy Lee huskiness.

There's obviously a lot more to this singer than was revealed in her whipsmy hit discs.

The Champs

Limbo Dance; Latin Limbo (London HLL 9604)\*\*\*\*

THE West Indian limbo dancers never fail to astonish me, and I cannot readily accept the lyric here, which declares it's "the



No revivals this time for EMILE FORD.

casiest dance you ever did do." You try squeezing beneath those poles, mate!

But, forget the lyric and enjoy the rhythm of this half as presented by The Champs.

Latin Limbo speaks for itself. More dramatic, perhaps, and with some good guitar and saxophone sound in it.

Earl Grant

Sweet Sixteen Bars; Learnin' The Blues (Brunswick O 5877)\*\*\*\*\*

EARL GRANT'S performance of Sweet Sixteen Bars is a seller for him over here. The keyboard man swings this Ray Charles composition with an off-beat waltzing manner that starts on piano then develops as he brings in the organ simultaneously!

Learnin' The Blues has Grant singing as well as playing, and he swings vocally with just as much polish as he plays.

Bert Kaempfert

Happy Trumpeter; Tootie Flutie (Polydor NH66 981)\*\*\*\*

K could get customers toe-happy again with the muted Happy Trumpeter. The African inflections which have intrigued Bert of late, are present once more. Tootie Flutie, a title which talks for itself as much as Happy Trumpeter does, also has the African accents, but you'll enjoy the way in which the big band moves in behind the winds.

Tony Shevton

Hey Little Girl; Kissin' Date (Oriole CB 1766)\*\*\*\*

CARDIFF boy Tony Shevton has already had some releases under his contract with Oriole but none of them, I think, were such potential sellers as this version of Hey Little Girl. Tony grates it out wily to a thumping arrangement by Frank Barber.

Kissin' Date is a softer presentation with a movement that'll do for twisters. Shevton handles it commercially.

The Avons

A Wonderful Dream; Tonight You Belong To Me (Columbia DB 4899)\*\*\*\*

A QUICK, light-hearted effort A Wonderful Dream is presented by The Avons in a very youthful manner—the girls piping smoothly. Boy's break is deep but without the impact it was probably hoped to achieve.

Tonight You Belong To Me is a useful ballad with strong Latin influences. The vocal group work an interesting arrangement, completely.

John Richard Duncan

I'm Gonna Go Walking; My Singing Sweetheart (Piccadilly N 35069)\*\*\*\*

JOHN RICHARD DUNCAN is an American singer from Texas. He also has an American manager—Norman Petty who brought Buddy Holly to fame.

The songs, composed by Duncan himself, are both country and western, with the slower I'm Gonna Go Walking being the more commercial bet. But My Singing Sweetheart has charm too.

Emile Ford

Your Nose Is Gonna Grow; The Rains Came (Piccadilly N 35078)\*\*\*\*

NO revivals for Mr. Ford this time out. Instead, Emile has made yet another of the cover jobs on the American seller Your Nose

Is Gonna Grow. A good version too, if you happen to like the particular number (I don't). The Rains Came (I hope it's not a prophetic title for Ford who is off on tours of Scotland and Germany) is a slower ballad which ventures into western country.

The Kestrels

Don't Want To Cry; Love Me (Piccadilly N 35079)\*\*\*\*

THE Kestrels have made quite an impression over the past four years. But Don't Want To Cry is one of the best discs they've made. Jimmy Jacobs wrote the song for them and it's a very good and very lovely ballad with warm romantic emotion.

"Quando Calienta El Sol" the Italian song has been anglicised to Don't Love Me With All Your Heart. The Kestrels sing the ballad cleanly and attractively.

The Jazz Stars

The Jazz Scene; Have Jazz—Will Travel (Pye Jazz NJ 2059)\*\*\*\*

THE Jazz Stars group is well-named. Ronnie Scott, Tubby Hayes, Joe Harriott, Ronnie Ross and Don Rendell make up the saxophone section! Lennie Bush is on bass, Terry Shannon on piano and Allan Ganley on drums.

The Jazz Scene is the signature tune of a new BBC radio series and it swings along smoothly to delight modernists and, I hope, gather sales. Have Jazz—Will Travel is being used for an overseas radio programme. I think you'll enjoy Terry Shannon's playing here.

Charlie Gracie

Pretty Baby; Night And Day, U.S.A. (London HLU 9603)\*\*\*\*

CHARLIE GRACIE was a very big boy in the parades some years ago, and I still rate him about the best of pop guitarists, though I bet many of today's buyers don't recall Charlie or the fact that he topped a Palladium bill at the beginning of the beat era.

Here, he grows a steady rocker, Pretty Baby, but I'm afraid I can't see it having enough strength to put him back among the sellers.

Night And Day, U.S.A. is a slick little tinker with vocal group assisting Charlie. Dancers will move to it

Sandy Nelson

And Then There Were Drums; Live It Up (London HLP 9612)\*\*\*\*

SANDY NELSON hammers out some more of the skin and should find himself edging towards the parade again as a result. His And Then There Were Drums thuds into your bones with a relentless pace.

The sound is made even better by good use of very bass guitars. Only weak moment is the inconclusive finish.

Live It Up is a more routine instrumental effort taken at a steady marching beat with saxes and guitars having a lot to say.

Joannie Sommers

The Boys Get Together; Passing Strangers (Warner Bros WB 78)\*\*\*\*

DRETTY, pretty accompaniment of orchestra and piano and angelic girl voices for Joannie Sommers as she asks what her boy friend talks about when The Boys Get Together. Well made of its kind, but it does seem somewhat overdone.

Passing Strangers seems more smartly tailored by comparison. A slow, sad romantic ballad which Joannie sings with whispery sincerity. I should have thought this side could move . . . it has plenty of potential in its own right.



Country and western from new singer JOHN RICHARD DUNCAN.

## NEW TO YOU

The Roulettes

'Hully Gully Slip And Slide'

ADAM FAITH has had no less than 14 backing groups since he began his career as a singer. The last, The Roulettes, who are featured in his TV series, have now branched out as recording artists in their own right.

There are four of them, led by John Rogers, and Johnny Worth wrote the topside of their first disc for Pye, "Hully Gully Slip And Slide."

It was Adam himself who encouraged them to broaden their activities and go solo on discs.

John Richard Duncan

'I'm Gonna Go Walking'

PROM Lubbock, Texas, came Buddy Holly, and from Dublin, Texas, comes yet another Norman Petty discovery John Richard Duncan, whose first disc is issued this week on Piccadilly.

In 1958, following a short stay with a band in central Texas, Duncan submitted a tape to Petty who was impressed.

The two of them got together and Duncan began to write for Petty's other artists.

Then, when Petty came to London to record Buddy Britten, he brought one of John Richard Duncan's demos with him. The Horricks of Pye flipped, and Duncan was brought over to cut two of his own compositions.

Les Reed

'The Saint'

AT 27, Les Reed is one of the newest and most talented musicians to join the Pye group—first as an arranger and MD, and most recently as a solo recording artist.

He has been working professionally as a pianist, since he was 15, when he formed a small

combo called the Willis-Reed Group.

Three years later he joined the Army and played a clarinet with the Buffs Military Band, doubling on piano with the Army dance band, and on his demob, five years ago, he took a full-time job as a pianist, first with Rutlins in Cheltenham and then moving on to Southampton and London.

He was spotted playing in a London restaurant by John Barry, who invited him to join the Seven.

Peppi

'Stories'

HE'S been called "America's Top Exponent of the Twist" 100,000 teenagers how to do the dance . . . he's toured with Sammy Davis Jr., Dean Martin, Jerry Lewis and Judy Garland . . . he's played a season at the London Palladium and the Savoy Hotel . . . he's American.

He's Peppi. Still only 23 years old and hailed as one of the most brilliant "twisters" of this dance-crazy age. And now he's on disc with "Stories."

Peppi has recently completed a tour with Dion and The Belmonts, having decided to stay in Britain following a season with Sammy Davis Jr. at the Prince of Wales last year.

Shawn Elliott

'Goodbye My Lover'

AMERICAN Shawn Elliott used to use a downtown New York Community Centre stage as a workout for his singing act. For hour after hour he would sit alone, flanked only by manuscripts and a tap recorder. It was hard work, but it helped to bring him success in show business.

Shawn is now 22 and was brought up in New York where his backers opened a club just so he should have somewhere to perform.

J.H.

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TRAD

Helen Humes

Swingin' With Humes When Day Is Done; Home (When Shadows Fall); There'll Be Some Changes Made; Some Day My Prince Will Come; I'm Confessin'; S'Posin'; Pennies From Heaven; The Very Thought Of You; Baby Won't You Please Come Home; Solitude; I Surrender Dear; My Blue Heaven.

THIS just falls short of being a very great record, but only by a fraction.

There have been many wonderful singers on the borders of jazz, but only Billie Holiday comes to mind as THE jazz singer. Now Helen Humes does the same thing... but, let me emphasize, she is no copy of Billie, neither in the songs she sings nor in the manner of her phrasing.

What's more this singer swings... she has few tricks or mannerisms. She takes a dozen ballads and turns them all into great jazz performances. She backs herself with a group of top-line "hard-bop" musicians and they promptly forget the stylistic "modern-at-any-price" brigade.

Frank Johnson

The Frank Johnson Story When The Saints; House Of David Blues; Varka Y Jallo; Wacka The Fish; Rusty Drags; Ballin' The Jack; Sweet Potatoe; Tea Garden Rag; Weary Blues; Darktown Strutters Ball; Terrible Blues; Teapot Dome Blues.

I heard of Frank Johnson, though I have met many Australian

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jazz musicians, including the fabulous Graeme Bell Band. Seems no one ever bothered to mention this lot, though judging by the sleeve and the music they not only played good New Orleans type Dixieland, but they kept going in Melbourne from 1946 until the late 50s non-stop.

And this in spite of a car accident which killed trombonist Warwick Dyer and badly smashed up two others.

Their music is traditional without having many of the British qualities. This is partly because their influences, like many overseas bands, are more direct. They go back to the source of the music, the records of the great Chicago and New Orleans Jazzmen.

It always seems to me that you have got to keep going back to the source, and though the resulting sound will not be very different from other non-American bands, nevertheless it will be just that much nearer the real thing. No one will ever forget the virile spirit infused into British jazz by the advent of the Bell Band!

I like their choice of material. One or two Dixieland things, but how lovely to be reminded of classic standards like House Of David Blues, Sweet Potatoe and the like. And there's a well played piano rag, Tea Garden Rag.

The London Jazz Scene

The 40s The Squadronaires: South Rampart Street Parade; That's A Plenty; High Society; Anchors Aweigh; Ring Dem Bells. George Shearing; The Foolish Things; Beat Me Daddy Eight To Ten; I Only Have Eyes For You. The Jazz Club Presented by Mark White:

Trad Round-up

RADIO LUXEMBOURG features Kenny Ball in the "This Is Their Life" series on November 7. Kenny's story, in words and records, will be introduced by Peter Aldersey. Another non-playing appearance comes Kenny Ball's way on November 5, when Talk part of the BBC's Light Programme Monday night spot, "The Jazz Scene."

The Kenny Ball Band played a wonderful session on BBC's "Jazz Club" last week, the highlight being "Wolverine Blues" with Don Rendell added to the band and swinging like a bomb. "Jazz Me Blues" ran it a close second and I couldn't help wondering why Kenny doesn't feature more of this Dixie material. He does it so well. Keep it up please, Mr. Ball.

FOLLOWING in father's footsteps has long been a tradition in the world of business. In jazz the reverse is more often true. I remember Chris Walker, clarinet with the London City Stompers, persuaded his father to play banjo with the band.

ON October 22 it will be Dick Charlesworth's turn to talk about the music in the "Jazz Scene" programme on BBC Light. The programme has already been recorded... from Dick's favourite armchair at home.

ALAN ELDSON'S first single is out on October 26. Titles are "Dear Lijah, There's A Hole In My Bucket" and "A Couple Of Swells." First side has a vocal duet between Alan and his bassist Mick Gilligan.

INVITED to play a guest appearance in Walford I was surprised by the musical and professional approach of the Bodega Jazz Band, who have taken up the residency of the Kings Jazz Club there. They are attracting an audience of mature Jazz fans and every number is applauded and appreciated.

Though I didn't know it at the time every member of the band, bar



JUNIOR MANCE - More than just another "soul" pianist.

LENNIE HAS A FUTURE

Lennie Baldwin's Dauphine St. Six

Old Man Mose's Fish-Seller. (Coryville 4580)

I FIRST heard this disc privately some two months back and was reasonably impressed. The band is neat, tidy, and swings in that peculiar way I've come to expect from this type of band. The arrangement is sufficiently different to keep the interest going through to the end of the record. Yet there is something not quite right about the thing.

What it is, I find hard to say. Perhaps it's that everything is too contrived. Though there is an attempt at arrangement, one is not really surprised when each new part comes up; the heavy drumming behind the intro of Fish Seller; the clarinet solo after the first ensemble on Old Man Mose; the vocal(?) on the same side; the sudden trombone break into jazz tempo to lead into the second chorus of Fish...

But the band should get somewhere, but it must improve its ideas. It isn't unlike the Gerry Brown Band, which readers will know has had good write-ups from me in the past. The likeness is reinforced by their Old Man Mose, which I've heard Gerry do many times.

I feel it'll get up amongst the top one day, but only hope it'll manage it by IMPROVING itself rather than by delving down to the depths of the business in order to attract the fans.

the bass player, had at one time been a pupil of mine... which, if nothing else, shows that they're keen to improve themselves!

Here is a band which will rapidly establish itself, firstly around St. Albans and Watford, and later throughout the country.

COOKS Jazz Club, Chingford, for many years home of the Freddy Randall Band, has the Charlesworth Band on October 14, Mike Cotton (21) and the Clyde Valley Stompers (28).

In the distant future Kenny Ball will appear on December 30 in place of a date already set for October 7. Kenny asked for his release on account of a showing in "Sunday Night at the Palladium." The Melbourne Jazz Band played Kenny's spot.

Radio Luxembourg

Pick of the Programmes for week beginning OCTOBER 14

- SUNDAY - 7.0-7.30 Juke Box; 7.45 Spin Beat; 8.0 Alan Dell's Show; 8.30 Topical Tunes; 8.45-9.0 Cliff Richard; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Ted Heath; 10.0 Sam Costa; 10.30 Surprise; 11.0 Top Twenty; 12.0 Kent Walton; 12.30 Night Service. MONDAY - 7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Monday's Requests; 8.15 Topical Tunes; 8.30 Russell Turner; 8.45 Deep River Boys; 9.30 Mark Wainor; 9.45 208 Rhythm Club; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Brian Matthew; 11.15 Swallow Club; 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 Favourites Old and New; 9.0 Kent Walton's American Pop Parade; 9.15 Spin Around; 9.30 Sam Costa; 10.0 Jimmy Young; 10.30 Pete Murray; 11.0 Dancing Party; 11.30 Ray Orchard; 12.0 Night Service. WEDNESDAY - 7.30 Honey Hit Parade; 7.45 Wednesday's Requests; 8.15 Let's Have A Sing-Along; 8.30 Topical Tunes; 8.45 The Big "O" Show; 9.15 Topical Tunes; 9.30 David Jacobs; 9.45 Date With Disc; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 Hits For 11.30 Ray Orchard; 12.0 Night Service. THURSDAY - 7.30 Honey Hit Parade; 7.45 Meet The Melody Makers; 8.0 Thursday's Requests; 8.15 Smash Hits; 8.45 Fan Fare; 9.0 David Jacobs' Startime; 9.30 As Time Goes By; 9.45 Singing Service; 10.0 Come Shopping; 10.30 Jimmy Young; 11.0 Brian Freeman; 11.15 Alan Freeman; 11.30 Ray Orchard; 12.0 Night Service. FRIDAY - 7.30 The Week-end Show; 7.45 Friday's Requests; 8.0 Honey Hit Parade; 8.15 Date With Disc; 8.30 The Jimmy Savile Show; 9.0 Alan Freeman; 9.30 America's Hit Ten; 9.45 Friday Spin; 10.0 Friday Spectacular; 11.0 Kent Walton Show; 11.30 Ray Orchard; 12.0 Night Service. SATURDAY - 7.30 Saturday's Requests; 7.45 Let's Take A Spin; 8.0 Honey Hit Parade; 8.30 Dancing Party; 9.0 This Week's Top Disc; 9.15 Saturday's Requests; 9.45 Smooth 'n' Swingin'; 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.

MOD

Miles Davis

At Carnegie Hall So What; Spring Is Here; No Blues; Oleo; Someday My Prince Will Come; The Meaning Of The Blues; Lament; New Rhumba. (12in. CBS BPG 62081)\*\*\*\*\*

PERSONAL: Miles Davis (trumpet); Hank Mobley (tenor); Wynnton Kelly (piano); Paul Chambers (bass); Jimmy Cobb (drums) with 21-piece orchestra directed by Gil Evans.

YES, I know. I spotted it too. Miles HAS recorded every one of these tunes before. But never like this. In fact, I'd go so far as to say that this is one of the most outstanding albums Miles has ever made - or ever will make. He is simply superb! So, too, is every member of the supporting cast.

Miles' own moods vary enormously. He is poignantly tender on the ballads; hard-hitting and uncompromisingly exuberant on the best tracks. Mobley has never sounded so confidently inventive.

And that rhythm section... individually and collectively, definitely THE rhythm section! The tracts with Gil Evans big band are simply beautiful. The warmest, most gloriously mellow you could wish for.

Five stars? More like ten! An absolute "must."

Junior Mance Trio

Big Chief! Love For Sale; The Seasons; Filet Of Soul; Swish; Summertime; Ruby, My Dear; Little Miss Jazz. (Atlantic Blues. 12in. Jazzland JLP 53)\*\*\*\*

PERSONAL: Junior Mance (piano); Jimmy Rowser (bass); Paul Gusman (drums).

JUNIOR MANCE, as anyone who has heard him here with Dizzy Gillespie or backing Joe Williams must know, is so much more than just another "soul" pianist. In actual fact, he is one of the most swinging pianists on the '62 scene and his style embraces many periods of jazz playing.

Take, for example, Sara Caswell's haunting Seasons, the wild Love, his versions of Monk's lovely Ruby and W. C. Handy's Atlanta.

No, Junior is a highly accomplished pianist with a natural feeling for the blues (listen to what he does to Summertime).

But I still rate his first LP (For Verve) as his best. And Rowser and Gusman offer support that is more solid than inspiring.

Cannonball Adderley Sextet

In New York Introduction By Cannonball; Planet Earth; Dizzy's Business; Syn-anthesis; Scotch And Water; Cannon's Theme. (12in. Riverside RLP 404)\*\*\*\*\*

PERSONAL: Julian "Cannonball" Adderley (alto); Yusef Lateef (tenor); Flute; Z Zawinul (piano); Sam Jones (bass); Louis Hayes (drums).

THIS is the Adderley group's first "live" recording in New York (at the Village Vanguard in O.B. January 1962), its first as a Sextet

MILLS HAS NEVER SOUNDED SO SUPERB

(the multi-talented Lateef had joined only three weeks before) and also one of its best.

The material is much more varied than usual. The "soul" content is genuine and not contrived. In fact, one of the most striking pieces is a very moody Lateef work (Syn-anthesis) of real beauty and depth, with a feel reminiscent in parts of Ellington, Bill Evans and Coltrane. A most attractive track.

On most of the other tracks the band roars along with great gusto. Lateef is perhaps the most interesting soloist. But Cannon himself

fits in wonderfully well and really spurs on the soloists.

Tubbs booked for TV series

JAZZ-CONSCIOUS A and R TV producer Don Gale has just signed 27-year-old Tubby Hayes for an adventurous new networked late-night weekly series which, if it's as successful as A and R hopes, could run for at least 26 weeks.

It's an ultra off-beat show entitled "What The Public Wants" and the first show goes out on October 25. The jazz content should be nearer to the club and LP type approach than anything we have yet heard on TV.

When Tubby lunched with Gale, Don told him: "I don't want any two-minute stuff with eight bars solo each. I want you to blow for as long as you feel inspired. You can go as far out as you like. As far out as Coltrane!"

Hardly wait

The show's signature tune will probably be Tubby's popular original, "Down In The Village."

Well, with that kind of carte-blanche, Tubbs can hardly wait to get cracking. Unfortunately, for the first show, three of his sidemen will be abroad. But, for the rest of the series, he will use his customary Quintet, which now has Hayes stalwart of many years having replaced Terry Shannon back on piano, replacing young Gordon Beck.

A second big break for Tubbs is that Fontana A and R manager Jack Baverstock is recording an LP of Tubby's Quintet with WITEL STRINGS! To be exact, 14 strings plus four French horns!

With scores by Tubbs! The album will contain 12 tunes. "I hope it'll prove very commercial," said Hayes. "In fact what I'd love is a late-night BBC series along the lines of the LP. That'd be marvellous!"

T.H.



# SAMMY DAVIS—BOTH SIDES

## ARE REALLY GREAT!

### Sammy Davis Jr.

**All-Star Spectacular**  
*That Lucky Old Sun* (as Ray Charles, Frankie Laine and Al Hibbler); *Be My Love* (as Mario Lanza, Louis Armstrong); *Lulu's Back In Town* (as Mel Tormé, Jerry Lewis); *Stranger In Paradise* (as Tony Bennett, Billy Eckstine); *Balmyra* (as Nat King Cole, Vaughn Monroe, Kingfish and Huckleberry Hound); *Sonny Boy* (as Al Jolson, James Cagney, Bela Lugosi, Jimmy Stewart, Dean Martin, Edward G. Robinson and Boris Karloff); *I Married An Angel*; *Falling In Love Again*; *You Can't Love 'Em All*; *If You Are But A Dream*; *'Deed I Do*; *Without A Song*.

(Reprise R 6033)\*\*\*  
**UNTIL** not so long ago I rated Sammy Davis at his best when he was impersonating other well-known stars. Then a couple of sets on Brunswick and Reprise changed my mind for me.

But this latest effort offers the best of both sides of Sammy. On Side I after an amusing spoken introduction he imitates

SAMMY DAVIS—Impersonating or straight he can hardly be faulted.

the artists detailed above with amazing life-like accuracy, switching from one to the other with the same smooth speed and skill he displays in his cabaret routine.

On the flip he reverts to his own voice for six songs marred only by some excessive bawling in "Without A Song." His performance of "I Married An Angel" is a sincere and feeling one.

Backing Sammy up extremely well as always is an orchestra under his regular MD, Morty Stevens, who did all the arrangements except "Falling and Without" (as George Rhodes) and "If You Are But A Dream" (by Neal Hefti).

Sammy is a veritable bundle of instant talent, whether himself or on mimicking kick, and this set is right up to standard.

### Tommy Garrett

**50 Guitars Go South Of The Border** (Vol. 2)  
*El Rancho Grande*; *Mexicali Rose*; *Cielito Lindo*; *Fantasia Mexicana*; *Magic Is The Moonlight*; *Malagueña*; *Mexican Hat Dance*; *Amor Amor*; *Estrellita*; *Green Eyes*; *La Paloma*; *Vaya Con Dios*. (Liberty LBY 1064, stereo SLBY 1064)\*\*\*

**SNUFFY GARRETT**, the Liberty pop A and R man, rounded up the cream of the guitar talent in Hollywood and Los Angeles again for this welcome follow-up to his first volume of massed Latin guitars.

Once again the results are light and easy on the ear. Tommy Garrett is also faithful to a large extent, to the original style and idiom of the music—only to be exceeded when guitarists of the calibre of Laurindo Almeida were involved.

Musicianship is at a maximum

and electric current at a minimum in this extremely pleasant demonstration of what guitars can do when handled properly.

### Tsai Chin

**The World Of Tsai Chin**  
*Chinese Charleston*; *I've Baked A Cake*; *Make My Cot Where The Cot Cot Cotton Grows*; *School In Cheltenham*; *Butterfly*; *Woo Yaw Nee*; *Chinese Commercial*; *How Shali I Do It?*; *Buttons And Bows*; *It Isn't Fair*; *Halfway Tree*; *The Four Seasons*; *On A Slow Boat To China*. (Decca LK 4501)\*\*\*

**TSAI CHIN** established herself in the show business firmament during her two years in the name role of "The World Of Suzie Wong." She's not a great vocalist by any stretch of the imagination, but she does have a considerable feminine charm and appeal which compensate instead.

This set is a rather strange mixture with an inevitably Chinese flavour running through much of it. Some of the numbers fail completely in their purpose; others succeed notably well.

Among the latter are *How Shall I Do It?* a point number leaving nothing to the imagination put across with irresistible coyness, and *Halfway Tree*, a humorous calypso with a difference.

But I can't see a great deal of future here for items like *Buttons And Bows* sung in Chinese!

### Paul Lavalle

**The Spectacular Sound Of Sousa** (MGM C 888)\*\*\*  
**PAUL LAVALLE** established himself in the show business firmament during her two years in the name role of "The World Of Suzie Wong." She's not a great vocalist by any stretch of the imagination, but she does have a considerable feminine charm and appeal which compensate instead.

All the Sousa favourites are here in brisk, brassy, sparkling splendour, including *King Cotton*, *Washington Post*, *El Capitan*, *The Stars And Stripes Forever* and that essential part of every Boy Scout and Boys Brigade band, *Semper Fidelis*.

### Jackie Gleason

**Presents The Gentle Touch** (Capitol W 1519, stereo SW 1519)

**\*\*\***  
**MORE** typical mood music à la Gleason in this set which features two trumpets, woodwind rhythm and the arrangements of George Williams.

The tunes are standards and lesser-known items of some vintage, and the effects are resful and relaxing, with the trumpets on a definite and attractive Louis Armstrong phrasing kick.

### Don Baker

**The Sound Of 94 Speakers!** (Capitol T 1626, stereo ST 1626)\*\*\*

**AND** they're all churning out a film theme played by an organ too! It's the "incredible" Rodgers electronic organ—the equal of any pipe organ in the world. Having just sat through a whole

LP of it, I can confirm the claim. The sleeve tells you all the technical jazz about this monstrosity which is located in Portland, Oregon, and Don Baker is the lad who handles it.

It drones and reverberates its boring, monotonous way through a set of familiar film tunes, effectively blurring melody lines in oppressive waves of unmusical sound.

# Among the best

### The Highwaymen

**Standing Room Only!**  
*Cotton Fields*; *Black-Eyed Susie*; *Rise Up, Shepherd*; *Nostalgias Tucumanus*; *Three Jolly Rogues Of Lynn*; *Pollotta*; *The Gypsy Rover*; *The Cotton Weaver*; *Wildwood Flower*; *Johnny With The Bandy Legs*; *The Great Slikie*; *Run Come See Jerusalem*. (United Artists ULP 1002, stereo SULEP 1002)\*\*\*

**STEVE BUTTS**, Chan Daniels, Bobby Burnett, Dave Fisher and Steve Trott are in action again here under their collective name of The Highwaymen, and prove once more that they are among the best folk-slanted acts around at the present very folkie time.

They sing well together in an unpretentious manner, and each one of them is a considerable instrumentalist as well. Apart from *Gypsy Rover*, they have picked a well-balanced and relatively unbacked set of folk items.

The Highwaymen recorded this lot in a studio without a cabaret audience, avoiding the rather irritating habits of their contemporaries who have to sprinkle their songs with rather corny patter and quips.

This group hasn't been around the bit parade since their big one "Michel" but on this showing they should be permanent attractions in the album field.

### Felix Slatkin

**Inspired Themes From The Inspired Films** (Liberty LBY 1066, stereo SLBY 1066)\*\*\*

**THE** "fantastic" strings of Felix Slatkin work through a set of themes composed for various Biblical film epics.

The strings are good without being fantastic, and the arrangements of these mostly exotic melodies are worth listening to in most cases.

## EP AND LP RELEASES FOR OCTOBER

# Shapiro and Shadows in EP battle

**THERE** is going to be royal battle this month between Helen Shapiro and The Shadows for the honour of getting the top EP. The latter have on offer four new numbers from the Conrad film "The Boys," while Helen brings out the long-awaited and already highly-acclaimed "A Teenager Sings The Blues," recorded earlier this year with Norrie Paramor.

Close behind comes a swinging offering from Buddy Greco, "My Buddy," taken from the recent album of the same name. There's no combination like the Andre Previn piano and David Rose strings, and once again these two have teamed to give us "Like Blue," beautifully contrived and a must for cool music fans.

### EP POP

**Fila Fitzgerald**—Fila Sings Gershwin (No. 6) (HMV 7G 8758); **Danny Williams**—Danny Williams, Swings With Tony Osborne (7EG 8763); **Peggy Lee**—With George Shearing—Beauty And The Beat (Capitol EAP 7-1219); **Vic Damone**—Linger Awhile With Vic Damone (EAP 4-1640).

**Helen Shapiro**—A Teenager Sings The Blues (Columbia SEG 8170); **Big Ben Banjo Band**—More Minstrel Melodies (No. 2) (SEG 8185); **Michael Holliday**—More Happy Holiday (SEG 8186); **Mannuel**—The Music Of The Mountains (SEG 8187); **The Victor Silvester**—Waltzin' Thru' The Roaring Twenties (SEG 8188).

### LP POP (Continued from last week)

**The Four Preps**—Campus Encore (Capitol T 1647); **Dakota Station**—Dakota at Storyville (T 1649); **Jo Stafford**—Gordon MacRae—Whispering Hope (T 1696); **The Brothers Castro**—Latin and Hip (T 1706); **Louis Prima**—The Wildest Games Home (T 1723); **Original Broadway Cast**—Fiorello (W 1321).

**Howard McGhee**—Dusty Blue (Parlophone PMC 1181); **Joe Henderson**—Sing Along From The Shows (PMC 1182); **Gary (U.S.) Bonds**—Twist Up Calypso (Stateside SL 10001); **Various Artists**—Country Music Spectacular (SL 10003); **Hank Williams**—On Stage (MGM-C-893).

**Margaret Whiting**—East Midnight (MGM-C-894); **Fred Astaire**—Three Evenings with Fred Astaire (MGM-C-895); **Original Soundtrack**—Lolita (MGM-C-896); **Victor Borge**—Borge's Back (MGM-C-897); **Connie Francis**—Connie Francis Sings Irish Favourites (MGM-C-898).

**Marty Manning**—Introducing The Dancing Voices (MGM-C-899); **The Modernaires**—Like Swing (Mercury MMC 14047); **Mike Nichols and Elaine May**—Mike Nichols and Elaine May Examine Doctors (MMC 14103); **Bruce Channel**—Hey! Baby (MMC 14104).

**Grandpa Jones**—Make the Ruffians Ring (London HAU 8010); **Lawrence Welk and his Orchestra**—Yellow Bird (HAD 8014); **Various artists**—Nashville Saturday Night (HAB 8003); **The Markets**—Do the Pop-Eye (HAK

8011); **Ben E. King**—Don't Play That Song (HAK 8012).

**Slim Whitman**—Slim Whitman Sings—Vol. 2 (HAP 8013); **Teresa Brewer**—Don't Mess with Tess (Coral LVA 9204); **Boss Combo**—The Golden Rock and Roll Instrumentals (LVA 9205).

### MOD JAZZ

**Sonny Rollins**—The Bridge (RCA RD 7504); **Gerry Mulligan**—Gerry Mulligan and the Concert Jazz Band on Tour (HMV CLP 1585); **Dizzy Gillespie Quintet**—An Electrifying Evening with the Dizzy Gillespie Quintet (CLP 1586).

**Cal Tjader**—In a Latin Bag (CLP 1587); **Milt Jackson Quartet**—Statements (CLP 1589); **John Coltrane**—Coltrane Live at the Village Vanguard (CLP 1590); **Various groups**—Peter Burman's Jazz Tete a Tete (Columbia 335X 1452); **Oscar Peterson Trio**—Fiorello (HMV CLP 1485).

### TRAD

**Duke Ellington**—Rockin' In Rhythm (Parlophone PMC 1184); **Lester Young and the Kansas City 5** (Stateside SL 10002); **Muggsy Spanier's Ragtimeers**—Chicago Jazz (SL 10004).

**Joshi White**—Joshi White Live! (HMV CLP 1588); **The Wilson Brothers**—Folk Songs (Brunswick LAT 8507); **Louis Armstrong and the All Stars**—King Louis (LAT 8508); **Oscar Band**—Folk Songs for Fun (LAT 8509); **King Oliver's Dixie Syncopators** (Ace of Hearts A1 34).

**Bill Clifton and his Dixie Mountain Boys**—Carter Family Memorial Album (London HAB 8004); **Pete Fountain**—Swing Low, Sweet Charlene (Coral LVA 9203); **The Rodney Foster Jazzmen**—St. Patrick's Night at O'Casey's Trad Tavern (Beltona LBE 44).



# THE EAGLES

"Exodus"

7N 15473



# BUDDY BRITTEN

"My Pride, My Joy"

7N 35075

# JOYCE BLAIR AND OLIVER REED

"Baby It's Cold Outside"

7N 35083

# SHELLEY FABARES

"The Things We Did Last Summer"

7N 25166



# HI, AMERICA . . .



Cliff Richard had a great welcome in New York, and DISC'S Jack Good was there to greet him

## FURY IS KNOCKING HIMSELF OUT —FOR YOU!

Everlys arrive for big tour

**IS Billy Fury doing too much? Last Sunday he returned to his starring spot in Larry Parnes' package show after a five-week illness, reportedly suffering from nervous exhaustion.**

Working too hard? Manager Larry Parnes says he is. And next year he's making sure Billy takes life easier. He's got to, or the consequences could be even more serious.

It means fewer opportunities of seeing Billy. Fans will be lucky to see him once next year. Only ONE tour is planned.

No British artist drives himself as hard as Billy does, on stage or off. He's probably done more one-nighters than any other pop singer. He has not had a break for years.

Travelling takes its toll. Even though manager Parnes tries to keep down the distance between concerts, it still means he is on the go nearly all the year.

### ● screams

Then there's the performance itself. Billy knocks himself out to please the fans . . . more often than not he leaves the stage with screams ringing in his ears, but completely exhausted.

He doesn't begin taking life easier very shortly, how much longer can he continue? **HOW MUCH LONGER BEFORE HIS DOCTORS WILL FORCE HIM TO REST?**

So give him a break. There's no work Billy enjoys more than one-nighters but next year when, under Parnes' insistence, he rests from touring don't cry out: "He's quitting his fans, we're not good enough any more!"

Films and TV will take more of his time, but only because this is the only way he can reach the fans without the terrible strain of constantly doing one-nighters.

Don't blame him. The decision is being forced upon Billy. The wonder is that it hasn't happened before!

J.W.



BILLY FURY — Five-week illness (DISC)

THE Everly Brothers are due to arrive at London Airport at 7.35 a.m. today (Thursday) for their British tour with Kitty Lester which opens at the Granada, East Ham, on October 14.

Their current Warner Bros. single release "No One Can Make My Sunshine Smile" could be another part of the phenomenal run of success among the Goffin family and its associates.

Jerry Goffin wrote the Everly's number, and also wrote with his wife Carole King her current hit "It Might As Well Rain Until September" as well as "The Loco-Motion," the hit recorded by Little Eva, who was the Goffins' baby sitter.

### TV start pop films

AM-R TV will soon begin showing a series of four-minute films set to well-known pop records at 8.56 p.m. on Wednesdays and Fridays in place of the present "Animaland" presentations.

Each film will depict a scene appropriate to the records used, and the series will be called "Take Four."

### Shane anniversary show

SHANE FENTON and her husband Kenneth Hume were not available for comment at press time, but DISC understands that there have been some differences of opinion concerning various aspects of the record and its sleeve between the star and EMI, whose spokesman declined to comment further.

## CLIFF AND I HAVE A SWINGING NIGHT

IT'S two o'clock in the morning and I've just had a swinging night out with Cliff. He's never looked so well as he does now, fresh from his ten-day holiday in Greece and tanned a splendid coffee colour. Fresh did I say? And yet he's just flown in after a long tiring journey with no sleep for 23 hours! Yet when I left him he was STILL full of go. And the last thing he said was—"Don't forget to send my regards to all DISC readers."

Soon after his plane landed Cliff was whisked off to a meeting with Paramount Pictures representatives at his plush suite on the 29th floor of the super modern Americana skyscraper hotel, while I had to hot-foot it to Broadway for my part in "The Affair."

After his meeting and my show were over we

met for supper at Lindy's, New York's swank show biz restaurant.

With Cliff were his mother, Mrs. Webb, his manager, Peter Gormley, his road manager, Mick, and Irving Chezar, who represents Pye Records over here.

We talked, of course, about Cliff's new picture. "I've seen the rough cut," said Cliff enthusiastically, "it looks like they've done a great job with it."

"How does it compare with 'The Young Ones'?" I asked. Cliff grinned and crossed his fingers. He obviously didn't want to count his chickens but I could see by the twinkle in his eye he thought it was quite a few steps up.

If he's right — it should be quite a film, because "The Young Ones," to my mind, was great.

## BASSEY'S LP HITS TROUBLE

### 'Stop The World' for long run?

EMI have announced that "owing to circumstances beyond our control" the LP featuring Shirley Bassey with Nelson Riddle and a British orchestra, "Let's Face The Music," will not be released this month as planned.

Shirley Bassey and her husband Kenneth Hume were not available for comment at press time, but DISC understands that there have been some differences of opinion concerning various aspects of the record and its sleeve between the star and EMI, whose spokesman declined to comment further.

### Susan flies to 208

SUSAN SINGER flew to Luxembourg last week to meet the disc jockey staff of Radio Luxembourg in connection with her latest Oriole single "Love Me With All Your Heart." She was also interviewed by BFN's Bill Crozier.

DESPITE a few bad criticisms, the "Stop The World—I Want To Get Off!" show starring Anthony Newley and Anna Quayle seems set for a long run on Broadway, according to a cable from impresario Bernard Delfont.

The show and its contents are provoking a great deal of comment on American radio and TV, but it has proved a personal triumph for Newley.

He was given a standing ovation at the Stork Room after his first-night performance at the theatre, and only quietened the enthusiastic night clubbers by singing "What Kind Of Fool Am I?" on the spot.