

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 239 Week ending October 20, 1962
Every Thursday, price 6d.

The price of being Presley

SEE PAGE 4

The Everly tour is still on

PHIL DECIDES — 'I'M GOING IT ALONE'



FRANK IFIELD — Americans thought "I Remember You" was recorded in Nashville! (DISC Pic)

Eden Kane for S. Africa tour

EDEN KANE is to tour South Africa for at least four weeks. He will probably leave next June.

His disc of "I Don't Know Why" is already moving up their charts, following the success of "Forget Me Not," which hit the top slot.

Following a six-week tour with Helen Shapiro, Eden will go to Scandinavia for three weeks during late December and early January.

THE Everly tour is to go on—despite Don's dramatic flight back to America on Monday reportedly suffering from severe nervous exhaustion.

Leyton to complete film in Hollywood

JOHN LEYTON is to complete the final scenes for "The Great Escape" in Hollywood, thus becoming the first British pop singer to make his debut film there.

Shooting is scheduled for three days from November 27, but this may be extended and his manager, Robert Stigwood, told DISC that he has tentatively freed John from December commitments so that he can stay out there if necessary.

Charles Blackwell will accompany John on his tour, and while in Australia will record several artists, whose discs will subsequently be issued here through EMI.

He also has provisional plans to work with American artists in New York, where he will go while Leyton is in Hollywood.

B. BUMBLE ARRIVES

THE American "Nut Rocker" group, B. Bumble and The Stingers, were due to arrive in London yesterday (Wednesday) for a four-week tour of dance halls and concert dates, starting on Friday.

After being very sympathetically received by fans at his opening night at East Ham Granada on Sunday, Phil Everly has decided to go it alone for the remainder of the tour. Bobby Weiss of Warner Bros., the Everlys' record company, told DISC on Tuesday that Don was not likely to return before the end of the tour. "He needs good medical care and it may take some time," he said.

One date, however, has been cancelled—the Brothers' starring spot on this Sunday's Palladium TV show. Their place will be taken by The Kaye Sisters who are being flown back from Germany, where they are filming, especially to fill the spot.

Don flew into London with his wife on Friday, a day after his brother, having missed his original plane. He became ill on Saturday night and was taken to Charing Cross Hospital, but later discharged. Then, less than 12 hours later he entered Middlesex Hospital, stayed there until Monday and missed the opening of the tour at East Ham.

Tour promoter Arthur Howes told DISC, "We're having to advise theatre managers as we go along, but fortunately Don's absence doesn't appear to be having any drastic effect on the box office."

"The tour was completely sold out long before we started and though we're offering fans their money back not one has yet asked for it."

John Wells reviews the opening night on page 6



PHIL EVERLY—Has had to cancel his Palladium TV date this week-end (DISC Pic)

TONY OSBORNE LEAVES EMI

ARRANGER-MD Tony Osborne is to leave EMI. His contract has expired and he will record in future as a solo artist for Decca.

His new contract will, however, allow him to accompany singers recording for other companies.

DISC understands that one of the reasons influencing his move is the better distribution facilities enjoyed by Decca in America.

Chubby is 'flipped'

CAMEO have "flipped" the new Chubby Checker single out this week. "Upside here is "Limbo Rock," a calypso-type dance, and the B-side is "Pop-eye," which was the original "A" side in the States and is currently in their top twenty.

200,000 want Ifield disc

ADVANCE orders for Frank Ifield's new disc "Lovesick Blues" reached 200,000 . . . four days before release tomorrow, Friday. This is the highest figure ever claimed by EMI for any British artist apart from Cliff Richard.

This news greeted Frank when he flew back to Britain last week after a five days promotion trip to the States.

Speaking to DISC about the trip Frank said: "I had a really great time. Everyone was wonderful and I couldn't have been looked after better."

"But you know something? Until I went to America no one there knew it was a British disc . . . they all thought it had been recorded in Nashville!"

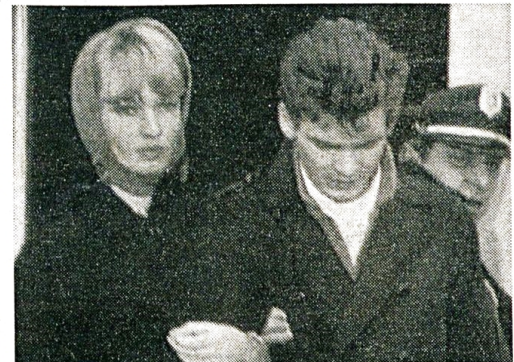
"But really, I'm surprised it's been such a big hit. I didn't think I was giving them anything new . . . I would have thought they had more yodellers than they knew what to do with, but apparently I'm the first person to

do it for about eight years."

Ifield's trip was designed to give him a much needed break before he began the extensive four-week Everly tour, on which he's second top.

"I didn't do any work in America—only an appearance on the Dick Clark TV show which was great. And I'd certainly like to go out there again and work—providing it doesn't interfere with any plans in Britain."

The first person to greet Frank in America was . . . Cliff! "Man, he's having a ball over there," said Frank. "His promotion tour is going down very well. The fans out there are really taking to him."



DON EVERLY and his wife Venetia Stevenson arrive in New York

Frank IFIELD

Lovesick Blues

45-DB4913

COLUMBIA RECORDS

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

WRITE TO: POST BAG, DISC

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

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

Pop songs now are just bad



what happens when an enterprising manager books two top-line artists? A row develops over who should close the first half and who should close the second. Why not let both stars have equal billing and take it in turns to close the second half of the show, allegedly the best spot?—(MISS) B. O. BOLTON, 120, Ridgeway Drive, Bromley, Kent.

CAROL?

IN the article "Want To Be A DJ?" (DISC 6/10/62), Nigel Hunter states that there are no women disc jockeys apart from Jean Metcalfe and Carole Carr. Has he already forgotten the latest DJ to join Radio Luxembourg's programmes—Miss Carol Deane?

This talented young lady is either criticised about her singing or completely ignored. And what about Anne Shelton and Muriel Young?—ALAN ROSE, 158, Worcester Road, Bromsgrove, Worcs.

RAVING

FOR more than four years Jack Good has been raving about such stars as Jerry Lee Lewis, Chuck Berry, Carl Perkins and Bo Diddley, so when we heard he was going to America

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

PRIZE LETTER

WE'RE getting poor comedy numbers, rock that has lost its powerful driving beat, and slow sentimental songs that would not have been noticed back in the "dead-beat" days of the 1940s.

Gone, alas, are those great numbers by Chuck Berry, Eddie Cochran and Elvis. Presley may be singing better but his material is far from good.

Isn't it time the British public really recognised the great Clet Atkins, Josh Whites and the few brilliant stars left?—IVAN GRIMWOOD, 4, Hagheback Gate, Wheplode, Spalding, Lincs.

A ROW

WHILE I agree it is rather annoying to see only one first-class act at a variety theatre,

MORE GIRLS

ALTHOUGH I am a great fan of Bobby Darin, he seems to be relying more and more on girls' voices in the background of his records. Surely such a versatile artist does not need to have these voices, which, I think, completely spoil the record.—SUSAN SHEPHERD, 475, Burnley Lane, Chadderton, Lanes.

SAME TUNE

IT beats me how some of our top singers can get away with the same tune record after record. But a singer like Marty Wilde who changes his sound every disc and still gives feeling and distinction on each finds it hard to have a hit.

I am beginning to think the critics may be right when they say a record can be too good to get into the hit parade.—PETE CLARKE, 39, Cowley Road, Wyken, Coventry, Warwickshire.

POOR

I CANNOT understand all this talk about Tommy Roe sounding like Buddy Holly. I think the only reason Tommy's disc of "Sheila" is in the charts is because of the accompaniment, which is excellent.

His singing is just poor.—C. BASTIAN, 7, Rectory Lane, Chelmsford, Essex.

Neil Sedaka tells of THE DAY THAT CHANGED MY WHOLE LIFE

HE may not be as popular as Presley, or as rich, but in America Neil Sedaka is still a big, big name. For years now he has been writing hits for other people and, together with his friend and partner Howie Greenfield, for himself. "Breaking Up Is Hard To Do" is the most recent in a long line that began with "Oh Carol" in October, 1959. "And

it all started the day I made the most important decision of my life," he says. "The decision? To stay at school! "I used to spend part of each afternoon playing and singing to the kids at school. It was the only thing that I really looked forward to each day. "Most of the time when I was in class I would be day-dreaming. I used to imagine myself dressed in a tuxedo at my first piano concert. I would enter from the wings and sit down and play like no one had ever played before. When I finished, the audience would stand and cheer." But one day Neil's dreaming was interrupted by his algebra



teacher. She had decided that it was time that she had a talk with young Sedaka. What she told him altered Neil's life. She pointed out that he was wrong to dislike mathematics so much, because it had a lot in common with his beloved music.

"Then she went on to tell me," says Neil, "how music, no matter how primitive it seemed, really followed a basic formula, as mathematics did." This, together with his mother's persistence that he must have a good grasp of grammar in order to be a good songwriter, finally made up his mind.

He stayed on at school and never regretted it for one moment.

"I remember one girl," he says, "who was a real doll and had a very nice singing voice. The most important thing in her life was her dream to become a famous recording star.

"But she never made it. She dropped out of school because she thought it was a waste of time. I sometimes wonder if she would have been a big star today if she had studied and learned a bit more. I think she might."

Peter Hammond

The world's top pops

AMERICA

Week ending October 13

Last Week	This Week	Artist	Artist
2	1	Monster Mash	Bobby Pickett and the Crypt Kickers
1	2	Sherry	Four Seasons
7	3	Do You Love Me	Contours
11	4	He's A Rebel	Crystals
5	5	I Remember You	Frank Ifield
8	6	Patches	Dickey Lee
3	7	Ramblin' Rose	Nat King Cole
13	8	Only Love Can Break A Heart	Gene Pitney
6	9	Green Onions	Booker T and the MGs
4	10	Let's Dance	Chris Montez
10	11	If I Had A Hammer	Peter, Paul and Mary
12	12	Venus In Blue Jeans	Jimmy Clanton
9	13	Alley Cat	Bent Fabric
14	14	Surfin' Safari	Beach Boys
—	15	All Alone Am I	Brenda Lee
—	16	Popeye (The Hitchhiker)	Chubby Checker
—	17	Don't Go Near The Indians	Rex Allen
—	18	What Kind Of Fool Am I	Sammy Davis, Jr.
—	19	I Left My Heart In San Francisco	Tony Bennett
—	20	Gina	Johnny Mathis

Australia

Last Week	This Week	Artist
—	1	Alley Cat — Bent Fabric
2	2	Orange Blossom Special — Spotnicks
—	3	Swiss Maid — Del Shannon
—	4	Baby Elephant Walk — Lawrence Welk
4	5	Devil Woman — Marty Robbins
1	6	Silver Threads And Golden Needles — The Springfields
5	7	I Remember You — Frank Ifield
—	8	If I Didn't Have A Dime — Gene Pitney
10	9	Ten Pin Bowling — Bryan Davies
3	10	Vacation — Connie Francis

Holland

Last Week	This Week	Artist
2	1	Hejsser Sand / Brandend / Anneke Groenloh
1	2	I Can't Stop Loving You — Ray Charles
9	3	Roses Are Red — Bobby Vinton
3	4	Marching Along — The Blue Diamonds
7	5	Speedy Gonzales — Pat Boone
4	6	Like I Do — Nancy Sinatra
5	7	Do You Want To Dance — Cliff Richard
—	8	Guitar Tango — The Shadows
6	9	Janus Pak Me Nog Een Keer — Paula Dennis
—	10	Sealed With A Kiss — Bryan Hyland

Denmark

Last Week	This Week	Artist
1	1	Speedy Gonzales — Pat Boone
4	2	Toy Balloons — Jorgen Ingmann
2	3	I Can't Stop Loving You — Ray Charles
3	4	Quando, Quando, Quando — Pat Boone
7	5	Hawaii Tattoo — The Walkies
—	6	La Novia — Poul Bundgaard
5	7	Ginny Come Lately — Brian Hyland
6	8	Roses Are Red — Bobby Vinton
—	9	She's Not You — Elvis Presley
—	10	Tanze Mit Mir In Den Morgen — Gerhard Wendland

Hong Kong

Last Week	This Week	Artist
7	1	Sealed With A Kiss — Brian Hyland
1	2	My Blue Heaven — The String-A-Longs
5	3	Roses Are Red — Kong Ling and the Fabulous Echoes
3	4	Teenage Idol — Rick Nelson
—	5	She's Not You — Elvis Presley
6	6	Pepito — Cha Cha — Giancarlo and His Italian Combo
9	7	Little Bitty Big John — Jimmy Dean
10	8	Lolita Ya Ya — Sue Lyon
—	9	Every Night — Paul Anka
2	10	Vacation — Connie Francis

Eire

Last Week	This Week	Artist
1	1	She's Not You — Elvis Presley
3	2	I'll Be Me — Cliff Richard
2	3	I Remember You — Frank Ifield
6	4	Roses Are Red — Bobby Vinton
—	5	Roses Are Red — Ronnie Carroll
4	6	Speedy Gonzales — Pat Boone
7	7	It Keeps Right On A-Hurtin' — Johnny Tillotson
5	8	Things — Bobby Darin
9	9	Don't That Beat All — Adam Faith
—	10	The Loco-Motion — Little Eva

S Africa

Last Week	This Week	Artist
1	1	Roses Are Red — Bobby Vinton
2	2	Adios Amigo — Jim Reeves
3	3	Speedy Gonzales — Pat Boone
4	4	Stranger On The Shore — Acker Bilk
—	5	I'll Be Me — Cliff Richard
5	6	Guitar Tango — The Shadows
6	7	Wolverton Mountain — Claude King
—	8	Al Di La — Emilio Pericoli
—	9	I Can't Stop Loving You — Ray Charles
—	9	Things — Bobby Darin

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

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Arranged & Conducted by ROBERT FARNON
RECORDED IN LONDON JUNE 1962
ON **reprise** R1006 MONO R91006 STEREO

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THE LATEST FROM **reprise**

CHART CHATTER BY JUNE HARRIS

THE AMERICANS COME ROARING BACK WITH 18 HITS OUT OF 30!

IT'S another American avalanche! Eighteen out of 30 discs this week are from the States and the one who tops the lot is Del Shannon.

Having successfully cried himself to sleep, Del took just a seven day breather and started all over again with "Swiss Maid." That falsetto gimmick is doing well, and if you don't agree, just ask Ifield, Denver or Shannon!

Still ahead of Del Shannon are Chris Montez and the Four Seasons. "Let's Dance" has jumped ten places to 13, and one behind it is "Sherry."

Funny thing about this record is that when it was first issued, most reviewers hated it! Susan Maughan is a very talented young singer. Since she joined Ray Ellington she's made many solo discs, but "Bobby's Girl" is the most successful by far. It's in for the first time at number 23.

In America, this disc has been recorded by Marcia Blaine, and this version is breaking in their charts. But the Blaine disc hasn't been issued here.

Can you beat Bobby Darin for versatility? First he writes "Things" as a farewell present to the Atlantic group. Then he

writes "If A Man Answers" for the sound-track of the film, records it as a single for Capitol and has a follow-up hit. It's in at 27 and will certainly go higher.

Marty Robbins' "Devil Woman" is beginning to do as well here as it is in the States. Last week the wicked lady was at 26, this week at 20. The number adds a C and W touch to the charts and should keep moving steadily upwards.

On the way down is Brian Hyland with "Sealed With A Kiss," though his new release, "Warm Over Kisses," should stop his name disappearing for long.

And don't forget to note this week's number 30. It's Little Richard back as raucous and riotous as ever. It is going to be really interesting to see what happens to this one!

DEL SHANNON

SWISS MAID

HLX 9609 45 rpm




The wildest sound ever! The first recording ever to be made in a howling cave on Dartmoor!

Fugitive

The Thunderbolts

F 11822 45 rpm



TOP THIRTY

DEL SHANNON IN

Week ending October 13, 1962

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

DON NICHOLL'S CHART TIPS
 Connie Francis, Shelley Fabares, Jimmy Justice,
 Bryan Hyland, Everly Brothers, Frank Ifield
 (See pages 9 & 10)

Compiled from dealers' returns from all over Britain

WILL NAT KING COLE VISIT HERE SOON? DICK TATHAM PHONES NEW YORK TO FIND OUT

Come to Britain? Great—but you just tell me how!



'I'll keep my eyes open for a chance'

"MAN, there's almost nothing I'd like better than to come over to Britain again, but I'm so tied up with stage, TV and recording work that I can't say at the moment when I could make it.

"My last trip over—in May, 1960—was a wonderful experience. Let's just say I'll watch for a break in my commitments this side of the pond and then maybe something can be arranged."

As I spoke to Nat King Cole over the transatlantic phone last Sunday it was midnight in New York and Nat had just got back to his hotel from a cabaret act.

He sounded disappointed that no visit could be lined up for the immediate future... "but just you be sure and tell everyone over there how grateful I am for the reception my discs are having in Britain at the moment," he said.

long wait

Nat's comeback to the singles charts is fine—not just for him, but for the disc biz. A touch of quality in the Top Ten is always the best counter to those who say only rubbish stands a chance these days.

But it was a long wait. "Let There Be Love"—made with George Shearing—hit the Twenty early in August this year. During the five years before then he had had a few lesser hits at

far too widely-spaced intervals.

This year marks 43-year-old Nat's twenty-fifth anniversary in show business, and the celebrations started in Hollywood early in August at a dinner in his honour.

a revue


Since then the occasion has been marked not only by the unrehearsed rush for his discs on the part of the fans, but also by the launching of a revue called "Look And Listen."

With Nat as its star, this has drawn vast sums at the box office during pre-Broadway performances.

On December 7 Nat's "Ramblin' Rose" LP will be released here. It is already in America's LP Top Five. It has "country mood" treatments of favourites "I Like It" and "Cheatin' Heart," "Twilight On The Trail" and "Skip To My Lou"—plus, of course, the title song!

THE BIG HITS ARE ON

CAMEO PARKWAY



THE DOVELLS

HULLY GULLY BABY

P845

CHUBBY CHECKER

LIMBO ROCK

B/W POPEYE
 (THE HITCH-HIKER)

P849

BOBBY RYDELL

THE CHA CHA CHA

C 228

AND A GREAT E.P.

CHUBBY CHECKER'S DANCIN' PARTY

CPE550

THE PRICE OF BEING ELVIS PRESLEY

Gateway to success—but it's closed against the fans

HE has been at the top since the rock boom started; his films make a mint at the box office; in the next five years he expects to make about 2,000,000 dollars; his name, of course, is Elvis Presley. BUT HE PAYS A HIGH PRICE FOR ALL THIS SUCCESS.

For there is one thing that Presley has to fight every day for—PRIVACY, a chance to be alone, away from the fans who mean so much to him but who could, if he let them, make his life a misery.

For instance, not so long ago Presley and his manager Colonel Tom Parker were taking a walk in the grounds of "Graceland," Elvis' luxurious Memphis mansion, when they spotted a man filling his suitcase with leaves from trees in the Presley estate. "When I asked the guy what he was doing," said Colonel Tom, "he told me New Yorkers were paying ten dollars apiece for Presley leaves."

When Presley bought "Graceland" back in 1958 it was situated on a second-class highway and there were no houses

in the vicinity. Now a shrewd land operator is constructing homes right opposite the Presley estate and selling them at over £7,000 each.

Fantastic? Incredible? Not when you're Elvis Presley.

Each morning early-rising fans can catch a glimpse of Presley as four cars, a Rolls-

by
Brian Gibson

Royce, Cadillac, a Thunderbird and a Chrysler, glide through the electronically controlled gates of his £1,000 a month home which once housed the Shah of Persia.

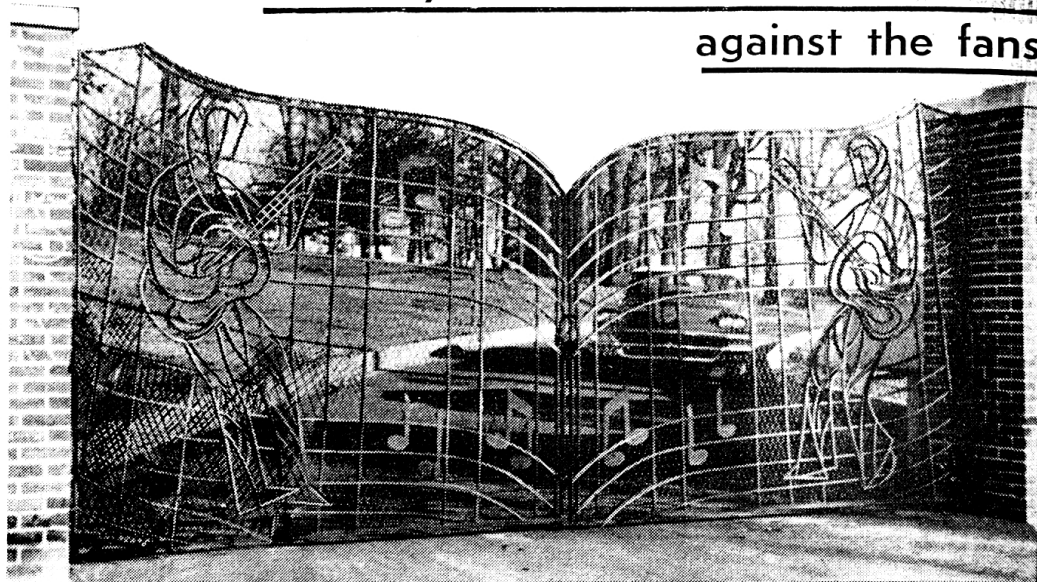
But at the film studios, where he does most of his work these days, even the guard standing at the gate can't see the world's biggest pop idol. For Presley, again avoiding the fans, is pressed firmly to the fur-lined floor of his Cadillac.

"If they saw him the fans would throw themselves in front of the car," said a veteran guard.

But girls who do meet Presley sometimes fly miles to see him.

When he learns of their journeys Presley grants them a ten-minute meeting—never any longer or shorter than that. But he pays his tribute to them—"If it weren't for girls like that I wouldn't be where I am today."

Once he is inside the studio, the telephone lines start getting jammed. Women ring up claim-



The ornate gates of Presley's Memphis home remain shut against the fans.

ing to be Brigitte Bardot or the star of a previous Presley film. But Elvis never takes a call direct.

In Hollywood only two places outside the studios are safe for Presley. One is the Blue Flame Club, situated near Paramount; the other a small Italian restaurant which does not advertise the fact that Presley eats there and that his favourite drink is chocolate milk!

For Presley is a confirmed non-drinker and non-smoker. His 12,000 dollar Cadillac has a circular couch in the back and an overhead rack stuffed full of candy bars, milk and mineral waters.

With a television set, a stereo hi-fi system and gold fittings it is hardly surprising that the Cadillac is Presley's favourite home.

Carroll does another cover

RONNIE CARROLL, anxious to follow up his hit "Roses Are Red," has AGAIN chosen to cover an American record—"If Only Tomorrow"—BECAUSE HE CAN'T FIND SUITABLE BRITISH MATERIAL. It is due for release on October 26.

"There are plenty of pretty ballads here," said Johnny Franz, who records Ronnie for Philips, "but we're after hits. And when I heard this one I didn't need second thoughts. But we had a job finding it. There just don't seem to be



RONNIE CARROLL

many good ballads around, neither here nor in America. "There are plenty of ordinary songs around, but they just don't add up to hit material. "I'm convinced there's a large public for ballads—in fact, when a good one comes along it sells stronger than any other kind of number. "We'd like Ronnie's next single to be British and we're going all out to find the right one. He's got an EP out this week called "Roses Are Red," but he won't be releasing any more singles until we are sure we've got the right material. "I hope I don't have to go to America for it again, but..." B.G.

NOT ENOUGH BUYERS FOR EDEN'S 'HOUSE' SO NEXT DISC IS VITAL

MORE than a month after it was released, Eden Kane's "House To Let" still hasn't made the charts—and it doesn't look like making it. The number that everybody forecast would be his fifth resounding hit has flopped. Why?

Nobody knows for sure, not even Eden Kane himself, but one thing is certain and that is that this flop means that the next disc will have to be something completely different.

"I've no idea how we'll change yet," Eden told me over a cup of coffee, "but we're all agreed that we MUST change now."

Eden's records are made by Audio Enterprises, run by Michael Barclay and Philip Waddilove, and distributed through Decca.

"I always leave everything regarding records to Philip and Michael," says Eden. "They've had much more experience than I and usually they turn out to be right."

But they were wrong this time, I stressed.

"Well, not entirely," said Eden. "To start with it's very easy for you and I to be wise after the event. If they have made a mistake it's in not letting me bring enough of my own personality to my discs.

"I don't think records sell on name alone any more. They used to, as they did in America... but not any more.

"To a degree this even goes for people like Presley. "Now my mistake, I think, is that I have never developed a technique of my own. I've never projected my own personality on to disc. And this is what you've got to do.

"When I can project myself on to discs, a miss like 'House To Let' won't be so serious."

John Wells

EDITED BY MAURICE CLARK Now Connie Francis turns author

CONNIE FRANCIS is the latest singer to turn author. She is to have a book published later this month called "For Every Young Heart." It will tell of her teen years and the problems, puzzles and mystery of growing up.

Recently united after a recall into the air force, The Three Young Men are to start recording for the Cameo-Parkway label. First job will be an album of folk and show tunes.

Phil Harris is to join his wife, film star Alice Faye, on the Reprise label. Buddy Cole is arranger and conductor on his first single, "Run Red Run" and "Old Man Time." Phil had many hits a few years back and could make it again with this new one.

Frankie Avalon will sing the title song from "Drums Of Africa" over the film's credit titles. The song, written by Bob Marcucci, will also be issued as Frankie's next single by Chancellor Records.

Although Stan Kenton looked as if he might have hit on "Mama Sang A Song," he now has a lot of competi-

tion from Walter Brennan on Liberty, and from the original version of Bill Anderson on Decca.

Dot Records are to reissue the Dottie Stevens hit of three years back, "Pink Shoelaces." It appears some DJ played it a few times recently and there has been a big reaction.



BIG sales are expected this coming Christmas of the Elvis '63 Colour Calendar which goes on sale in November. In the meantime the dealers are doing nicely with the latest Presley disc from the film "Girls, Girls, Girls." Titles are "Return To Sender" and "Where Do You Come From."

Della Reese, who at the moment is tearing 'em up at New York's Basin Street East, has just recorded "As Long As He Needs Me" from the hit show, "Oliver." Della is shortly to do two TV shows in Rome.

After five years with Chancellor, Fabian is to join the Dot label. Fab has also changed his personal manager

CABLE FROM AMERICA

from Bob Marcucci to Jack Spina, who also looks after Pat Boone.

A new idea which will no doubt catch on like crazy is "Wire-a-Disc," started by the Telecord Company. A customer can go into any big record store and place an order for an LP to be delivered to any part of the States. If it turns out that the friend or relative has already got the disc, and doesn't want it, he can change it for a record of his own choice.

Paul Anka is to do a lighting tour of the Caribbean, starting on November 1. His records have been very popular there for some time now, so big bookings are expected. Paul will take 20 musicians with him.



ACTOR Gary Clarke is soon to make his solo disc bow on Columbia, starting with an album as yet untried. Gary is one of the stars of TV series "The Virginian." He has had quite a lot of singing experience, however, including a spell with The Lettermen.

The Four Seasons, along with A and R producer Bob Crewe, were presented with Gold Discs on the Dick Clark TV show for their big hit "Sherry," which has helped to make them one of the hottest groups in the States. Vee Jay Records have now issued an album of the boys with the same title.

Columbia Records will issue the original cast album of the musical "Nowhere To Go But Up," which opens soon on Broadway and which will make stars of Dorothy Loudon and Tom Bosley. PAUL ANKA—Off to the Caribbean.



EMI

NEW POPS

This week's Top single

Connie Francis PLAYIN' GAMES



M-G-M
45-MGMI171

The Crickets

LITTLE HOLLYWOOD GIRL
LIBERTY LIB 55495

Bobby Darin

IF A MAN ANSWERS
(from the film of same name)
CAPITOL 45-CL15272

Johnny De Little LOVER

COLUMBIA 45-DB4907

Ken Kirkham

AM I SURE THAT I LOVE YOU
H.M.V. 45-POP1078

Joe Loss & his Orchestra MUST BE MADISON

H.M.V. 45-POP1075

Russ Sainty

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



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

Ketty wants YOU to dig gospel

KETTY LESTER—the sizzling American "Love Letters" star—is out to convert you. She wants fans to start digging gospel!

"I guess I stand a good chance of getting people to listen to this type of music. And I'm going all out to make them like it."

Ketty has four weeks to do it—that's the time she'll be over here touring.

"Trouble is," said Ketty, "that people just won't take the trouble to listen to it over here, but half the time the stars are singing gospel and the fans don't even know it! Ray Charles sings with a gospel beat.

"All my songs have a gospel approach, not in the lyric, of course, but in the way I sing them. "Love Letters" is pure gospel, except for the words.

"A lot of artists, Little Richard for example, have tried to sing



KETTY LESTER

gospel to the fans but they just won't take it.

"But me? Nobody really knows what I do until I've got them sitting there in front of me—and then it's too late for them to get up and walk away!"

Ketty flew into London last week to one of the biggest receptions ever given to a comparatively unknown American pop artist. She was amazed at all the people who braved the fog, and waited for her delayed plane for hours.

Later she was whisked up to London to begin four hectic days promotion, mainly TV appearances and newspaper interviews. "I guess I ought to be relaxing—but I'm just so keyed up I'm even having difficulty sitting still.

"Just think—if it hadn't been for "Love Letters" I'd still be just another singer working in some small night club back home. And here I am touring Great Britain!

"I don't know what to do first. I want to see Buckingham Palace, the Queen, and what's that big theatre you've got here? The Palladium, I'd like to see that.

"Gosh there are so many things I want to do. I just want to see it all, the streets, the cars, and man, am I looking forward to going out shopping!"

John Wells

JACK GOOD in NEW YORK

Lonnie wows 'em —but it sure was a tough fight!

IT is now 4.10 a.m. and I am sitting in Tonetti's Restaurant in Times Square, having just seen Lonnie Donegan's New York debut at the Village Gate Club.

I've picked up my pen four times and laid it down again, at a loss to describe the situation. It is virtually impossible for an Englishman who wasn't present to take it in.

First of all you have to try to imagine seeing Donegan through the eyes of his American audience—virtually unknown, and described as "Britain's number one folk-singer," and topping the bill at a cavernous, shadowy, candle-lit jazz club in the heart of arty-crafty, beatnik-infested Greenwich Village.

On come Denny Wright (guitar) and an American drummer and Canadian bassist. They play a tearaway skiffle introduction at an ear-splitting volume. "And featuring Lonnie Donegan," shouts the compere almost as an afterthought and on rushes Lonnie and rips into a fast chorus of "Wabash Cannonball."

Now the audience—apart from a strong British contingent—certainly did not bargain for a dapper gent in a dinner suit, white silk shirt edged in black lace and patent leather, gold-buckled boots. Nor were they prepared for him to whip up a storm with an American song.

They really rather expected a homely, tweedy-looking man

singing a plaintive version of "Greensleeves." When Lonnie, half-way through "Wabash Cannonball," cracked a few music-hall gags they were really bothered and bewildered—though not quite bewitched.

"Have a drink On Me" followed and Lonnie was working his magic persuading the audience to forget preconceived notions and join in the excitement.

He closed his act with "Gambling Man" and by then he had a working majority of the house rooting for him.

But it had been a fight. "Dustman" in particular had bitten his own dust.

Lonnie does two shows a night—one at a quarter to midnight and the other at a quarter to two. In between these two performances on the opening night he completely altered his act, cutting all the comedy numbers, putting in more folksy items, and eliminating practically all the patter.

I'm glad I saw his opening. It was exciting to see an established

star face the job of establishing himself all over again.

And in tackling this very tricky task, Donegan proved once again what a consummate showman he is. But that's not the only reason I'm glad I went. Next week I doubt if I'll be able to get in!

CLIFF ON RADIO With a U.S. accent

EARLIER in the week I was present when Bobby Darin and Cliff Richard were guests on the Barry Grey show.

This is a nightly radio interview show which starts at 11 p.m. Barry Grey keeps the talk going, breaking it up at regular intervals with news items and commercials.

He had clearly not heard of Cliff. Bobby Darin explained: "Barry, in Britain, Cliff is the boss—what Elvis is in America, Cliff is in Britain."

Cliff: "Well, not really Bobby. Elvis is just as big in Britain, too." (Typical Cliff—never over-eager to accept a compliment.)

Barry: "Do you think your name is big enough over here to sell tickets, Cliff?"

Cliff: "No."

Barry: "Then why have you come?"

Cliff: (smack-on) "So that next time I can answer 'yes' to your question."

Barry: "Your accent doesn't sound British to me—it sounds like a Southern accent with slight traces of Lancashire."

Cliff: "Well I guess that's through singing so many pop songs and listening to so many records." (But Cliff always unconsciously picks up the nearest accent available—in Britain he's British, in Hong Kong I expect he'd be Chinese, and in America—its true—he does have a strong American accent).



LONNIE DONEGAN—Completely changed his act.

Listen to ALAN DELL'S 'SHOWCASE' * RADIO LUXEMBOURG EVERY SUNDAY 8 P.M.

Next Sunday's programme will include excerpts from these LPs

- IF YOU GO—Peggy Lee Capitol ST1630 (stereo)/T1630 (mono)
- ON STAGE WITH THE GEORGE MITCHELL MINSTRELS H.M.V. CSB1467 (stereo)/CL1599 (mono)
- WEST SIDE BEAT—Tito Rodriguez & his Orchestra United Artists SULP1005 (stereo)/ULP1005 (mono)
- OKLAHOMA—Soundtrack recording Capitol SLCT6100 (stereo)/LCT6100 (mono)
- SWINGING FOR YOU—Danny Williams/Nelson Riddle H.M.V. CSD1471 (stereo)/CLP1605 (mono) Available Nov. 2nd.
- JUST THE BLUES—Joe Williams & Count Basie Columbia SCX3380 (stereo)/33SX1326 (mono)

YOUR FAVOURITE T.V. & RADIO THEMES H.M.V. CLP1565 (mono)

Dankworth in new row with BBC

JOHNNY DANKWORTH'S argument with the BBC, reported to have been patched up when he agreed to broadcast in "Jazz Club" last Thursday, has broken out again.

Half way through the programme announcer Alan Dell introduced a number which the band did not play. Instead, they went into the next number on the list, leaving the BBC with six minutes or so to spare.

DISC understands that Dankworth had been asked to take a member out of the programme, but had refused.

Vaughan heads bill

FRANKIE VAUGHAN will top a concert bill at the Royal Festival Hall on October 22 in aid of the National Association of Boys Clubs.

Other artists on the bill include Leo Laine, Bert Weedon and Mrs. Mills.

New date for Temps

THE Temperance Seven have had one more variety date added to their November tour. Following weeks at the Theatre Royal, Nottingham (November 5) and the Brighton Hippodrome (November 19), they play a week at the Grand Theatre, Wolverhampton, from November 26.

Next Monday Radio Luxembourg's "Moon Club" will feature all Elvis Presley discs.



Love to tour here, but . . .

THE EVERLY BROTHERS
NO ONE CAN MAKE
MY SUNSHINE SMILE
WB 79

KENNETH MCKELLAR
THE LONGEST DAY
(from the film)
F 11525

PRETTY SUZY SUNSHINE
Larry Finnegan
HLU 9613

**OUR NOSE IS
GROWING
ONNA GROW**
Johnny Crawford
HL 9605

CASANOVA BROWN
The Young Sisters
HLU 9610

MAYBE TOMORROW
(BUT NOT TODAY)
Danny Peppermint
HLL 9614

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMMENT LONDON SE1

Darin deserves a great welcome

IT'S about time a lot of people stopped knocking Bobby Darin. If he comes over here as planned next January or February—and the trip is all but signed and sealed—he deserves the biggest welcome Britain can give him.

For in spite of the accusations that he apes Sinatra, that he traded too much on Ray Charles' popularity on his recent LP, that he has a chip on his shoulder that makes him appear big-headed, he is one of the greatest all-round entertainers in America.

His discs hit the charts with almost untaunting regularity, his film work is winning him more and more praise, and he can hold a live audience in the palm of his hand for two-and-a-half hours non-stop.

He may not yet be with Presley and Sinatra in the Outer Space of show business. But he is moving up fast. And he can still find

CHART BATTLE OVER BOBBY

A CHART battle between Britain's disc giants, EMI and Decca is developing over Bobby Darin. Recently Darin left the Atco label in the States which goes out on London here. He is now with Capitol. And early this month EMI released his first Capitol single—"If A Man Answers."

But Decca still have a vast stock of Darin numbers in reserve. One they will almost certainly issue fairly soon is "Baby Face"—Bobby's version of the old Jolson favourite. There are two Darin singles in the Thirty this week. It could easily happen again!

time for his fans over here. Darin last toured Britain in March, 1960. The package starring him and Duane Eddy opened at Lewisham, South London. I watched it—and I saw Darin sent up!

He started with four swinging numbers—including his disc hits "Dream Lover" and "Clementine." He gave them a full-gas, finger-snapping treatment. That was fine by the beat-hungry audience.

But when he went slow in "romantic" with "Funny Valentine," some of his teen listeners howled mockingly. Then came sarcastic shouts. Darin wasn't daunted. As fast as the verbal grenades reached him, he picked 'em up and slung 'em back.

Despite this—despite audiences later in the tour being better behaved—the lasting impression was that Duane Eddy had stolen the show and Darin had got the bird.

Maybe it was just coincidence, but Darin disc sales slumped here not long after. It was a year after his visit that he got a successor to "Clementine" in our charts. Then it was a comeback in the grand

Korner in Paris

RHYTHM and blues specialist Alexis Korner will probably play two regular weekly dates in Paris and Wiesbaden, Germany, starting with Paris in December.

A new girl vocal group, The Marquettes, will join the Alexis Korner Group every Thursday at the Marquee in London from next month, and in December he will be adding a Hammond Organ to his line-up. He has also accepted a new London booking—Mondays at the Discoteque in Wardour Street.

On November 2 Decca release his first album, "R and B From The Marquee."

Ken Dodd will star in next year's "Spring Show" at the Coventry Theatre in March.

NEW RELEASE IN U.S. FOR SPRINGFIELDS

THE SPRINGFIELDS, whose "Silver Threads And Golden Needles" reached number 20 in America, have a new disc issued there this week. Titles are "Dear Hearts And Gentle People" and "Gotta Travel On."

Red Hot Momma trip

THE Last of the Red Hot Mommas, Sophie Tucker, is to tour Britain later this month. She arrived in London on Monday for the Royal Variety Show on October 29.

Dorita Y Pepe, the Latin American duo, have cut a new LP for Saga.



manner. It started with "Lazy River." It carried on with "Nature Boy," "Beautiful Baby," "Multiplication" and "Things."

Meantime, of course, Bobby had been building a film career which—for non-stop activity—has closely rivalled that of Presley. He made his mark in "Pepe," "Come September," "Too Late Blues," "Hell Is For Heroes," and "State Fair." Now in London's West End is "If A Man Answers"—starring Darin and wife Sandra Dee. Ahead is what may be his best yet screen performance—in "Pressure Point." Some think it may land him an Oscar nomination.

And Darin has also proved himself in a sphere Presley, for instance, has hardly touched in recent years: live performance. At ritzy night spots like New York's Copacabana and the Flamingo, Las Vegas, he has shown enough talent and power-plant energy to hold highly critical audiences enthralled.

"If I am asked to visit Britain again, I shall insist on being presented in a way which will attract adult audiences." That is what Bobby Darin said in 1960. Let's hope he still feels that way. He is a mature entertainer. Let us welcome him as such!

Dick Tatham

BOBBY DARIN goes through a number at the studios during the filming of "If A Man Answers."

Studio Snippets

News of Tomorrow's Hits

BIG JIM SULLIVAN, veteran guitarist of many a rock session with Jack Good and others, cut his debut single for Decca, and Tommy Steele went along to Broadhurst Gardens for his next coupling for the same label.

Vocalists in action for singles were Vera Lynn (HMV), Steve Benbow (Parlophone), Tony Raymond (Oriole), Duffy Power (Parlophone), Danny Storm (Piccadilly), Rog Whitaker (Fontana), The Viscounts (Pye), and Ronnie Carroll (Philips). J.S.

Owen Bryce on 'Jazz Scene'

DISC columnist Owen Bryce broadcasts in "Jazz Scene" on the BBC Light on Monday, October 29. He will review trad records during the programme.



HIT SINGLES

GARY MILLER

'MR. LONELY'

7N 15474

JOHNNY KEATING
AND THE Z MEN

'WE THREE KINGS'

7N 35071

THE COUNTRYMEN
'MEILINKI MEILCHIK'
(Little Boy)

7N 35073

Germany, too

HAVING successfully recorded "Breakaway" in French, The Springfields will now record this and two other numbers in German for release in that country.

"Breakaway" will be issued as a single, backed with "Bambino," and they will wax one more number in German which together with "Silver Threads And Golden Needles" (in English), will be issued with the other two on an EP.

Elvis Presley in at 61

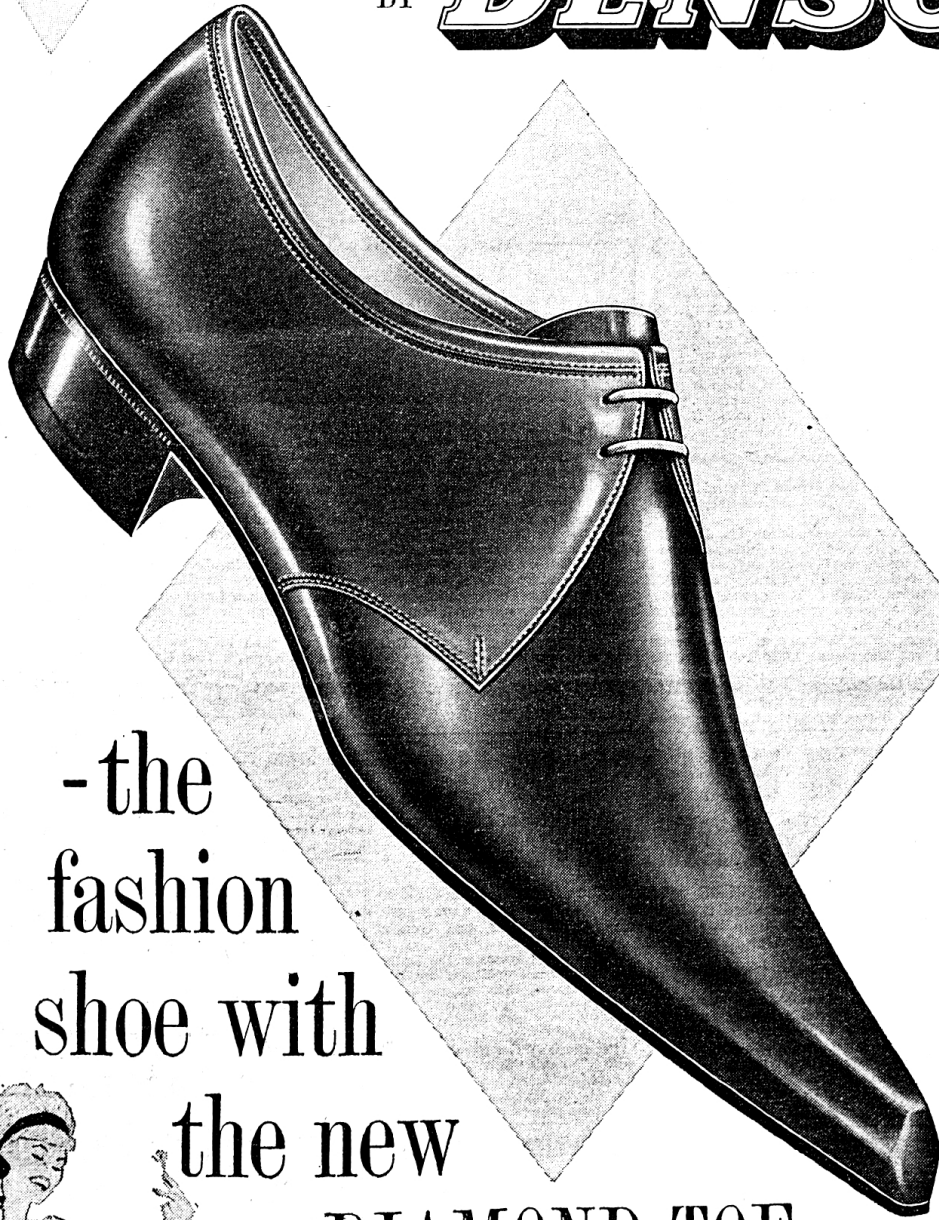
THE new Elvis Presley single "Return To Sender" has entered the American "Cash Box" charts at number 61, while the new Richard Chamberlain single, "Love Me Tender," a remake of the old Presley hit, is number 45 after only two weeks.

The Kestrels on Hope show

THE Kestrels, Don Lang and Wolf Phillips and his orchestra will appear with Bob Hope when the comedian does two concert dates at the Free Trade Hall, Manchester (October 27) and the Opera House, Blackpool (28).

ACE OF DIAMONDS

BY **DENSON**



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fashion
shoe with
the new
DIAMOND TOE



Man play it smart in Ace of Diamonds, the new-style shoes to keep you right on your toes. In flexiblelasted supple leather in Black, Brown or the latest shaded colours, and in soft rich suede. From 49/11 to 63/-. For free Autumn brochure showing shoe illustrated (No. 5143) and all the Denson styles send a postcard today to D. Senker & Son Ltd., Dept. D.C.1., Kingsland Road, London E.2



SLIM ALMONDS



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TOP CHISELS



EXTRA POYNTERS



CHISEL POYNTERS



PERSONALITY SHOES

DENSON - LEADERS OF FASHION IN SHOES FOR MEN

WITH DON NICHOLL

DISC DATE

JIMMY JUSTICE HEADING FOR ANOTHER BIG HIT

A FIRST-CLASS week this for those who enjoy the top-flight ballad men in romantic vein. Usually we get them well spaced out during the month. But in the current batch there's a real rush of romancers to the turntable. Johnny Mathis, Tony Bennett and Matt Monro are on parade, and all deserve to find their way into thousands of homes.

I'm particularly pleased to hear Tony Bennett in such good voice—and in such a good frame as he has been given for his latest CBS coupling.

The big prospects of the week speak for themselves of course, with Frank Hield, The Everly Brothers and Connie Francis in the forefront.

But there's one which may surprise a lot of people . . . the adroit teaming of Joyce Blair and Oliver Reed. Whatever you do, make sure you hear the second side of this release, too.

Double winner for Connie?

Connie Francis

Playing Games; I Was Such A Fool (MGM 1171) A MUCH better half than "Vacation," Connie's new release "Playing Games," will still please those who want for the honey simper of her recent success. Connie duets with herself on this smartly-styled item which has country styling behind it. In addition to Connie's extra-tracking there's a brittle ha-la-la girl gimmick amid the accompaniment, and "I Was Such A Fool" (To Fall In Love With You) contrasts completely. This is a slow drawing ballad with enough of filled-in love to fill Connie's tears have the story to room. She may have a double winner here.

Shelley Fabares
The Things We Did Last Summer; Breaking Up Is Hard To Do (Pye International N 25166)

THE JULIE Styne—Sammy Cahn ballad "The Things We Did Last Summer" has been given a catchy up-to-the-minute arrangement by Stu Phillips. It has a Latin touch and it's very suitable for twisting or for doing the locomotion. Shelley sings it in double-track and makes it register right from the start.

I'm certain the 19-year-old American is due for the breakthrough. And it's worth tipping this production as the one to achieve it. Shelley tries out the Neil Sedaka hit, "Breaking Up Is Hard To Do," for her other side. And I prefer her singing it to Neil's own version!

Jimmy Dean
Little Black Book; Please Pass The Biscuits (CBS MAG 122)*****

JIMMY DEAN presents his own composition Little Black Book in catchy style here. Harmonica and vocal team accompany Jimmy as he whisks tunelessly through this one in typically friendly fashion. Please Pass The Biscuits swings over to a let's-get-together approach with something of the Salvationist sound in the chorus work.

Bert Weedon
South Of The Border; Poinciana (HMV POP 1077)*****

MICHAEL CARR must be very thankful for the day he helped Jimmy Kennedy to write South Of The Border. It has turned into a very reliable pension for him. Here's a new single, by guitar star Weedon, back from Blackpool and in shining form. Bert gives the

melody fair play but there's a modern gloss to his performance which should aid sales a lot. Poinciana was destined for an earlier Weedon coupling, then minds were changed and it has been held back to make a colourful second half here.

Chance Gordon
Instant Love; You Don't Want My Love (Pye N 15475)****

TERENCE HOLDERWAY TALE, if you want to give Chance Gordon his real name, played one of his private tape recordings to Adam Faith and so got his chance. Johnny Worth wrote the song Instant Love, Keating arranged it, Chance sang it, and Pye bought the result. Brian Spiro composed the flip song You Don't Want My Love which Chance sings lightly and affectionately.

Don Charles
It's My Way Of Loving You; Guess That's The Way It Goes (Decca F 11528)*****

PROM Joe Meek's RGM studios comes another Don Charles release. And one with a more than average chance of registering in the big way. He sings the slow, relaxed



CHANCE GORDON—Backed by Faith (DISC Pic.)

romancer It's My Way Of Loving You to a good accompaniment directed by Ivor Raymonde. For the turnover, Don is given Guess That's The Way It Goes, but I found myself straining to pick out the accompanying instruments, and this distracted from the singer.

Danny Peppermint
Maybe Tomorrow; The Passing Parade (London HLU 9614)*****

THE electric shock Danny Peppermint suffered at Las

Vegas early this year seems to have made his twisting even more potent. In fact, I like Maybe Tomorrow (But Not Today) best of all his tracks to date.

Danny—although a top seller in America—hasn't quite made the grade here. This release should go a long way to altering the situation. Polished contrast for the turnover as Danny double-tracks on The Passing Parade, an up-tempo tune with marching effects underlined by snare drums in the backing.

Joe Loss
Must Be Madison; Miss Madison (HMV POP 1075)*****

I'M not being lured into making any Madison predictions, but it

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).

does seem that so much publicity is being dished out for the new version of this ill-fated dance that it may succeed by weight of editorial alone!

Joe Loss is one of the prime movers, and with this coupling he goes a long way to planting the dance firmly in every ballroom and roll-back-the-carpet homes.

Contd. on page 10

Short and Sharp BREAKAWAYS PUT SNAP INTO GENE PITNEY SONG

THE BREAKAWAYS—He's A Rebel; Whishing Star (Pye N 15471)*****—Gene Pitney's composition He's A Rebel is snapped over with a smart and ear-catching precision by the girls in The Breakaways vocal team. Marching beat backing by Bob Leaper. Softer, gentler is the ballad Whishing Star which the girls sing for the B-side.

THE EAGLES—Exodus; The March Of The Eagles (Pye N 15473)*****—The Eagles are made up of Rod MacLachlan, Mike Bruce, Terry Clarke and John Payne from the Eagle House Youth Club in Bristol. With Exodus they follow in the wake of many big bides, but the noise is good.

THE MARCH OF THE Eagles is a familiar tune which the group weld into modern shape—again producing a big, big noise.

DANNY DAVIS—Patches; September In The Rain (Pye N 15470)*****—The Kobler-Mann country composition Patches has had some success in the States, and now we get a cover version by Plymouth-born Danny Davis. Danny has done pretty well on disc with two earlier releases for Pye, and he should score with this effort, too. The standard September In The Rain is quickened into a country and western production for a pleasing second half.

COUNT VICTORS—Peepin' At Me (Coral N 2456)****—Peepin' 'n' Hidin' is a loving bluesy song which features Danny Harrison as the singer. Accompanied by the group in

guitar and rhythm and some chorus sound, he makes this a very pleasing half . . . rhythmic and tuneful all the way.

Don't Laugh At Me is the old Norman Wisdom hit I Ood to hear it sung and played by the American outfit, but it scores in a trotting country-styled production.

CARTER LEWIS AND THE SOUTHERNERS—Tell Me; My Broken Heart (Ember EMB S 165)***—Two British songs championed by Carter Lewis and the Southerners. Tell Me is a swift light beater. My Broken Heart a competent country-influenced offering. Smooth performances each way up.

THE TOKENS—I'll Do My Cryin' Tomorrow; Dream Angel Goodnight (RCA 1313)***—The Tokens have done well here already, but I don't care for this release as much as for their earlier work. I'll Do My Cryin' Tomorrow lacks the sort of excitement which they get with their earlier work. Clever arranging, but little heart. The falsetto in Dream Angel Goodnight is vocally effective, but again tends to diminish the sentiment of the song.

KEN KIRKHAM—Am I Sure That I Love You; I'm Sorry That I Didn't Say I'm Sorry (HMV POP 1078)****—Ken Kirkham gets a big presentation here from a Harry Robinson orchestra and the Michael Sumner Singers. Topside subject is a forceful slow beat ballad Am I Sure That I Love You. Kirkham gives it the strength it needs and could have a share of success.



GENE PITNEY

More routine is the jangling I'm Sorry That I Didn't Say I'm Sorry which Ken charts for the turnover.

JACK DAILEY—No Beer, No Wine, No Nothin'; Hello Jeannie, Hello (Fontana 269031) TI)***—Novelty song from Jack Dailey as he mourns No Beer, No Wine, No Nothin'. Cowboy comedy set in Sahara with a camel instead of a cowpony! Soft, simple ballad for the reverend.

BILLY STEWART—Reap What You Sow; Fat Boy (Pye International N 25164)****—At the age of 33 with many recording years behind him, Billy Stewart's just had his first American hit with his own composition Reap What You Sow. Bass, guitar and drums behind him in this dragging blue. Another Stewart original is Fat Boy . . . poking fun at himself.

NICKY HILTON—Your Nose Is Gonna Grow; You Might Have Love (Parlophone R 4950)****—EMI are banking heavily on this particular version of Your Nose Is Gonna Grow. Nicky Hilton's voice is young and pitched high in keeping with the lyric lines. You Might Have Love is a simple young romantic lilted by Nicky with some more nursery lines in the lyric.

LARRY FINNEGAN—Pretty Suzie Sunshine; It's Walkin' Talkin' Time (London HLU 9613)***—Larry FinneGAN chants a steady C and W number Pretty Suzie Sunshine to backing which features hoarse saxophone over the piano and rhythm. It's Walkin' Talkin' Time is quick and so-simple you

Jimmy Justice
Parade Of The Broken Hearts; Dawning (Pye N 15469)

JIMMY JUSTICE is heading for another hit, I'd say, with this deep, building arrangement of the American number "Parade Of The Broken Hearts." Justice handles the lyric with a sure sense of controlled emotion, but he'll be the first, I'm sure, to acknowledge a heavy debt to MD Bob Leaper, who uses the vocal chorus, string section and snare drums to compulsive effect.

"Dawning" is a brighter, livelier song written by Mark Barkan and Tony Powers. Well . . . it was really written by Grieg as his "Morning Song" for the "Peer Gynt Suite." A sweet adaptation, though, and happily sung and played.

Bryan Hyland
Warmen Over Kisses; Walk The Lonely Mile (HMV POP 1079)

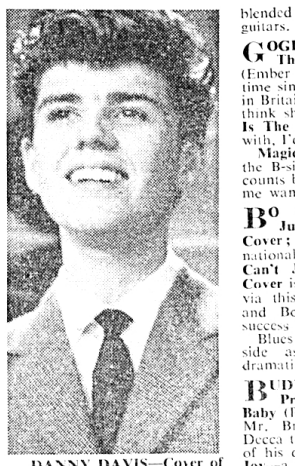
"WARMED OVER KISSES," with the sub-title "Left Over Love," was written by Messrs. P. Udell and G. Geld and they've provided Bryan Hyland with yet another hit. A country and western waltzer which Hyland double-tracks in character to a Cramerish piano and rhythm, while vocal chorus hum and sing pleasantly in the background. Harmonica pops in mournfully. Melody's simple and the lyric is the easiest to remember. Someone may have had a tongue in his cheek, but it's a seller all right.

Same composing partnership for the turnover ballad. "Walk The Lonely Mile." A slow, deliberate item this one, which Hyland handles with perhaps just a shade 100 much deliberation.

The Everly Brothers
No One Can Make My Sunshine Smile; Don't Ask Me To Be Friends (Warner Bros WB 79)

DONT look for this recording in the American hit parade, because it is being released on this side of the Atlantic first in order to tie-in with the Everlys' tour. The top half, "No One Can Make My Sunshine Smile," should set the brothers back where they used to belong—in the Twenties. It's a country and western song taken to a brisk Latin-influenced beat. Harmony as distinctive and personal as ever.

"Don't Ask Me To Be Friends" is a slower romancer with a neat lyric idea in which the boy doesn't want a broken love affair to turg into one of those "just good friends" situations. Pleasant tune and some fear-jerking effect from the bank of strings used in the accompaniment to the duet



DANNY DAVIS—Cover of U.S. hit.

blended smoothly with the guitars.

COGI GRANT—Tender Is The Night; Magic Music (Ember EMB S 164)***—Long in Britain, and I'm afraid I don't think she's got one yet Tender Is The Night is all dressed up with, I'd say, not very far to go. Magic Music, slow ballad on the B-side, is adequate on most counts but with nothing to make me want to spin it again.

BO DIDDLEY—You Can't Judge A Book By Its Cover; I Can Tell (Pye International N 25165)****—You Can't Judge A Book By Its Cover is doing well in the States via this Bo Diddlely recording, and Bo ought to have some success here, too. Blues on the beat for the other side as Diddlely goes more dramatic with I Can Tell.

BUDDY BRITEN—My Pride My Joy; Long Gone Baby (Piccadilly N 35075)***—Mr. Briten has moved from Decca to Piccadilly to chant one of his own songs My Pride My Joy—a simple quickie. A Terry Noland-Bill Gibson song Long Gone Baby follows a Southern pattern for the other half.

CARL BELOW—Hello Out There; Together We Stand (RCA 1314)*****—Toe-tapping south of the border rhythm for Carl Below as he sings the clever love number Hello Out There. Together We Stand is a philosophical country slow walker . . . you get the idea? Divided we fall?

NICK NOBLE—Hello Out There; We Could (Liberty LIB 55488)***—Nick Noble's version of the Kent Westbury—Wayne Walker composition Hello Out There is perhaps a little meatier in sound than Belew's production—otherwise, on a par. A Felice Bryant country trotter on the other side as Nick and girl chorus sing the easy-going We Could.

Follow-up is right for Ifield

Frank Ifield

Loveliest Blues; She Taught Me How To Yodel (Columbia DB 4913)

DAD ABOUT the nicest thing that could have happened in the disc world this year has been the success which finally came (in such massive proportions, too) to Frank Ifield. I'd been tipping Frank from the outset to make the high places. Now he's reached them, he should stay firmly with the new release— "Loveliest Blues."

This punchy song is whipped along by Frank in yodelling country fashion to a breezy Norrie Paramor backing. "She Taught Me How To Yodel" was a clever idea for the second side. A Swiss tale which rolls out amusingly and melodiously.

Shane Fenton

Too Young For Sad Memories; You're Telling Me (Parlophone R 4951)***
LIONAL BART wrote the song for Shane Fenton's new release, and it's a song with plenty of commercial prospects. You're Telling Me rattles along at a hard pace and Shane chants the simple lyric competently.

Fats Domino
Did You Ever See A Dream Walking; Stop The Clock (London HL 9616)***
FATS can make plenty of hay with the way he treats old pop

DISC DATE

hits like Did You Ever See A Dream Walking. For this revival he bends the melody slightly to fit in with his slow rhythmic arrangement, but I doubt if there'll be many complaints. What there will be, are plenty of sales.

Stop The Clock is a tick-tock gimmicked offering with a steady pace that ought to satisfy slow-twisters.

Tony Bennett

I Left My Heart In San Francisco; Candy Kisses (CBS AAG 121)***
BOOTH sides of this release were arranged, and conducted, by Marty Manning and he has set Tony in a quite sophisticated frame for **I Left My Heart In San Francisco**.

A very polished performance and production as Bennett drifts through the ballad. I should think this side could be a sleeper. **Candy Kisses** is an oldie for the turnover. Bennett swings it with a relaxing professional approach that gets you swaying comfortably.

Johnny Mathis

Gina; I Love Her That's Why (CBS AAG 117)***
JOHNNY MATHIS is the sort of singer who can surprise everyone every so often by popping into the hit parade. This could be one such occasion.

MATT NEEDS TIME

My Love And Devotion; By The Way (Parlophone R 4954)***
MATT sings the slow Milton Carson ballad, "My Love And Devotion," in a tender romantic mood to set a lot of hearts fluttering. Thoughtful song given a very warm production.

Whether it will succeed as a single is hard to say, because it needs time for appreciation and is certainly not an immediate winner. "By The Way" Matt sings sincerely with a nice understatement of emotion. Incidentally, how good to hear a verse given rein once more.

His performance on the slow ballad **Gina** is huskily attractive, and should certainly get the girl customers queuing up.

I Love Her That's Why has a clever lyric and Mathis makes the most of it for his straight ballad on the other side.

Dinah Washington

For All We Know; I Wouldn't Know (What To Do) (Columbia DB 4911)***

MISS WASHINGTON'S weird and wandery style imparts plenty of sentiment to the slow, straight ballad, **For All We Know**. Her fans will go for it—so do I—but I doubt if it has sufficient impact to make the charts.

On the other side, Dinah picks up a Rose Marie McCoy number based in the country blues belt. I'd be inclined to make **I Wouldn't Know** the main attraction.

Joyce Blair, Oliver Reed

Baby It's Cold Outside; Safe In The Arms Of My Darling (Piccadilly 35083)***

PICKING up the Frank Loesser gem **Baby It's Cold Outside**, Joyce Blair and Oliver Reed adapt it to cockney idioms with 'alf-pints in the boozier!

Miss Blair, known for her dancing on television and work in the theatre, has a lovely voice. Her side of the lyric, but Reed is a little too hammy at times.

By Messrs. Fishman and Henderson, **Safe In The Arms Of My Darling** strikes me as the better half, however. For this one Joyce Blair solos (with choruses). Treatment, complete with neatly burlesqued narrative, is chanted

Geoff Goddard has written a western tale for JOHN LEYTON. This time, Charles Blackwell backs.



Trad Round-up

WHAT ABOUT DINAH KAYE?

PLAYING through a tape I have of Dinah Kaye I wondered why nobody has recorded this great jazz singer. So I telephoned Peter Burman, who manages her affairs on behalf of the Lyn Dutton Agency.

WHEN the Temperance Seven, who's latest disc, "The Shake," is being used by the Milk Marketing Board for publicity, played in Liverpool recently two doctors called back stage to chat to Paul McDowell.

TRAD by Owen Bryce SOME OF OUR BEST MEN ARE ON THIS

Al Fairweather and Sandy Brown's All-Stars

Groover Wailin' Portrait Of Willie Best; Wall Street Lament; Caravan; Groover Wailin' (Columbia SEG 8181)***
MUCH better than some recent Brown Fairweather offerings. The recording is brighter, and there is less deliberate intention to be different, a fault I have come across with this group several times.

The formula is still present on occasion here, particularly on **Portrait Of Willie Best**, which ever the may be. This comes out in the three-four time so beloved by all who dug Dave Brubeck, the African Waltz, and Barber's "Revival."

Groover Wailin' is typical of the band, and excellently played. Drummer Jackie Duggan, who isn't the guy on the cover (that's Benny Goodman, Sandy's old drummer), plays very well on this; so does Al Fairweather, like Sandy himself, an individualist with no suggestion of copying.

Caravan is more or less as you'd expect; **Wall Street Lament** is again typical of the group.

Some of the best musicians in British jazz are on this... you ought to have it.

Bob Scobey

Everything Is Peaches Down In Georgia; Huggin' And Chalkin' (Good Time Jazz 45/GV 2423)***
THIS band has not received much favourable comment from the critics, except from a small band of devoted Lu Watters/Turk Murphy/Bob Scobey West Coast revivalist fanatics. But it swings in a happy Dixieland manner, which stems mainly from its ease of delivery, and the confident singing of banjoist Clancy Hayes.

A whole batch of rubbishy records followed the jazz revival around Los Angeles in the late 40s,

MOD by Tony Hall

Monk and Coltrane are great together

Thelonious Monk, John Coltrane
Ruby, My Dear; Trinkle, Tinkle; Off Minor; Nutty; Epitaphy; Functional. (12in. Jazzland JLP 40)****
PERSONNEL: (tracks 1, 2, 4) Thelonious Monk (p); John Coltrane (tenor); Wilbur Ware (bass); Shadow Wilson (drums); (3, 5) Monk; Coltrane, Coleman

culminating in the atrocities of the Firehouse Five, the Riverside Five, and, sometimes, the Dukes of Dixieland.

But I'd place the Bob Scobey Band among the best of the bunch. Mind you, the band is much better than its recent performances in this country with the Harlem Globe-trotters would lead you to believe. Don't look for first-class jazz, but if you're ever in a party mood, this little affair won't come amiss.

Steve Lane and the famous Southern Stompers

Wembley Wiggle; The Pearls; Doctor Jazz; A Good Man Is Hard To Find; Her Baby; After You've Gone; Slim Jim; Steamline Train; Hula Blues; Nobody In Town Can Bake A Sweet Jelly Roll Like Mine; Junk Man Rag; Who'll Chop Your Suesy When I've Gone; I've Got What It Takes; Nobody But My Baby; Cloudville. (77 Records LEU 12/3)***

I ADMIRE Steve Lane for what he's trying to do. I admire the way so many of his fans stick to him through thick and thin. I admire his choice of material, his insistence on the right chords, on the musical aspects of jazz. Steve Lane does in this country what Jelly Roll did in America.

Unfortunately on this record, made during actual sessions at various clubs during the last two years, much of it just doesn't come off. There are indeed some sorry moments and it would be as well not to dwell too much on them.

Like Jelly Roll Morton, Steve Lane, a great guy, thinks highly of his own efforts. The sleeve notes, which are pretentious to say the least.

Singer Pam White varies from first-class to downright bad, sometimes in the space of a few bars.

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BY NIGEL HUNTER

COLE, SHEARING LP IS SUPERB

Nat King Cole and George Shearing

Nat King Cole Sings, George Shearing Plays
September Song; Pick Yourself Up; I Got It Bad And That Ain't Good; Let There Be Love; Azure-Te; Lost April; A Beautiful Friendship; Fly Me To The Moon; Serenata; I'm Lost; There's A Lull In My Life; Don't Go.

NAT and George have both been on Capitol for a long time, but this is the first time they've got together on a joint recording project. It was a happy notion on someone's part, and it's paid golden dividends.

I reckon this album will become one of Capitol's biggest sellers and we all know what happened to "Let There Be Love" when it was lifted from the set and put out as a single.

Having decided on the songs, Nat and George had two sessions together trying them out at the piano. Nat suggested ideas for treatment which George incorporated with his own when he worked out the arrangements.

His scores were then passed on to Ralph Carmichael, who orchestrated them for the studio dates to include the lushly smooth string section which weaves a melodic pattern around Nat's voice and the gently swinging Shearing quintet.

The results must have gratified everyone. The warm, velvet Cole vocal tones, the light, deft Shearing piano touch, and the mellow strings all ride the quintet's beat foundation with appealing skill and grace.

Nothing will ever take the place of music, they say, and believe me, folks, THIS is pop music at its unbeatable best.

Ann-Margret

On The Way Up
Oh Lonesome Me; Slowly; Fever; What Do You Want From Me?; Heartbreak Hotel; I Just Don't Understand; His Ring; Could It Be?; What Am I Supposed To Do?; Let Me Go, Lover!; Moon River; My Last Date.

I THOROUGHLY enjoyed Ann-Margret's first Victor set "And Here She Is," and was looking forward to this one. It should have been a humdinger. Supervised by Chet Atkins and Dick Pearce, and obviously cut down in Nashville with the old firm of session boys in musical attendance. But it's left me quite cold and badly disappointed.

Side 1 is supposed to be the rock side, while the flip was reserved for ballads. But underlying the entire album is that wretched feature of so much country and western music —unrelieved, mournful lamentation and blues. There's far too much of it here to get the album out of the fearful doldrums.

Billy Vaughn

Chapel By The Sea
Chapel By The Sea; Petite Fleur; Exodus; Can't Help Falling In Love; Moon River; Don't Break The Heart That Loves You; Midnight In Moscow; The Twist; Tuff; Route 66; Bonanza; Wonderland By Night.

I DIDN'T dig Billy's brand of instrumental discs very much in

the past when he was stuck on the rough-toned sax-duet-over-plodding-beat formula. Just lately, though, he's headed into more lush and melodic pastures, and this LP is one of the most enjoyable yet.

The strings are prominent, and a harmonica has taken over most of the solo spotlight, previously occupied by the saxes.

Lester Lanin

Twistin' In High Society
*(Columbia 33 SX 1442)******
NOT another twist album, you may groan in horror, but at least give it a listen if you can. It's slightly off the beaten twist track in as much as it's played by a top American society band, and is considerably more tuneful than most twist albums without losing the right amount of basic beat.

Orchestra del Oro

Soul Of Harlem
*(Golden Guinea GGL 0138)****
"THE world's largest dance orchestra" appears in the Golden Guinea series once again. Pleasant enough and with a decidedly Latin flavour, but once again I reckon it would have been twice as good at least if the orchestra was considerably smaller than the alleged 94 in strength.

Lewis Halsey Singers

Hymns The Family Knows And Loves, Vol. 2.
*(Golden Guinea GGL 0142)******
SIMPLE and moving performance of well-known hymns make a welcome change. The Halsey singers are accompanied by organist Leon Young in this set recorded by Denis Preston's Record Supervision firm for the Golden Guinea series, and it should be a certain sales winner.



Denver EP is right out of the rut

Karl Denver

By A Sleepy Lagoon
Sleepy Lagoon; Lonesome Traveler; Snow Shoes Thompson; Just For A While.

HERE are four brand new Denver recordings which take the EP formula of stringing together previously issued singles, or breaking down LPs, right out of its 45 rpm rut. Fewer and fewer EPs are being produced these days but I still think they could be really profitable propositions if they contain new material. This one should prove me right.

Karl has picked four sharply contrasting songs to show off his unusual vocal range. "Lagoon" takes on an entirely new character under the Denver interpretation with its high yodelling, and "Just" is as charming as and "Lonesome" and "Snow Shoes" are the high spots of the set, however. Karl rides the lively, country-influenced beat well in both, and "Lonesome" has a notable guitar break into the bargain.

Bobby Darin

Twist With Bobby Darin
Multiplication; Somebody To Love; All The Way Home; Hush; Somebody's Calling My Name.

BOBBO packs his most solid, rocking vocal punch into this bright four-song, with beefy backings to match. The lad's made a lot of foot just lately, and on this form he's earned every cent of it. Standout is Multiplication, one of Bobby's catchiest inspirations, with a neatly original lyric. But all four are great examples of today's big beat.

Acker Bilk

Band Of Thieves
Band Of Thieves; Coffee And Ackercake; All I Wanna Do Is Sing; Lonely; Behind Bars (Jazz At The Jolly); Snowshoes.

THE Bilk brand of sparkling trad registers strongly in a set of numbers from his first star film Band Of Thieves now going the cinema rounds. Acker's clarinet weaves its romp-



ANN-MARGRET—"On The Way Up" is not up to the standard of her first Victor set.

ing way through the trad items, and moves into sentimental blues "Stranger On The Shore" mood for Lonely. This version is the Paramount Jazz Band one, incidentally, with a musette accordion added—not the Paramor strings-backed single version.

A first-rate collection of six-track rood value, plus a fair vocal from Mr. B. in Sing.

Jim Reeves

Songs To Warm The Heart, Vol. 3
A Fool Such As I; Throw Another Log On The Fire; Scarlet Ribbons; Dear Hearts And Gentle People.

THIS richly deep and mellow voice is a dead cert for all country and western fans and many more besides. Jim's personality comes through in his singing, and

it is indeed a most attractive one. The accompaniments match the singer's calibre without getting busy or intrusive. And how pleasant to hear a country set which isn't knee-deep in tears and sorrow.

Standout is Scarlet Ribbons, about the best version of this lovely song I've yet heard.

Jerry Lee Lewis

Jerry Lee Lewis, No. 5
Money; Save The Last Dance For Me; Turn Around; Hello, Josephine.

JERRY is the white singer who gets closest to the coloured greats in the field of rock 'n' roll singing. This is another set of punching, stimulating beat bouncers, spiced with Jerry's fantastic piano playing.

He was one of the first heatsters, and he's still definitely one of the very best.

Radio Luxembourg

Pick of the Programmes for week beginning October 21

SUNDAY.—7.0-7.30 Juke Box. 7.45 Spin Beat; 8.0 Alan Dell's Showcase; 8.30 Topical Tunes; 8.45-9.0 Cliff Richard; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Ted Heath; 10.0 Sam Costar; 10.20 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; 9.0 Deep River Boys; 9.30 Maria Wiener; 9.45 208 Rhythm Club; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Brian Matthew; 11.15 Swoon 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 Costar; 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 Song-Song; 8.30 Bingo Show; 9.0 The Big "O"; 9.15 Topical Tunes; 9.30 With David Jacobs; 9.45 Date With Disc Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 Hits For Six; 11.30 Ray Orchard; 12.0 Night Service.

THURSDAY.—7.30 Honey Hit Parade; 7.45 Meet The Melody Maker; 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 Swingtime; 10.0 Come Shopping; U.S.A.; 10.0

10.30 Jimmy Young; 11.0 Brian Matthew; 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 Disc Date; 8.30 The Jimmy Savile Show; 9.0 Alan Freeman; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Friday Spectacular; 11.0 Kent Walton Show; 11.30 Ray Orchard; 12.0 Night Service.

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 Discs; 9.30 Glenn Miller; 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.

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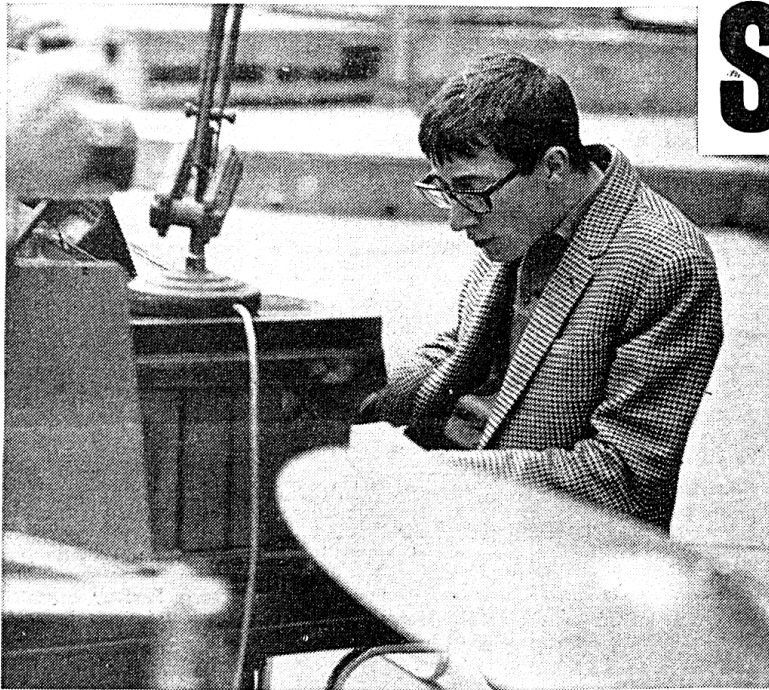
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'Come on over, things are great'—cables Cliff EXCITED SHADOWS SET FOR SWINGING TRIP



HANK MARVIN—Keen to visit Memphis and New Orleans and sit in on a recording session.

TREMENDOUSLY excited... raring to go!
That's how The Shadows felt before flying to New York yesterday to begin a promotion tour of eight major American cities.

They've already had a "come on over, things are going great" cable from Cliff. "And," said Hank Marvin, "it looks as if we're going to have a ball!"
By today (Thursday), they should have met up with Cliff, who has been paving the way for them, and the "swinging time" should be under way!
The boys are in America presenting a stage show to launch their film "The Young Ones," re-titled "Wonderful To Be Young" for its American release. "Cliff tells us it's already had a sneak preview in New York," said Hank. "And he seems very happy about the reviews."
Their manager, Peter Gormley, and Cliff have been in America since the beginning of this month, organising the tour with Paramount Pictures. They'll be going as far north as Toronto and as far south as Miami.

... and with a bit of luck might even be able to hear some of the really fine old jazz musicians playing. Can't wait for that!"
The Shadows and Cliff will also be visiting Cincinnati, Houston, St. Louis, Detroit and New York, breaking their tour to fly back to London to appear in The Royal Variety Performance on October 29.

by
John Wells

Cugat for Palladium?

FAMOUS Latin American husband and wife duo Xavier Cugat and Abbe Lane, are possible for the November 11 edition of the Palladium TV show.
While here, they will probably film a guest spot in the Edmundo Ros "Broadway Goes Latin" series.

DISC causes a storm!

PRESLEY AND BUDDY HOLLY FANS ARE UP IN ARMS

ARE you a Richard fan, a Presley fan or a Holly fan? If you are and you haven't written to DISC yet about the articles we published two weeks ago then you must be on your own! Never have two stories caused so much excitement. The letters are still pouring in, attacking us, defending us.
Perhaps Buddy Holly IS on the decline as was suggested in Peter Hammond's article "Is This The End Of The Holly Story?" but he certainly doesn't lack fans. Much as we'd like to, we can't print all your letters. These extracts are just a sample:

Singers such as Adam Faith and Tommy Roe owe their success to Holly—Miss D. Bryanton (Hayes, Middlesex)
"Reminiscing" will continue to sell long after others have been deleted, as all of Buddy's discs do.—W. Butler (Liverpool).
Could Elvis or Cliff push a single up the charts if it had previously been released on an LP or EP? I doubt it.—Jeff Kearns (Liverpool). What is the penalty for murdering a reporter?—Ian Mosay, a respectful Holly fan (Alderbury).
If Holly hadn't existed Adam Faith would still be Terence Nelhams—C. M. Brown (Hants). Holly was way out on his own and no one will ever catch up on him.—Allen Toman (London, N.16). One day Holly will disappear from the pop scene. But that is a very long way off.—Phillip Martin (London, E.17).
I think it would have made a difference if "Reminiscing" had been backed by The Crickets as all his other hits were.—S. Speck (Durham).

Were we impudent?

It's the same story with the "Elvis! Don't You Dare Snub Cliff" piece, though in this case there were as many pats on the back from Cliff Richard fans as bricks from outraged Presley supporters who considered that our suggestion that Elvis should approach Cliff while he was in the States was sheer impudence!
Again we can only print a selection:
Who does Cliff Richard think he is that a big star like Elvis should go out of his way to meet him?—Sheila Glass (Kirby). It's Cliff who wants to meet Elvis so Cliff should make the first move.—John Anderson (Glasgow).
Your article puts into words just what I feel. Look at the VIP treatment all the visiting American stars receive over here—Cliff himself often goes out of his way to welcome them—Iris Clarke (Notts). Cliff will have to wait until summoned by His Majesty.—D. G. Hodgson (Wirral, Cheshire).
Would Sinatra make an appointment to meet Matt Monro? Of course not—the original does not "bow" to his imitators.—A. Barton-Hibbs (Rochester).
You say Cliff is as good as Elvis, but does Elvis have to come to Britain to boost his films? No!—Five disgusted girls (Liverpool). Stop pulling Elvis to pieces.—Denise Marshall (Appleton).

Is the trad boom finished?

Kenny Ball's new single hints that it might be

Is the great trad boom over? Have we seen the last of such numbers as "March Of The Siamese Children" and "So Do I" in the charts?

I asked the man who put those numbers there, Kenny Ball, what he thought, for his new disc, "The Pay-Off," is definitely not the mixture as before.

Instead of the highly commercial trad he has been concentrating on for the past year, Kenny has turned to the more "genuine" article. He has taken a Sidney Bechet composition and recorded it almost without changing the original arrangement.

But Kenny claimed that it is so difficult to define trad that no one can say that there has ever been a boom in this kind of music!

"Even this Bechet number isn't trad, really," he said.

Not worried

"I don't think that trad is on the way out, but even if it is then I shan't worry. Just because we don't see trad discs in the charts for a while doesn't mean that we are going to starve.

"If it does fall away in popularity, then I am sure that it will return at some date in the future. It's been around twice already, don't forget!"

But whether the boom is on or over, Kenny was still keen enough to protect his disc of this old Bechet number.

He recorded it at 1.30 in the morning behind locked doors. The tape was rushed through and the disc was in the shops ten days after the session!

Peter Hammond

Actor cuts record

FILM actor Ian McShane, 19, has cut his first disc. It will be issued early in November through EMI.

The A-side is called "Harry Brown" and was part written by A and R manager Norrie Paramor for the film "The Wild And The Willing," which opens tonight (Thursday) at the Odeon Leicester Square.

easier

"But," said Hank, "it should be much easier than when we went over there before... not quite so much rushing around. I think we're even going to get some spare time to look around!"

"And do the Americans go MAD on promotion! As far as we can tell we're even going to march through the streets in parades! Great fun!
"This trip could do us a tremendous amount of good, though I think our stage show will last for only about 25 minutes, and this isn't going to allow enough time to do any numbers by ourselves. We might be able to squeeze in a couple, but that's all."

Two of the cities The Shadows are particularly keen on visiting

New radio disc show is a hit

THE BBC's latest radio disc show, "Pop Inn," looks like a winner. Its slogan is "Drop in at the Pop Inn!" And that's exactly what several hundred Central London office workers are doing every Tuesday lunch-time at the Paris Studio, Lower Regent Street.

So do the stars. Guests on the first two shows included Marion Ryan (pictured here), George Shearing, Joe Williams, Freddy Cannon, Rose Brennan, Eden Kane, Kenny Ball and The King Brothers. Next in line? Frank Ifield, Ketty Lester, Alma Cogan... in fact, any disc star who is in the vicinity.

Host Keith Fordyce invites the audience to nominate their current favourites. And while he interviews them, the Gramophone Library searches frantically for the disc. It's generally found in 30 seconds flat!

