

DISC

THE TOP RECORD & MUSICAL WEEKLY

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'Speedy' gives Pat Boone first Silver Disc win



ANDY STEWART—He is helping to keep variety alive (DISC Pic)

PAT BOONE, the one of America's top singers whose every disc was virtually certain of entry in our charts when DISC first started publication nearly five years ago, has won his first Silver Disc.

STAGE MUSICAL FOR JET HARRIS?

JET HARRIS may get a major role in a musical stage version of "Pickwick Papers," which is to open in London later in the year starring Harry Secombe. As previously reported in DISC, Harris has also been offered the part of Tom Sawyer in the film "Huckleberry Finn."

Tomorrow (Friday) Decca will release Jet Harris' second solo disc, "Main Title Theme" from the film "The Man With The Golden Arm."

Jet will guest on "Spot The Tune" August 18 and will make a TV appearance in Holland during September, details of which are still being worked out.

On October 8, Jet and his group, The Blackjacks, start their three-week tour of one nights with the Sam Cooke, Little Richard package.

Change

The change of style which he adopted for "Speedy Gonzales," said to be one of the fastest selling singles in the States for the time of the year, has paid off, and the disc shows every sign of taking over the number one spot from Frank Ifield.

Pat Boone is in Britain earlier in the year to film "The Main Attraction." This drama with music will be premiered at the Plaza Cinema, London, on October 25.

New Don Gibson LP

A NEW Don Gibson album just out in the States, is to be issued here in October. It is called "Some Favourites Of Mine" and four writers contributed to it—Boudleaux Bryant, Fred Rose, Floyd Tillman and Hank Williams.

The numbers include "Settin' The Woods On Fire," which has just been recorded by Johnny Burnette for Chancellors.

Highwaymen—film song

A **AMERICAN** folk group, The Highwaymen have recorded the title song from the new Burt Lancaster film, "The Bird Man Of Alcatraz."

The single will be issued here on HMV to tie up with the film's opening, but no date has been fixed for this.

Three for Judy Garland

JUDY GARLAND will sing three pop music classics in "The Lonely Stage" which she is filming here with Dirk Bogarde. They are "Hello Bluebird," "By Myself" and "It Never Was Anywhere You."

Inside

Stars at Yarmouth

Great photo feature
pages 6 and 7

Faith film reviewed

Craig Douglas celebrates

Connie Francis

Chart hit at last
page 3

Spotnicks dates are fixed

THE SPOTNICKS, one of Sweden's top instrumental groups, who recently made a successful disc debut here with "Orange Blossom Special," arrive in Britain for a series of ballroom dates on August 22.

They will also be making a number of radio and TV appearances, although only one has so far been fixed, "Saturday Club" on September 1.

The couple start their ballroom tour at Norwich on August 25, followed by Cleethorpes (29), Gt. Malvern (30), Birmingham (31), Coventry (September 1), Hull (2), Stechford (5), Southampton (8) and Solihull on September 10.

To coincide with their visit, Oriole are to release a new single on August 17. It is called "The Rocket Man."

Andy Stewart sticks to the

'BEN CASEY' HERE TO MAKE FILM

VINCENT EDWARDS—TV's Dr. Ben Casey—whose first disc, "Don't Worry 'Bout Me," will fly into London on August 20 for a two-week stay.

He is to film his role in "The Victors," the new Carl Foreman production for Columbia Films.

New Kenny Ball single

KENNY BALL'S JAZZMEN have a new disc released on August 14. Titles are "So Do I," an old German number on which Kenny sings, backed with the Armstrong number "Cornet Chop Suey" on which he plays a trumpet solo.

208 series for Wynter

MARK WYNTER has his first Radio Luxembourg series lined up for the end of the year. He has been signed for a series of 13 programmes, each lasting 15 minutes, tentatively called "The Warmth Of Wynter."

Michael Holliday plays the Manchester club circuit during the week beginning August 19.

sound o' the pipes

WHATEVER the position may be elsewhere in Britain, variety certainly isn't dead in Scotland, thanks to people like Andy Stewart.

He's at present resident at the Empire Theatre, Glasgow. And when the word "resident" is used in the Scottish sense, it means months on end—not weeks.

Andy, in line for the leading role of the film biography of Sir Harry Lauder, is definitely the modern equivalent of that fabulous Scottish entertainer, and packs the people in at every show he plays.

His records reflect his success in an even wider sphere. There seems to be no limit to the number of Scottish (and Irish) people living far away from their homelands who are willing to buy patriotic records by their fellow countrymen.

Andy's international acclaim began with "A Scottish Soldier," and has continued ever since with subsequent releases.

His disc popularity outside Scotland has resulted in bookings

for America, Canada, Australia and New Zealand as well as a number of spectaculars for BBC TV in 1963. And Andy's versatility as a singer, actor and comedian ensures a full show for audiences wherever he goes.

His current disc, "The Lads O' Bonnie Scotland," is in the stirring martial vein of "Scottish Soldier," and has already found favour with Scotsmen everywhere, judging by "Two Way Family Favourites" last Sunday. Andy wrote the tune, and it bears the traditional ring of Scottish pipe music which he has found so inspiring in his song-writing activities.

Elsdon's Ghana trip set

PLANS have been fixed for the trip to Ghana by the Alan Elsdon Band. They will fly there for a week of personal appearances and dance dates at the beginning of next February.

Before this they leave for a ten-day tour of Denmark and Sweden, opening on November 18.

SCOTS WHA' HAE!

Join ANDY STEWART

and "The Lads o' Bonnie Scotland"

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POST BAG

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

WRITE TO: POST BAG, DISC

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

STUDIO SNIPPETS STUDIO SNIPPETS

Oh, your strings are wonderful!

THERE'S a pop music variation now on the old tour's compliment "I think your policemen are wonderful." It's "I Think Your String Players Are Wonderful."

American publisher Norman Petty certainly supports this view. So much so that last week he brought his protege John Richard Duncan all the way from Texas especially to record four debut titles in London in conjunction with Piccadilly A and R man Ray Horricks.

"Our rhythm players in the States are ahead of yours," Petty told me before the session began. "Not in technical terms, but because they feel beat music more. But your

Daley playing Duncan's guitar parts owing to Musician Union restrictions.

"This is my first time outside the States," said Duncan. "I'm a mite nervous about the session and I'm kinda looking forward to it at the same time."

"All the songs were written by John," added Petty. "Folk pop is the best description for them."

Other males active vocally last week were Michael Holliday (Columbia single), Jimmy Justice (Pye single), Vince Ely (Piccadilly single), and Eric Kane (Decca LP). Last singing for singles was Christine Campbell (Parlophone) and Eve Boswell, who has moved over to the Decca outfit after a longish spell with EMI's Parlophone. Instrumentally engaged were Edmundo Ros and his orchestra (Decca LP), pianist Russ Conway and Clive Lacey, who cut singles for Columbia and HMV respectively, and The Cambrian Strings (Decca LP).



JIMMY JUSTICE — a single.

string musicians are unbeatable. They get a lovely warm rich sound which you don't hear anywhere else, and that's why we're here now."

Duncan is a typical taciturn Texan from Dublin in the state. Petty had played a demo tape of him to Pye executives earlier in the year, and the session was set up as a result. Apart from the string section, there was a flute and rhythm section backing, with Brian

For goodness sake, put a bit of punch in it

PRIZE LETTER

I THINK the pop scene needs a whacking great bomb to be dropped right in the middle of it! Perhaps that might shake all concerned out of the present rut.

All we get is near perfect records where the backing is oh-so cleverly arranged. Why can't just a few musicians get together and play as they feel? Let's have a bit of punch in the record—and on both sides, too!

It's a pity we can't have the 1958 era over again. People like Buddy Holly and the old style Elvis gave us the music we wanted then, so why can't we have it again?—P. WALBY, 45, Beverley Avenue, Sidcup, Kent.

PAY-OFF

THERE is no doubt it pays for an artist to cut a record that is different. Pat Boone has long been associated with soft, romantic ballads, yet how many of these in recent times have sold as readily as his current hit, "Speedy Gonzales"?

Some of our top stars like Cliff Richard and John Leyton, should try a change and make each disc clearly different from the last.—JOHN LOVE, 91, Tavistock Crescent, Mitcham, Surrey.

RASH

NOW that Jack Good is launching his offensive from America, I suggest that he personally consult his favourite target, Bobby Darin, before issuing rash statements criticising this artist.

If Mr. Good does possess all Darin's records, as he professes, he must have enough intelligence



JUDY GARLAND . . . a big star of LPs so why not issue some singles? See "A Change." (DISC pic)

to realise that what he dismisses as Darin's lack of originality is surely extreme versatility. And to accuse Bobby of copying Holly on "Early In The Morning"—Bobby wrote the song!

Darin is universally quoted as being an inspiration to other singers. He is copied but never a copyist.—JUNE SOUTH-WORTH, 29, Macculey Road, London, S.W.4.

OH, NO!

FOR the past two months or so we have been told to expect an upsurge in country and western. However, if R y Charles' latest album "Modern

Sounds in Country and Western Music" is to be taken as an indication of this boom, I say that country fans do not want this exploitation of their music.

Any true C and W fan will agree that this album is a greater travesty of the original than any of the rocked-up classics such as "Nut Rocker"—JOHN WALSH, 106, North Road, Cardiff.

A CHANGE

IT has been proved that when it comes to albums Judy Garland can reach the Top Twenty, so now I think it is about time Capitol enabled her to try for the singles charts.

What a wealth of material there is to choose from. For a start, a single from "Judy At Carnegie Hall" would, I am quite sure, have tremendous sales over here.

Then there are the songs which she recorded in London in 1960. It seems doubtful that they will be issued as an album, so why not a few singles?—D. H. HUNT, 61, Muir Road, Ramsgate, Kent.

HAVING A GO?

HOW dare J. M. Anderson (DISC 28-7-62) criticise people such as Frank Ifield and say that he is just a pop star having a go at country and western singing?

Mr. Anderson claims he is a C and W lover, so he should get his facts straight. Frank Ifield's love is country and western music, which he has been singing since the age of 13 or so.

Not only is Mr. Ifield a first-rate pop singer, he is also a first-rate C and W singer.—MARGARET READ, 1, Glebe Road, London, N.8.

OOH, LA, LA

I AM sick of hearing singers try and sing in another language. Pat Boone's recent recording of "Quando, Quando, Quando," is a very good disc, but the Italian pronunciation is awful.

The same applies to the Spanish in The Mudlarks' latest, "Manana."

So singers, take note. If you must sing in another language, get the pronunciation right, or leave it to the natives.—ANNE ARGENT, 5, Brunsfield Terrace, Edinburgh, 10.

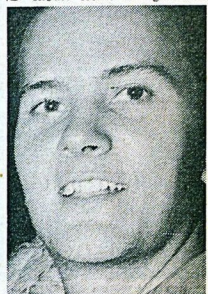
REFRESHING

I AM delighted with Petula Clark's new EP "Pet-Ooh-La-La!" and I wholeheartedly agree with Nigel Hunter for making it the EP of the Month. How refreshing it is to hear someone who sings so well both in English and in French. A word of praise must also go to Peter Knight who provides the excellent backings to this record.

Altogether this is a truly sensational record.—DAVID MACHIN, 124, Longton Road, Trencham, Stoke-on-Trent.

HALF-WITS

SURELY songwriters of today should credit teenagers with



PAT BOONE . . . if he's going to sing Italian he really must watch his pronunciation. See "Ooh, La La."

a little intelligence, although after hearing John Leyton's latest offering, I'm beginning to wonder. They seem to have got the idea into their heads that one or two hits by a singer can be followed by utter tripe which will, like its predecessor, also be a success.

This just doesn't happen, and the sooner the composers wake up to the fact that not all teenagers are half-wits the better. There are some who look for good, intelligent, musical tunes.

However, it seems that as long as a song has a guitar and a heavy beat, that is enough.—GAIL CLARK, 7, Turpink Road, Aughton, near Ormskirk, Lancs.

BRILLIANT

WITH Jack Good's departure from Britain, who have we in this country to take his place? For originality, versatility and musical eccentricity, I'm afraid he is irreplaceable.

Not only do we lack artists of outstanding stature in this country, but also brilliant back-room men like Jack Good.—KEITH MATTHEWS, 36, Hare Lane, Hatfield, Herts.

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

PAUL ANKA WRITES 'LONGEST DAY' TUNE

PAUL ANKA, who plays an important role in the forthcoming film about D-Day called "The Longest Day," has also written and recorded the title theme.

Paul did this on spec . . . made a demo and sent it to producer Darryl Zanuck, who liked it on first hearing. It will be played behind all titles and officially introduced at the world premiere in Paris on September 25.

The song Yves Montand performed on the first Teletel programme, "La Chansonette," has been recorded by him on the Philips label. He will feature it in the forthcoming MGM film "The Friendliest Girls in The World."

Warner Brothers have teamed "flapper" Dorothy

Provine with Joe "Fingers" Carr on a new album called "Oh You Kid" which features no less than 24 songs, all taken from the Gay Nineties, including hits like "Ida," "Cuddle Up a Little Closer" and "Ta - Ra - Ra - Boom - De - Ay."

Looks like Joey Dee is all set to make the hit parade

with "Can You Waddle?" by The Spartans, and on the way is "Waddle Waddle," on the Congress label by a new group called The Bracelets, and more yet to come. Like the twist it is easy to do. The songwriting and music publishing team of Nevins and Kirshenbaum have signed another label to its banner. This will be called Companion Records, and the first artist signed is top composer Carole King, who makes her debut singing her own song "It Might As Well Rain Until September."

REPRISE plans to launch 20 new albums this autumn in their largest sales campaign to date. Included in the issue are two of the boss's albums, Frank Sinatra Conducts Music From Pictures And Plays, as well as first albums for Nancy Sinatra and newly signed Dorsey Burnett, Sammy Davis, The Hi-Lo's and Shorty Rogers, plus many newcomers.

Command Records have signed opera singer Roberta Peters and musical comedy star Alfred Drake to exclusive contracts. The first thing the singers will do will be a joint musical comedy album which will also be recorded on 35mm film.

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CLINT EASTWOOD . . . another TV star signs for discs.

Now the star of TV's "Rawhide," Clint Eastwood, has put his name to a recording contract. Cameo Records have signed him as the first step in a projected drive to add more TV and movie talent to their label.

Kitzy Kallen returned to New York's club life after five years with a bang when she opened last week at the Persian Room. Kitzy was such a success on her first night she was re-signed for another season this winter. RCA Victor intend to record her act during her present stay.

IN an effort to hold on to their top selling artists, recording companies are giving all kinds of contract concessions. In some cases when artists hint they may well leave their present company at the end of their contract, the company tears up the current pact in favour of a longer and more liberal one. In most cases this pays off.

The week November 4 to 10 will be proclaimed National Country Music Week. The resolution requesting President Kennedy to proclaim this special week has been passed by the U.S. Senate. Already big plans are in the offing, and the disc companies are going all out on a huge C and W release for that occasion.

HAPPY BIRTHDAY, CRAIG DOUGLAS

21 next week—and there are big plans ahead

NEXT Monday, August 13, 1962, Craig Douglas, who has been consistently cutting the best selling records for the past three years, will be 21. A big day in his life? "Not really," he said when I phoned my congratulations to Weston-super-Mare where he is currently appearing.

"I suppose that when you do a more ordinary sort of job your twenty-first birthday is a very important day," said Craig, "you know, getting the key of the door and all that sort of thing. But I've had the key since I came up to London and made my first record. I had to have it."

Craig is one of those people—perhaps because he seems to have been around the recording scene for so long—whom you find difficult to visualise as only 21.

He certainly doesn't look that age, "and frankly I don't think I've ever felt 21," he said.

"Except maybe when I was about 15. More like 25 at the moment, and when I've been working particularly hard people say I'm starting to look that old too!"

PARTY IN LONDON

But there will be a party. "I shall be taking Sunday off, the first day of it. I don't know how long, and coming up to London for it. Should be pretty good—I'm really looking forward to this."

Craig isn't going to wake up the day after his birthday and suddenly find everything different.

Particularly as he's already sensibly independent.

But there are changes in the air.

After his summer season Craig is hoping to visit America with manager Bunny Lewis. They'll be going there for about two weeks, meeting people and trying to fix one or two deals.

One of these could involve

BY JOHN WELLS

Craig signing with an American recording company. His contract with EMI runs out shortly and as well as practically every British company being interested, two U.S. labels have asked for his signature.

"At the moment," said Craig, "I don't really know what we shall do. We might have a better idea after we've been to America."

"I won't be going out there just for a holiday. I shall be working as well as meeting some of the songwriters and contacts Bunny met on his last visit."

One of the things I feel very strongly about is that British songs don't seem to get much of a chance out there.

"We'll be taking some over, written specially for me, and try to find out what the reaction is to them."

"I shall also be having American songwriters writing for me—there's so much material available over there, much more than in Britain."

"If I decide to sign with an American company this would be a tremendous advantage because it would mean that when I wanted to have a disc released in America I could go over there and record it with the American charts in mind."

"There's a tremendous amount

of difference in the American approach to a record.

"I also hope to do quite a lot of work over there in the future. Yes, I know you have to work four or five times harder than you do here, but I'd rather like that."

"I really enjoy working and it's all so different that it can't help but do me a lot of good from the point of view of experience."

"You know, it's pretty hard work down here at Weston-super-Mare, two shows a night and I'm on stage nearly all the time. But I really enjoy it."

"A couple of years ago I



CRAIG DOUGLAS might sign with an American record company (DISC Pic)

wasn't too keen on all the work. I did it, of course, but I couldn't really say I enjoyed it."

"But it's different now, particularly in this last year or so. I REALLY enjoy it. And when I'm not working now I get really browned off. So I'm not

worried about what will happen in America in that respect."

There isn't, of course, much that one could buy Craig in the way of a twenty-first birthday present. Most things he's already got and if he felt like going out, being very extravagant and buying himself a yacht, he could no doubt do it.

"Well there are some things I want," said Craig. "Like a new car. But I might have to buy that myself!"

"I've always had something to work for and when I first came into the business my ambition was to own an MG, then I wanted a Jaguar, then a bigger Jag."

"I think they're marvellous cars, but you know you've really got to drive them and after that accident I had on the M1 I don't drive quite so fast."

"So now my ambition is to own a Mercedes, something nice to look at, comfortable. I just want to sail along now. I don't mind if I have to leave home half an hour earlier, I'm fed up with tearing madly along the roads."

"I know it sounds like a real old man talking, but I just want a bit of luxury. The only snag is I hate people overtaking me. Are there any other presents he'd like? Two, but he couldn't see people buying them."

A NUMBER ONE HIT

"I'd like to celebrate my birthday with another number one hit. I've only done it once, you know, when I made 'Only Sixteen' which started everything moving my way."

"Now I'm coming of age I'd like another one, just to round things off nicely. I can't see it happening though. It would mean that some nice kind person would have to go out and buy 50,000 copies of 'Our Favourite Melodies. Know anybody who'd do that?'"

And the second present? "We'd like this could happen, I suppose. It's a thing I've been looking forward to for years... a starring spot at the London Palladium."

"Don't, please, get the idea I'm getting big-headed or conceited. I always like to think big you know, it's the only way to get at least near to what you want. So the Palladium will do, thanks."

THAT CONNIF SOUND TOOK YEARS

"It came as the result of a series of experiments," said Ray Conniff, talking about HIS sound—one of the most revolutionary to hit the music scene since the war.

"I'd been working as a staff arranger for Columbia. Had a few hits too, with single artists. But when they gave me that baton in 1956, and said 'play,' it was like a fantasy come true."

"I had visualised it, a chorus and orchestra performing as one. I knew then when I started conducting the group of singers and musicians, that I had reached the end of my experiments."

"Here, in my first album, 'Wonderful' was a new sound. This was what I'd been searching for."

The Conniff Sound—a blend of voices and instruments, mainly used on standards—has been copied ten times over. But no one has come near to emulating him.

In London last week, he told me that he had been working as a professional musician for over 20 years before he became world famous.

"I received my initial training from my father," he said. "He doubled as leader and trombonist for an Attleboro, Massachusetts, band, and my mother was a pianist."

"However, I didn't realise that music would mean so much to me until I was attending Junior High, and some of the guys decided to organise a dance band."

"I was playing trombone at the time, and in order to play well, took a mail order course



RAY CONNIF

in chords. I kept practising and playing with the band until the time was right to be promoted to lead trombone. Boy, was that a day for me."

Conniff went on to play and arrange for many of America's top bands, including Artie Shaw's with whom he stayed for four years.

But he took his biggest step in the late '40s when he wanted to be a freelance, said Ray, "but jobs were pretty hard to get. I worked at anything just to keep the family together, and spent all my spare time studying."

"For three years I made an intensive study of hit discs. I wanted to find out what made them click when I could do anything to improve on the sounds already there."

"In 1953, I was invited to join Columbia Records as an arranger, and my first single was 'Band Of Gold' by Don Cherry. It sold a million, and his follow-up, 'Ghost Rider' didn't do so badly either."

"I couldn't apply my chorus and orchestra theory to any one given artist, and for the next couple of years, shelved the idea until the right opportunity presented itself."

June Harris

THE SPRINGFIELDS DON'T LIKE THAT C AND W TAG

I EXPECTED enthusiasm, but was disappointed. True, it was late at night and Tom Springfield, his sister Dusty, and Tim Feild had just completed two hard shows at the Pavilion, Weymouth.

But when I spoke to Tom on the phone he wasn't bubbling over. I'd just told how we had learned from America that their record of "Silver Threads" had entered the top hundred and was tipped to climb considerably higher.

"It's very nice," he said, "the trouble is that the Americans now want us to go over there and cut a C and W album and we're not keen on this."

"You see, 'Silver Threads' IS a C and W number but we don't want to become labelled as a C and W group by doing too much of it."

"We're a folk group... not just country and western, but the American don't want to record anything but C and W."

Nashville

It looks certain though that the Springfields will cut an LP for America. "Shelby Singleton has asked us to go over and make it in Nashville," said Tom. "We would like to but I don't see how we can fit it in."

"I think we'll have to make it in Britain. At the moment we're trying to sort out the material for the album, the problem is that we want to include three or four numbers which aren't C and W and the American's won't hear of it. I expect they'll get their way though."

The Springfields have a new release reviewed on page eight this week, "Swahili Papa," backed with "Gotta Travel On."

The top side is folk, but not country and western.

Said Tom: "I know I've been saying how we didn't want to be

usually and spend most of the time sorting out the harmony and phrasing and keep our personal tastes to ourselves.

"We keep an eye on trends, but never worry about them too much. As I've said, we always try to record what we like... and then hope the public will like and buy them."

Too pop

"Some time ago we did a record called 'Language Of Love' and this brought us a lot of angry letters. It was very flattering really. People just didn't like us trying to be so pop. Nor did we, really."

"Obviously we try to appeal to as many people as possible, but it's impossible for us to follow current trends too closely. We have our limitations. We couldn't make a twist record for example, couldn't sing it."

At the moment The Spring-

fields are thoroughly enjoying their summer season, being able to spend some of their time developing their act and having more spare moments than usual.

Said Tom: "This is our first summer season, and Weymouth is a delightful place."

"Mind you, I think we'll be glad to get back to London. It's only natural, I suppose, but we do miss it."

"It also means that when we have a new disc out, as we have now, we can't give it much of a boost with plugs, by appearing on TV and that sort of thing. We just can't get into London to do them."

After their season The Springfields are booked up until December, which isn't going to give them much time to go to America, whatever they are offered.

By that time, of course, they may also have another hit over here.

It could be with "Swahili Papa."

Richard Adams

A special album for the States from The SPRINGFIELDS

"I could be with 'Swahili Papa.'"

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EMI NEW POPS

This week's 'Top' single

CONNIE FRANCIS

Vacation

M-G-M 45-MGM165



Barry Barnett

ONLY SEVENTEEN

H.M.V. 45-POP1053

Brian Hyland

SEALED WITH A KISS

H.M.V. 45-POP1051

John Leyton

DOWN THE RIVER NILE

H.M.V. 45-POP1054

The Shadows

GUITAR TANGO

COLUMBIA 45-DB4870

Helen Shapiro

LITTLE MISS LONELY

COLUMBIA 45-DB4869

Leroy Van Dyke

I SAT BACK AND
LET IT HAPPEN

MERCURY 45-AMT1183



JACK in the States GOOD

I HAVE just arrived in Hollywood. It's hot—and I don't just mean the temperature. No, everything is hot, and more things seem to start cooking every moment.

To walk down Hollywood Boulevard where I now live is like walking down Blackpool-gone-mad on a very hot day. You could fry an egg on the pavement—though this would be considered grossly disrespectful to the honour-roll of stars whose names are inscribed in brass inside a pink star-shaped marble-type slab on every other black-marble-type paving stone.

The names stretch from beginning to end of the street and as I live well past number 7,000 you can imagine there are quite a few names.

● some trio !

I saw Presley's flanked by opera singer Kirsten Flagstad and actress Vivien Leigh—now there's a threesome!

Everyone looks as if he hoped you would think him a star. There are hundreds of beauty parlours and hair-dressers and dress shops for girls, gymnasia, barbers and clothes shops for men.

And, of course, there are record shops—all over. Everywhere there are discount prices. I don't suppose one person in a hundred buys a record at the theoretically standard price.

One shop here advertises "Buy one Sinatra album—and pick a second FREE!" They are doing all sorts of deals and playing all sorts of gimmicks to keep you buying. Apparently they are only just coming out of the slump in the sale of LPs—whilst singles sales have been exceptional good.

The trouble seems to have been that at one stage LPs were making much more money for record companies than singles. So the bosses thought "who needs singles? We will now concentrate our attention on album sales."

A glut of albums was produced, and singles were allowed to go to pot. But when singles sales dropped so did album sales. And so it was that the disc bosses learnt a costly lesson. Singles are essential to draw attention to an artist who wants to sell LPs.

When this truth about the importance of singles became understood, there was a renewed attack on sales—and lo and behold, at last the LP market is beginning to recover as a result. One trend in albums which

This LP trend would do well in Britain

I particularly like is the revival of old rock 'n' roll and rhythm and blues hits lumped together in one LP, the titles usually selected by a popular teen-adjusted disc jockey. For instance, "Joko's Choice of R and B Oldies" and "Murray the 'K's' Gassers, for Submarine Race-Watchers" (I don't know quite what that means).

This kind of LP would certainly be popular in England—but where are your hip jockeys? Can you imagine "Pete Murray's All Time Rock 'n' Roll Smashes" or "David Jacobs' Personal R and B Favourites"?

The only lad who ever regularly played good stuff was Gus Goodwin. The establishment soon put a stop to his laudable activities. Jimmy Savile had the right idea but went a bit off the rails trying to please everybody.

Now, as far as I know, Britain's teenagers have no disc jockey who belongs to them alone. It's about time Radio Luxembourg provided one. From the B.B.C. it would, of course, be too much to hope for.

sades Park" — recorded by Freddy Cannon.

Chuck is a real rock fan—it's not a commercial proposition with him, it's an addiction. He's always been keen on it from college days, when he was given an old guitar and worked out chord sequences.

His secret ambition, I believe, though he never admitted as much, was to be a singer. At least, he seems to have enjoyed making demos of his songs more almost than hearing the finished products played in the top slots.

Chuck is not a full-time writer but an ABC television executive—managing daytime programming. That's the sort of thing that would cheer things up in Britain a bit—just imagine if some of our TV programme planners were young rock 'n' roll fans, capable of writing Freddy Cannon's hits... instead of portly graduates from Oxbridge whose only contact with pop music has been via deb dances.

Last week I met a young songwriter whose first composition gained a gold record here and is doing quite well in Britain too—Chuck Barris is his name and the song is "Fall-



RUSS SAINTRY—His group own a slice of him!

Russ Saintry's do-it-yourself set-up really works

IF there hadn't been positive proof, I would have been convinced that I was meeting and talking to Tommy Steele. They look, behave, and talk alike, have the same cheerful cockney grin. The only marked difference was that Russ Saintry looked better fed.

Sipping a stout he grinned: "I suppose I do look a bit like Tommy... can't help it though. Actually a lot of people seem to think I look more like Bart Lancaster. I think he was kidding."

Russ Saintry has recently signed a disc contract with HMV and has his first record out on that label, "Keep Your Love Locked," a cover of the American version by Paul Peterson.

Quite right

He told me that, of course, he would like it to be a big hit but that he wasn't really expecting it. I bought him another stout and showed him Don Nicholl's, two star review of the disc. "Yes, mate, he's quite right you know. Pity, but I don't reckon on it being very commercial either."

"You know it was a pretty tremendous thing that HMV signed us at all. We're really grateful, believe me, and if we can cut discs that just sell

JOHN WELLS

reasonably well and cover their costs we shan't mind. Course we would like to cut hits but you've got to start off at the beginning and not go rushing madly into things."

When Russ talks about "we" he's referring to his backing group who have more interest in his success than most vocalists get from their group. They own a slice of him.

"They haven't actually got shares," explained Russ, "we haven't got money anyway. What each member has done is to donate his instrument and amplification as assets to a company we set up, RMB Music Ltd."

"When I left my last manager I couldn't find another one to take me on. So me and the oops decided to get together, form our own company and do our own management. Worked out very well so far, too."

"We have a typewriter, a tele-

phone, our own headed note-paper, a filing system, biographies and fan club material. I reckon that it has cost me around £250 so far but it's been worth it."

Their office is what used to be Russ's bedroom in a terraced house in the East End of London, a room which, in his younger days, housed another investment, 70 chickens he'd bought in Petticoat Lane for fattening.

"I know it all sounds a bit of a lark really, but it's not you know. It really is working out. We're doing a lot of work, one-nighters up and down the country and I've had regular spots on 'Easy Beat', 'Saturday Club' and 'Ring A Ding Ding' for some time now."

We've learned

"And I'll tell you something. We came into this business without having much idea what we were doing. But mate, we've learned! Perhaps the hard way but now we're beginning to know the ropes and even if I don't click we'll have an organisation through which we can try to promote other singers."

"If I don't make it, this is what we'll do. Maybe in about four months time we'll start working as an agency regardless of how I get on."

"I wouldn't want to be involved in it too much myself but

we'll know how to do these things and we can always employ somebody."

Russ' Do-It-Yourself set-up is just about the only one in show business. He jokes about some of his more serious problems as most cockneys do. But behind the grin there's a great deal of determination to make a success of it all.

He isn't going to have a spectacular climb to stardom, he might never make it at all, but he'll certainly be around much longer than some of the one-hit wonders.

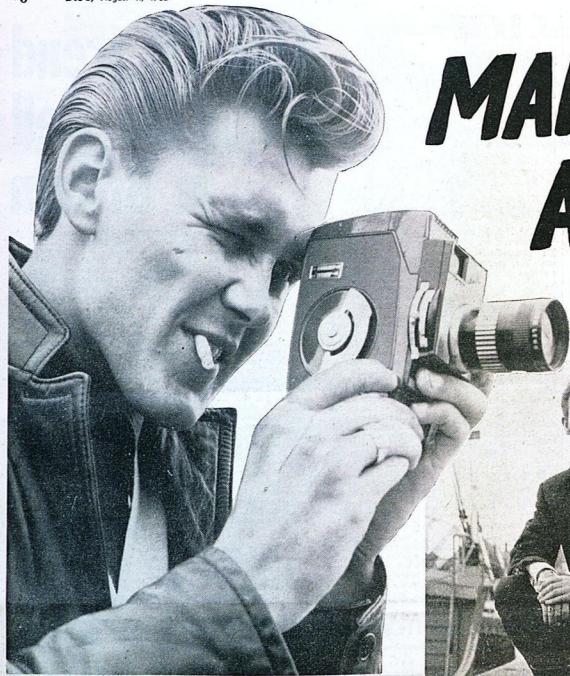
"And that," said Russ, "is what I'd really like."

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<p>● "THE SOUND OF MUSIC"—Original London Cast H.M.V. CSD1365 (stereo) CLP1454 (mono)</p> <p>● "SAIL AWAY"—Original London Cast H.M.V. CSD1445 (stereo) CLP1572 (mono)</p> <p>DINAH WASHINGTON—FOR LONELY LOVERS Mercury CML14085 (mono)</p>	<p>● "BEST OF XAVIER CUGAT" Mercury CMS18057 (stereo) MMC14097 (mono)</p> <p>● CLIFF RICHARD—THE YOUNG ONES Columbia SCX3397 (stereo) 33SX1384 (mono)</p> <p>● THE FOUR FRESHMEN—STARS IN OUR EYES Capitol ST1682 (stereo) T1682 (mono)</p>
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MAN, WE'RE 'HAWKING A BALL!

Billy Fury reports from Gt. Yarmouth

Pictures by Richi Howell

(Left) Being ex-Merchant Navy, Karl Denver had to pay a visit to the docks for old time's sake.



(Left) Hey, you—Come Outside! Mike Sars, without Wendy Richards this time, gets his marching orders from a Yarmouth cowboy.

(Right) A keen sportsman is Lonnie Doregan and when there was a chance of a bit of go-kart racing, he jumped at it.

ING in Yarmouth for this summer season certainly is a ball. The whole thing is a tremendous gas. All the artists appearing here are really living it up. And I really mean it when I send them saying "wish you were here." I got a crazy new hobby. Filming. That's me with the camera. I'm never without it and there's lots of things to set on. You can see by some of the pictures on this page. For one thing I've got them all at go-kart racing. There's a track in Gt. Yarmouth and there are always half a dozen of us down there every day. We have races against each other and now, because I always get to go away first and stay in front, the others have handicaps. I have to give them all a lap start. This is some handicap! It takes all my racing knowledge to try and catch up with them. The Tornados and Marty who are really beginning to master the city. Lonnie and Mary who are getting the hang of it, and even The Girls have had a go. I suppose I must spend a terrific amount of time behind the wheel. I've just bought a beauty, a Lotus sports, and it takes a lot of me out of the driving seat. I go for a long drive every day over the country lanes around here. Then there's fishing, and ball on the beach, and boating. One other day we all decided that it was too cold for the beach so we went to the pleasure gardens, Marty, his wife Joyce, the Yarmouth boys, The Tornados, Karl Denver. That was a mad day. I was in the Crazy Home? I got a cricket match in the aid of charity. Harry Secombe and I got the show folk in Yarmouth. He called his team the "Swoons" and I captained "The Swoons." I don't think that has ever been a crazier cricket match! I suppose, of course, we spend the day quietly. Like going to other's houses (most of us have rented places down here), and around yachting, playing records, coffee hot dogs, and so there's work. We all work hard every evening in the shows and I spend quite a bit of time writing new songs. They're mostly happy numbers, and you can guess why. Because I'm having the happiest times of my life on this summer season.



(Top) That train is really meant for kids, but Peter Jay and the Jaywalkers seem to have found even aboard cowboys. (Circle) The Tornados and the Lone Yarmouth Girl probably wouldn't dream of riding a bike normally, but when you're at the seaside... (Above, right) Waving a cherry hello from behind the dark glasses is Marie Wilks. (Below, right) Nothing like a trip on a boat to blow things up. On this one are Larry Farmer, Rick Stevens, Shane Fenton, Tommy Bruce and some fans.



<p>NEW RELEASES</p> <p>Jet Harris DECCA Main title theme 11148</p> <p>Duane Eddy RCA VICTOR The ballad of Palatin RCA-100</p> <p>Floyd Cramer RCA VICTOR Let paper RCA-1001</p> <p>Burl Ives RCA VICTOR Call me Mr. In-betweens 10422</p> <p>Tsai Chin DECCA Dinner Dances 11149</p>		<p>Billy Vaughn & his Orchestra RCA VICTOR A night's talk RCA-1000</p> <p>SWEET AND LOVELY RCA VICTOR April Stevens & Mino Tempio RCA-1000</p> <p>Ernie Maresca RCA VICTOR Mary Jane RCA-1001</p> <p>Vince RCA VICTOR "Bon Casey" Edwards Don't worry 'bout me 10423</p> <p>BY LAST LIVE DECCA From the film "Live" Ivor Raymonde & his Orchestra 11149</p>		<p>SAM COOK RCA VICTOR BRING IT HOME RCA-1000</p> <p>ADIOS AMIGO RCA VICTOR JIM REEVES RCA-1000</p>		<p>NEIL SEDAKA RCA-1000 BREAKING UP IS HARD TO DO RCA VICTOR</p> <p>DON GIBSON RCA-1001 I CAN Mend YOUR BROKEN HEART RCA VICTOR</p>		<p>PAUL ANKA RCA VICTOR A STEEL GUITAR AND A GLASS OF WINE RCA VICTOR</p> <p>LIFE'S TOO SHORT RCA-1000 THE LAFAYETTES RCA VICTOR</p>	
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A sleeper, but it may be surprising

The Polka Dots

Yesterday: The Moment I Saw You There (Philips 326535)****
THERE'S something reminiscent of Andre Previn in the piano and orchestral accompaniment which Wally Stott fashions for the Polka Dots as they sing the easy swinging ballad Yesterday.

An attractive side with a warm sophistication about it. It could sleep to surprising sales.

Well out of the rut, like a weirdy waltz, is the song on the other half.

carries two of their own compositions with the heavy young love ballad Little Sue being the one which may attract attention. June is a simple romancer with a lyric that doesn't really matter. It would be interesting to hear the couple on stronger material.

The Springfields

Swahili Papa; Gotta Travel On (Philips 326536) BF****
TOM SPRINGFIELD has written a clever novelty beater with a strong African flavour in Swahili

material on to the Kal Mann-Dave Appel composition 'We'll Not Twist Again'. A comedy beater containing a potted history of the twist mentioning most everyone from Checker and Presley to Eden Kane, Adam Faith and The Allisons. Blackburn and Reeves chant it successfully, with appropriate impersonations. The fun's pretty basic but the couple keep things moving and you can dance to it even if you don't want the words. Ivor Raymonde directs the backing with unflagging zeal.

Little Joey

Bongo Stomp; Lost Love (Pye International N 25152)*
BONGO STOMP is chanted and warped efficiently by Little Joey to a brisk rhythmic backing of vocal team (The Flips) and instrumental group. But it's very ordinary stuff—and I cannot really see the point in bringing it all the way across the Atlantic.

Lost Love a slow drawing ballad in which he moans (and I mean moans) about the girl who has gone and left him all alone. Frankly I don't blame her.

Buddy Knox

She's Gone; Now There's Only Me (Liberty LIB 35473)****
A BRISK beat number for listening and dancing fans alike is She's Gone which Buddy Knox whips across, on release. Buddy's court feelings suits this item (and it should—be helped to write it!).

I think it'll build nicely for him over here because not only is he in fine form, there's also a very solid accompaniment by Johnny Mann Singers.

Now There's Only Me is a Mann-Will composition which pops into the country category. A tuneful ballad with a clever lyric.

Percy Faith

Main Theme From "Advise And Consent"; Jacqueline's Journey (CBS TAG 109)****
FROM Otto Preminger's new film Advise And Consent, Percy Faith and his orchestra take the main sound-track theme to give



JOE BROWN . . . patience has paid off, handsomely.

us a slow, lush side in which piano and vocal chorus are strongly featured.

Rich quality of the half will please many customers, by sales. I should imagine, will depend hugely on the success of the picture itself. Jacqueline's Journey is one of Mr. Faith's own compositions—a quicker, happier melody with a wink in its eye.

Minucci and Orchestra

Summer Nocturne; Madiera (HMV POP 1052)****
IF you are looking for piano in a romantic mood then Summer Nocturne should satisfy you. Minucci plays this gently-flowing melody with a liquid approach that's not new, but which always seems to put in good quota of sales. Girl chorus rides high and the strings of the orchestra provide a suitably silken setting.

Madiera steps out more gaily in Latin fashion for its continental touch. Chorus la-la in company with the keyboard and there's a whistler carrying the tune, too.

Fred Astaire

The Notorious Landlady; The Martinis (MGM 1166)***
I'm way back, but I cannot honestly see the point in putting out this single. Fred sings The Notorious Landlady to a polished modern back by Dick Hazard, but it's a production number not a pop.

It may be enjoyable to see Fred working this song, but it's not the sort of thing you'd go out and buy. The Martinis is a narrative joke about a character ordering an alcoholic drink in very particular fashion. It may look smart on paper but it falls rather flat on disc. I'm afraid.

PERSEVERANCE IS PAYING OFF, BUT DON STOP NOW

MISS CONNIE FRANCIS isn't the only one on vacation. The disc companies, too, are taking their summer holidays—a fact which always leaves me with precious few discs to review. The breather is useful, however. It gives me the chance to look backwards and forwards to compile a kind of mid-term report.

And already it's pleasant to reflect that the main point I emphasised in my end-of-the-year summary last December has been justified.

I wrote then that it was unfair to drop promising talent when first hopes were not realised. Perseverance often paid off. It did so for Eden Kane and Danny Williams and Billy Fury.

Now, in the last six months, it has done so, too, for Frank Ifield and Joe Brown. And handsomely in each case.

Significantly both boys had to wait for a change in the public mood. A change which came with the favouring of ballads with that country and western approach.

Luck needed

The same change which has brought Ray Charles swaying to greater popularity than he ever enjoyed before in this country. The change which is bringing Jim Reeves back to the charts on "Adios Amigos."

Good talents need this kind of luck. Matt Monro needed it, so did trad men Bilk and Ball. But they needed, more than anything else, the chance to be around on record when the opportunity was right.

When the green leaves of summer have given way to the brown ones of autumn I'd like to think the disc companies will be remembering that perseverance often pays. And that they will be persevering with such people as Tricia Marks, Anita Harris, Susan Singer, Tony Victor, Gerry Reno, Michael

BY DON NICHOLL

Hill, Tony Rocco and The Countrymen. The hit parade could accommodate all of them at the same time and there's no reason why it shouldn't.

Those names are just a few of the many trying to fight their way through the jungle at the moment. But they all have something in common. Their talents are distinctive, and this counts heavily in the long run. Often it counts against the odds, as in the cases of Brubeck, Gormé and Ketty Lester.

The group I've listed has another thing in common. Every one of them can carry a melody in ways which sustain interest. And melody, particularly with the rise of C and W music, has finally proved the cries of those



TONY ROCCO—Distinctive.

who kept saying "It's coming back." It's back all right, and to stay. That's why such enormous sales are being racked up on standards like "I Remember You," "Yes My Darling Daughter" and, now, "Let There Be Love."

And how else can you account for the presence of "English Country Garden"? People would have laughed in your face a couple of years ago if you'd dared to suggest picking up one of Percy Grainger's old dances!

One thing I hope we won't see in the coming months when the flood of releases pours out again, is the habit of imitating a way of singing.

I recently criticised a good little artist—Suzy Cope—for this, but she's by no means alone.

Even the most ordinary, even banal, pop song must be delivered with some personal sincerity. It's been particularly through an artist's own feelings, not through imitating other treatments.

Same sound

In the field of lilting ballads this fault has been particularly noticeable. More and more of them have tended to sound the same—not because the singers are copying voices. They're copying a pattern, a way of presentation.

New pop singers (and instrumentalists) could well take a lesson from the great classical stars. Concert pianists, violinists, conductors can play the same classical pieces of music (without special arrangements remember) and sound completely different from each other. Purely because their own feelings through the music are coming through the technique.

It is an obvious guide. But it is one I'd like to see the disc companies, as well as their artists, bearing in mind. There would be fewer two-star ratings this autumn if they did!

DISC DATE

BY DON NICHOLL

The Moment I Saw You There will draw comment from some jazz sections and renegade followers of The Hi-Lo's.

Burt Blanco

Texas Rider; Shamash (Zodiac ZR 004)***

BURT BLANCO with the King Creoles supplies a guitar and rhythm instrumental coupling here. Texas Rider is picked out steadily, but without much imagination I'm afraid. We've got groups on this side of the water who could show them the way home on this evidence.

Shamash is a middle beater of average proportions too. All right as fill-in material.

The Downlands

Little Sue; Julie (Oriole CB 1748)***

GORDON and Dave Dowland from Dorset form a duo rather after the pattern of The Everlys and The Allisons. Their debut disc

Papa and the group sings it with catchy amusement. Taken at face value it's a drum-beating background in which we hear the lyrics, and it has some neat ideas in the lyric, and Dussy Springfield lends with a crisp gaiety.

It's a simple number but the team may have made the mistake of concealing the fact somewhat in this arrangement.

Gotta Travel On is more familiar, of course, and I enjoy the brisk treatment accorded it by The Springfields. There's lots of life in this trio. I still find them among the most refreshing folk on disc at the present time.

Lois Costello

Let Me Be The One; I'll String Along With You (Zodiac ZR 002)***

IF the name Lois Costello strikes a memory chord it isn't really surprising. She's the daughter of famous film comedian Lou Costello, and this is her first disc. It reaches this country under the new Zodiac series and it could be a very commercial starter.

The AG has already been voted most-promising-disc-newcomer by disc jockeys in the States, and her strongest voice is distinctive. Let Me Be The One she takes to a happy bouncing rhythm which will get into your toes quickly. But I prefer her slow best performance on the standard I'll String Along With You. She drags this with some blues quality.

The thumpy backing, unfortunately, is below average.

Bryan Blackburn and Peter Reeves

We'll Not Twist Again (I and II) (Philips 326537) BF****

BRYAN BLACKBURN has tackled some of his own

PERCY FAITH . . . a slow, lush single from "Advise And Consent."

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).



NEW TO YOU

Two brothers debut with own song

TWO brothers, who have composed about 20 numbers between them, make their disc debut on Oriole this week.

The boys are Gordon and David Dowland—known as the Two Dowlands, and their first disc is "Little Sue," one of their own numbers, backed with "Julie." Accompaniment is supplied by their own group, The Soundtracks, consisting of lead guitar, bass guitar and drums.

Gordon Dowland is the elder of the two boys, who were both born in Dorset. Aged 23, he did his national service in the army, but luckily, the two year stint didn't prevent him from

singing with his brother, Dave, who is 21 and three inches taller.

Both attended Stourfield Secondary School in Wimborne, their home town, shining rather more on the sports field than in the classrooms, although they had a flair for art, which eventually led them to their present occupations as commercial artists.

In most things, the brothers think and act alike, so three and a half years ago, when only 18, they hit on the idea of forming a duo, the other agreed. They got together a group and turned professional, singing anything from country and western through to modern jazz and even rock 'n roll.

The Dowlands have already made the TV debut with spots in the regional programmes "Home Grown" and "Southern Affairs."

Lois Costello

'Let Me Be The One' LOIS COSTELLO, daughter of the famous comedian Lou Costello, has an unusual gimmick. Whenever she makes a personal appearance, which is a pretty regular habit, she chalks up the amount of work she's done by a pedometer. This is a gadget you strap to your foot which measures the amount of ground you cover.

Every time Miss Lois Costello is on the bandstand with the Don Glaser Orchestra, she taps her dainty foot a few thousand times and measures the distance she's done.

Her record is six miles, recently chalked up during a five hour session at the Peabody Skyway Hotel, Nebraska.

But not only does Lois Costello have a spectacular foot, she has a great voice. For this debut she has chosen two standards—"Let Me Be The One" backed with "I'll String Along With You," which she swings through with the kind of ease you acquire when you've been fronting a strong brass section of a great, big band for some time.

Burt Blanco

'Texas Rider'

EIGHTEEN-year-old Burt Blanco's first disc is very likely to be exploited over British television as the soundtrack to an American Western. "Texas Rider" is one of those easy on the ear tunes, an ideal backing for gumsmoke, spurs and so on.

LOIS COSTELLO . . . a familiar name. She's the daughter of comedian, Lou.

So much so, that an American company has accepted the song—written by Burt—for its series of the same name, and plans are being made for screening the series over here, probably in the autumn.

Burt was born to Belgian parents in California, and started studying music at the age of eight. At four, he mastered the guitar, and soon after that found a strong following by playing at teen centers all over the U.S.

However, he didn't play alone, and for his dates formed a group called the Creoles who not only back him on five appearances, but are featured prominently on his discs. Like Burt, the group are all teenagers.

June Harris

June Harris

LPs

Four Freshmen are a class of their own along the alley



The FOUR FRESHMEN are at their unbeatable best (DISC Pic).

THE FOUR FRESHMEN
The Best Of The Four Freshmen
Candy; Polka Dots And Moonbeams; It Could Happen To You; From The Atchison, Topeka And Santa Fe; While You Are Gone; Day By Day; Little Girl Blue; Moonlight; Rain; Lonely For My Love; I'm Beginning To See The Light; It's A Blue World.
 (Capitol T 1640, stereo ST 1640)

THIS is an unbeatable best, too. I reckon these four multi-talented singers and instrumentalists have the measure of even The Hi-Lo's when it comes to modern, hip-harmony, group singing.

This set is compiled from extracts from eight earlier Freshmen albums, but so consistent are they as a team that you would think the entire set was cut yesterday.

The only clue to its actual sources are the very accompaniments which serve to give extra variety and attraction to the selection.

Whether they're swinging or sweetly sentimental, the Freshmen are in a class of their own.

Arranger-MDs: Dick Reynolds, Pete Rugolo, Jack Marshall and Billy May provide the backings of equal quality.

THE OTHER FOUR
West Side Story Blues
Tonight; Feel Prayers; Maria; America; Gee, Officer Krupke!; Prolouge; One Hand, One Heart; Somewhere, Cool.
 (Ace of Clubs ACL-R 1118)****

AL that I know about The Other Four is that they are an American jazz quartet. Which is a pity, because this LP is good enough to make me want to know more.

Admittedly, it's not a new idea by any means. Messrs. Arant Previn and Shelly Manne pioneered the method of gently jazzing show tunes with their memorable "My Fair Lady" set.

But the Four featured here—anonymous because contracts elsewhere probably—continue the formula very adequately, with Leonard Bernstein's jazzy melodic West Side Story score.

"STATE FAIR"
Original Sound-track
Overture and Our State Fair (Pat Boone, Alice Faye, Tom Ewell and Leonard Bernstein); I Might As Well Be Spring (Antia Gordon); That's For Me (Pat Boone); More Than Just a Friend (Tom Ewell); I'm A Friend (Ann-Margret); Never Say No To A Man (Alice Faye); It's A Grand Night For Singing (Pat Boone, Bobby Darin, Antia Gordon, Bob Smart & Chorus); This Isn't Heaven (Bobby Darin); The Little Things in Texas (Tom Ewell, Alice Faye & Chorus); Our State Fair (Chorus).
 (London HA-D 2453)****

THE sound-track song from this remake of Rodgers and Hammerstein's tuneful State Fair movie, with the above-named stars making the most of the excellent numbers penned by this wonderful partnership.

Transference from the sound-track to the album seems to have altered the timbre of the singers' voices to a slight extent, but this doesn't spoil their contributions or the songs in any way.

Standout track is *Isn't It Kinda Fun?* with some punching, powerhouse orchestral breaks in between the duetting.

AL CAHOLA
Hit Instrumental From TV Western Themes
Law Man; Laramie; Theme From "The Rebel"; Aaverick; The Ballad Of Paldino; Tall Man; Theme; Gunslinger; Wagons Ho; The Deputy; Bonanza; Rowhide; But Masteron.
 (HMV CLP 1558, stereo CSD 1438)

A VERY commercial proposition from ace American guitarist Al Caiola, who has blossomed into a prolific recording star in recent times.

He plays through this practice record in fine style, with French standards with words from the highly talented CHORDETTEs.

horns sounding off for additional atmosphere in the up-tempo galloping items.

Al has endeavoured to give different interpretations to some of the tunes instead of repeating their familiar "small screen formula and arrangements."

His ideas haven't quite come off in places, but he deserves credit for trying, and it's a set which should do well, with *Bonanza* the most impressive track.

THE CHORDETTEs
Sing Movie Themes
The Exciting Song; Fantasy; Never On Sunday; Around The World; Hi-Lili, Hi-Lo; Whatever Will Be, Will Be; Theme From "Goodbye Again"; True Love; Wooden Heart; Fascination; The Song From A Summer Place.
 (London HA-A 2441)****

THIS is yet another set of film tunes, but at least this one is vocal for a change.

The four Chor'dette girls sing sweetly together, to the benefit of good if anonymous arrangements and accompaniment. Hearing the words of these off-recorded numbers reminds you how attractive they really are—a fact which fades when they are served up interminably as instrumentals.

I even tolerated that grossly overdone *Never On Sunday* with The Chor'dettes' influence—but only just!

FRANK CHALKFIELD
Early Talkie Hits
Sunny Side Up; TipToe Through The Tulips; Young Days In My Arms; If I Had A Talking Picture Of You; Louise; The Wedding Of The Painted Doll; Song Of The Deeds; I'll Always Be In Love With You; Painting The Clouds With Sunshine; I'm A Dreamer; You Brought A New Kind Of Love To Me; Rio Rita.
 (Ace of Clubs ACL 1153)****

A SPARKLING, tuneful set of early movie standards played skilfully by the Checkfield orchestra. Once again you wonder what pop music would do for its standards if there were no films or records to back them.

Most of these old items are still streets ahead of much of today's pop song output.

HOWARD LANIN
Dance Music From TV
I Could Have Danced All Night; This Is It; Just In Time; Anything Goes; A Cockeyed Optimist; Honey, Honey; Happy Talk; Bloody Mary; On The Street Where You Live; The Party's Over; You're My Favorite; I'm A Fool; The Bird; Danube; By This Moment On; My Blue Heaven; South Rampart Street Parade; Mambou; The Way We Live; There's A Small Hotel; Ca C'Est L'Amour; She Didn't Say Yes; Easy To Love; Love; But My Heart's In Another Girl's Hands; The Lady Is A Tramp; Twelfth Street Rag.
 (Ace of Hearts AH 278)****

FIRST-rate dance medleys from one of America's top society bandleaders and his orchestra. The 25-piece group, with strings for the walizes, hits a high standard with these carefully chosen crowd noise in the background.

But there's not a single clap throughout the whole selection, and this suggests that either the dancers were chronically unappreciative or that their sounds were dubbed on to the LP.

"JUDGMENT AT NUREMBERG"
Original Film Sound-Track
*(HMV CLP 1545)*****
PART of Ernest Gold's score for this picture, it has the same amount of colour and drama which he injected into his "Exodus" background music, and effectively uses some German march tunes including "Lili Marlene."

The contralto voices of Burt Lancaster and Spencer Tracy can be heard in speeches on Side 2.

JOSEPH SEAL
Twelve Top Film Themes
*(Decca LK 4424)*****
WE hear these twelve dozen film themes so often in so many other albums that I can't imagine many people wanting to sample them via the Wurlitzer organ of the ABC Cinema, Kingston-on-Thames.

For those who do, Mr. Seal won't be disappointing.

ALONG THE ALLEY

NEWS FROM THE STREET OF MUSIC

"Some People" is the title of a current film about modern teenagers, and some famous young pop people have covered numbers from it for Essex Music.

The title song has been done by Carol Deane (HMV), Valerie Mountain (Pye) and Jet Harris (Decca), which can't be had for start. And Pet Clark has cut another, song from the film entitled "Too Late for Me."

David Platz of Essex has the Steptoe And Son's signature

SOME PEOPLE' AND POP PEOPLE

theme in his catalogue as a new companion to the highly successful "Z Cars. In time, Geoff Love has covered the Steptoe bit for HMV.

A nice Essex piece on the way (featuring a nice Chinese piece in Chinese Charles) by Teal Chin, which is due for release by Decca on August 10.

FRED JACKSON of the Tin Pan Alley Music group must have green plugging fingers, judging by the way he's plugging Country Garden by



TSAI CHIN — Chinese Charleston (DISC Pic).

Jimmie Rodgers (Columbia) has been moving in the hip parade.

Horticulture is the only strong point of TEA's plug line-up, either. "Fortune Teller" by Bobby Carter (London) and Dick Jordan (Piccadilly) is active via both versions; "Adios Amigo" by Jim Reeves (RCA Victor) is likewise.

"Steel Man" by Rog Whitaker (Fontana) and Jimmy Dean (Phillips) continues stealing air time, as does Tom Osborne's "South Sea Bubble" (HMV).

And last but not least The Mad Larks' new one for Columbia "Manana Pasado Manana" has been getting warm receipts in the places that matter.

PAT SHIRLOCK of Mills has been getting warm receipts in the places that matter.

Which goes to show that still the number is a great one or the Shadows can record no wrong, or both.

Other current items in the Mills plugging mill are only on Hi-Fi. They are "Be Seven" by The Shadows (Columbia) and "Without a Shoulder To Cry On" by Tim Connor.

STANDARDS? WE'VE STILL GOT TO GO BACK YEARS TO FIND A GOOD ONE!

THE fifteen LPs in the Crosby "Bing's Hollywood" set and Frank Chacksfield's "Early Talkie Hits" reviewed on this page, underline once again the problem of standards. If you want to record a standard you have got to go back to the films and shows of the '20s, '30s and immediate post-war years. The current scene just doesn't seem to produce them, certainly not to the scope of films or stage shows.

They don't get into the productions in the first place. Once they are in, they can be sure of a first-rate performance by the stars of the project, and saturation plugging when the show or film is released.

The more you hear a catchy tune with good, meaningful lyrics, the more likely you are to remember it, and to buy records of it (sung and played) by lots of other artists not connected with the film or show.



MATT MONRO—He took a gamble (DISC Pic).

I can only think of two "modern" tunes that could qualify as standards and that were not originally written for and featured in a film or stage show.

They are "Portrait Of My Love" and "Misty." Otherwise everything has come from the screen or stage, which means Hollywood and Broadway for the most part.

For the past seven or eight years the beat has reigned supreme and still does, but it doesn't produce standards. Perhaps because the songs come and go so quickly, perhaps because they are too obviously identified with one particular singer.

No chance

A new song tucked away in an album doesn't really stand a chance, no matter what its merits. If it's not heard by a sufficient number of people (including other potential performers of it), the song is doomed to obscurity.

Would "Portrait Of My Love" have made it if it had been one of 12 in a singer's LP? Would "Misty" have made it without that Mathis single? Something which puzzles me constantly is the position of songs recorded by Elvis Presley and the handful of other top-line teen stars.

A Presley number sells in its millions around the world for

a few months, but after that you rarely if ever hear it again anywhere. And I'll bet it's the original versions like "O Sole Mio" ("It's Now Or Never") and "Come Back To Sorrento" ("Surrender") which will endure rather than Elvis's adaptations now the big sales sponge has subsided.

Cliff's "The Young Ones" should have all the makings of a standard. A melodic piece written for and featured in a successful musical film with the same title.

But now Cliff has scored a gold disc from it, there are no signs at all yet that other people are going to record it and feature it so that it can qualify as a standard, though I must add that it has yet to be released in America.

Maybe we're just losing the standard habit. N.H.

Beat idiom

Songwriters can't afford to ignore the trends of their market, so they've been writing in the beat idiom, and the leveling the standards to be furnished by Hollywood and Broadway as always.

Virtually nobody has come out on a limb and deliberately compiled an LP of entirely new songs untied on stage or screen. The balladners have played it safe, and stuck to the well-proven favourites which, let's face it, are mostly so good that they'll never go stale or lose their appeal.

The only singer on this side of an appreciable batch of new material was Matt Monro with his first LP, "Love Is The Same Anywhere," and that didn't meet with the widespread success it deserved in spite of the high quality of the songs involved.

It boils down to that line from a poem about people liking to recognise the tune. Songs written for stage shows and films have to be top-class or



Jazz

MOD BY TONY HALL

TRAD BY OWEN BRYCE

Yes, these Ellingtons RE indispensable

TRAD
 (■■■■■■■■■■)
THE INDISPENSABLE DUKE
ELLINGTON, Vol. 1
Morning Glory; Dont Get Around Much Anymore; Bojangles; Painter Father; Mr. T; B. Blues; Raincheck; Chelsea Bridge; I Didn't Know About You; Carnegie Blues; Blue Cellophane; Black And Tan Fantasy; Mood Indigo.
 (RCA Victor 27258)*****

Vol. 2
Sophisticated Lady; Black Beauty; The Perfume Sales; Things Ain't What They Used To Be; Rockabye River; Suddenly It Jumped; Blue Is the Night; You, Just Me; Swamp Fire.
 (RCA Victor RD 27259)*****

Cotton Club Days
Cotton Club Stomp; East St. Foodie-Dee; Doing The Vroom Vroom; Rent Party Blues; Harlem Flat Blues; Black And Tan Fantasy; Birmingham Breakdown; Footin' the Wall Street Wall; Got Nuts; Jolly Wag; Home Again.
 (Ace of Hearts AH 23)*****

WHETHER the Ace of Hearts is more indispensable than the two RCA Victor issues is debatable. It roughly depends on

whether you place the Cotton Club period of Ellington on a higher level than the 1940 Victor sessions. There have been three great Ellington periods. The 1930 jungle period of the Cotton Club days, the new recordings in the early 40s of an Ellington we hadn't heard for four years, and the wonderful recordings of the middle to late 50s.

The first two discs cover one of these... and the last another. I love 'em all. No jazz fan can afford to be without them.

As far as the RCAs are concerned this batch of releases just about completes all the gaps left by previous re-issues. Just You, Blue Is The Night, Black Beauty and Blue Cellophane have not been issued before in this country. Nor has 'Going Out' on the third disc.

Light spots? Hodges on Rent Party, Bigard on Cotton Club Stomp... and many hundreds more!

JELLY ROLL MORTON, No. 2
Climax Rag; Don't You Leave Me Here; West End Blues; Ballin' The Jack.
 (RCA Victor RCX 207)*****

I'm tempted to give only four stars to these Jelly Rolls of the 1933 Victor period. I must confess that I adore them. I must emotion being the driving force in my appreciation of jazz, that fact alone warrants the five-star treatment.

When Morton made this he was out to prove something. Believe me, he succeeded. And long may his adversaries rot!

If anyone knew the secret of arranging in the New Orleans idiom it was Ferdinand "Jelly Roll" de Morton. In a way these are more successful than the earlier four with Sidney Bechet; the band is better kept, the tempos easier. Jelly Roll sings delightfully on 'Don't You Leave Me Here.'

He provides a clue to all that's good in jazz. Take it and don't force it... and if it's in you, great jazz will come out.

GEORGE LEWIS
Muscat Ramble; Salvation Rag; Bill Bailey, Won't You Please Come Home.
 (Storville SEP 369)*****

Hardly anything good can be said about this disc. Balance, intonation, invention, all bad. Avery Howard, probably the worst of the Lewis trumpeters, is as much to blame as anyone; by now I don't expect anything better from Jim Robinson's pedestrian trombone; nor do I anticipate a high standard of piano playing from Marco.

But some of the horn men with this disc contains Mings' "hate" vocal and part of Eric Dolphy's extraordinary playing.

The other features the voice of Abbey Lincoln with husband Max Roach and a band including Cecil Taylor, Central Records. They are heavily edited extracts from

Can't LFs... Charles Mingus Presents Charles Mingus... three-minute versions of Mingus' Form No. 1, 7. Site of the best tracks—but rather meaningless at this length and "Original Fables"

Both are from a Roach LP called "We Protest" idiom called "Straight Ahead" on an House, Burrely.

PHOTOGRAPHS
YOUR FAVOURITE Stars, 2/9 large, 1/9 medium. Cliff or Elvis 2/9 per set. Send P.O.—St. 4, 10. Wentworth Street, London, E.1.

RECORDS
RECORD BAZAAR, \$0.00 from 1/1. Also cheap LPs, EPs, 45s. Write for lists.—1142/1146, Argyle Street, Glasgow.

TAPE RECORDERS, Etc.
TAPESOUNDING, Introductions, Pen Friends, Hobbyists, Home/overseas.—Details: Ewart, 87, Terrace, Torquay.

TUITION
DO YOU WANT to sing like Cliff Richard or Helen Shapiro? or Maurice Burman Song of Modern Pop Singing. Beginners encouraged.—137, Bickenham Mansions, Baker Street, W.1. HUNTER 2666/7.

THE TEMPERANCE SEVEN, 1961
Dinah; Kaiser Drag; T.C.P.; My Blue Heaven.
 (Parlophone GEP 8857)***

WELL! It's as well that this is labelled "1961" because, frankly it's dated. What you might as well call dated dated.

The sudden zoom to fame of the Temperance Seven brought back a music we all forgotten about. And very funny it was too! I didn't regret anything about these first few weeks of their brand of hilarity.

But now? I wonder whether the joke shouldn't be buried. As far as jazz is concerned... and could we please remember that it was a bad jazz that the band hit the fans... only John R. T. Davies on the alto and the clarinet of Alan Cooper provided an

THE LEGENDARY CARNegie HALL CONCERTS OF 1938/9
John Hammond's Spirituals To Swing, Vol. 2
Stompin' At The Savoy; Honey-suckle Rose; Gelling; I'm On The Way; Four Day Creep; Oh Lady Be Good; Mountain Blues; Right John Henry; It's All Done By Gait; Cavalcade Of Boogie; Don't Got Wise; Louis Lomax; My Mother Died A Shoutin'; Pagin' The Devil.
 (Fontana TEL 515)*****

There is a boxy quality about this recording that I find

CRIP PIT OUT ROACH
AND MINGS SINGLES
 Ellington, Basie and Kenton... and there's a wonderful session at our two studios by the trio (alto), Germany's Hans Koller (tenor) and Sweden's Lars Gullin (baritone). It must be the best Bill's basic likes are mainly the big bands of the swing era. He's just followed the four-volume Fletcher Henderson "Set On CBS." It can hardly wait to hear it all the way through.

Basie, too, is a big favourite with me. He listens to the unforgotten delight to the unfortunately forgotten "Sing A Song of Basie" HAV LP by Lambert, Hendricks and Ross. It was four in the morning before we called it a day. But we had heard some wonderful jazz.

RADIO LUXEMBOURG
 Pick of the Programmes for week beginning August 12

SUNDAY, 2.0-7.30 Juke Box: 7.45 Spin Record; 8.0 Alan Dell's Show; 8.20 Topical; 8.45-9.00 Requests; 9.15 Sunday's Outlook; 9.45 Billy Fury; 10.0 Sam Cooke; 10.30 Routh's Records; 11.0 Top Twenty; 12.0 Kent Walton; 12.30 Night Service.

MONDAY, 2.0-7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Monday Requests; 8.15 Topical; 8.30 Russell Turner; 9.0 Deep River; 9.30 208 Rhythm Club; 10.0 Top Tunes; 10.30 Hit Parade; 11.0 11.11 Hit Parade; 11.30 Ray Orchar; 12.0 Night Service.

TUESDAY, 2.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Tuesday's Requests; 8.15-8.30

strangely attractive. It does something to the solid drumming of the Goodman Sextet's Nick Fatool... a favourite of mine.

There is some excellent Charlie Christian on the Goodman tracks but most of the concert is taken up by other acts as in this second volume is concerned.

Two gospel groups are featured the Golden Gate Quartet and Mitchell's Christian Singers; both good in their way and surprisingly genuine considering that these date from the late thirties... in the days before the folk revival

Ida Cox sings a first-class Four Day Creep, a version which had me leaping up with the feeling that once upon a stage. Then there's a surprising visit from Sonny Terry, a sort of a shock for those who imagined his discovery of recent years.

In addition to all this there was also the Boogie Boogie Trio in a Cavalcade Of Boogie and the inevitable last season's Bessie Jones, Lester, Christian, Harry Edison, and those same three Boogie men.

MOD
 (■■■■■■■■■■)
JIMMY HEATH ORCHESTRA
 Really Big!
Big "P"; Old Fashioned Fun; Monks Man; Dore; Nails; On Green Dolphin Street; My Ideal; A Picture Of Health.
 (12in. Riverside RLP 12-33)*****

PERSONEL: Jimmy Heath (tenor), arranger, leader; John Coltrane (alto); Pat Patrick (baritone); Clark Terry (trumpet, flugelhorn); Gerry Mulligan (piano); Tom McIntosh (trombone, arranger); Dick Berg (French horn); Tommy Flanagan or Cedar Walton (piano); Percy Heath (bass); Albert Heath (drums).

As far as I am concerned, little Jimmy Heath is one of the most striking all-round talents in present day jazz... as tenorist, composer (Big "P", Old Fashioned,

Mon's, Nails and Picture) and arranger (he scored all that Des and Pic). As Jimmy truthfully describes it, this is "a big band sound with a small band feeling."

I find much similarity in his writing to that of Britain's own Tubby Hayes and Vic Feldman. As in Vic's work especially, there is sometimes a marked Tadd Dameron influence (for instance, Mon's and Nails).

There is plenty of space in the scores for solos. Everybody makes the most of their spots, with the leader's hard-bitting, emotional tenor (often Tubby-like) especially effective.

Lots of good solid, swinging stuff here. My one regret is that there obviously hadn't been time for more rehearsal and that the balance wasn't as desired. Frankly, it leaves much to be desired.

TOMMY FLANAGAN—JOHN COLTRANE
 The Cats
Minor Mishap; How Long Has This Been Going On?; Eclipses; The Blues; The Blues; The Blues.
 (12in. Esquire 32-156)*****

PERSONEL: Tommy Flanagan (piano); John Coltrane (tenor); Kenny Burrell (guitar); Doug Watkins (bass); Louis Hayes (drums); (Tracks: Louis Hayes, Watkins, Flanagan only).

PERSONEL: Tommy Flanagan (piano); John Coltrane (tenor); Kenny Burrell (guitar); Doug Watkins (bass); Louis Hayes (drums); (Tracks: Louis Hayes, Watkins, Flanagan only).

This 1958 recording is a very relaxed, pleasing and unpretentious outing which will never make anyone's list of Top Ten jazz records... but which, quite frankly, I wouldn't mind taking with me to a desert island!

Flanagan brought four well-above-average originals along to the table. All have good, interesting melody lines and intriguing changes. My favourite? The beautifully poignant, medium-tempo minor Solaceum, though the tempo does drop a bit.

The leader's piano solos are simply tasteful and warmly received. His solo outing on How

Long (verse included) is most thoughtfully arranged. Adventurous, but not too obscure. Most enjoyable. Satisfying in a boldy adventurous way, always get what he goes for. But he is pretty consistent here and emotionally rewarding.

Burrell is a very good jazz guitarist, as always. The late Doug Watkins proves once again what a wonderful asset he was to any section and Louis Hayes completes a groovy trio.

BENNIE GREEN
Sometimes I'm Happy; It's Time; Solitude; All Stars; Crip; Cool Struttin'; And That I Am So In Love.
 (12in. Time Oriole OT 2503)***

PERSONEL: Bennie Green (trombone); Johnny Forrest (tenor); Sonny Clark (piano); George Tucker (bass); Al Dreares (drums); Joe Garris (bongo).

PERSONEL: Bennie Green (trombone); Johnny Forrest (tenor); Sonny Clark (piano); George Tucker (bass); Al Dreares (drums); Joe Garris (bongo).

I GULL marks to Time A and R man Bobby Stid for the material he chose for these days. As the tunes have the necessary ingredients to appeal to the public, to put the musicians at ease and enable them to stretch out comfortably.

Clark contributed Crip, Cool (both title tunes from his own Blue Note albums as a leader) and easy on the ear.

Tenorist Harold Ousby wrote Love, an original melodic enough to have lyrics put to it. Sometimes (the outstanding track) and Solitude are also given groovy treatments.

Unfortunately, the 10.10 w.g. doesn't match the material. The leader is good, but not at his best. Fretful in a number of places, as he was content to play countless "quotes" (especially on Struttin').

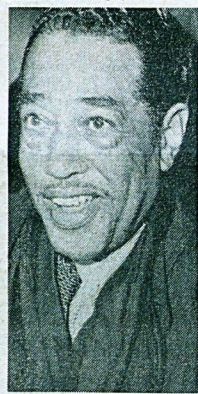
Work 'n' Top Discs; 9.30 Topical; 9.45 Smooth 'n' Swinging; 10.0 9.45 Friday Song; 10.0 Friday Atlantic Tune; 11.0 Sound-off; 11.30 Record Round-up; 12.0 The Late-Late Show; 12.30 Night Service.

FRIDAY, 7.30 Honey Hit Parade; 7.45 Friday's Requests; 8.0 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 Elvis Presley; 9.15 Topical; 9.30 America's Hot Ten; 9.45 Friday Song; 10.0 Friday Spectacular; 11.0 Kent Walton Show; 11.30 Ray Orchar; 12.0 Night Service.

SATURDAY, 7.30 Saturday's Requests; 7.45 Let's Take A Spin; 8.0 Honey Hit Parade; 8.30 Twist 'n' Top Discs; 9.30 Topical; 9.45 Smooth 'n' Swinging; 10.0 9.45 Friday Song; 10.0 Friday Atlantic Tune; 11.0 Sound-off; 11.30 Record Round-up; 12.0 The Late-Late Show; 12.30 Night Service.



JOHN R. T. DAVIES—Jazz and the Temperance Seven.



DUKE ELLINGTON—Three great periods (DISC III)

CLASSIFIED ADVERTISEMENTS

The rate for announcements in these Classified columns is 1/6 per word. Words received in capitals over and above those given in the opening line will be charged 2/6 per word. Box Number facilities are available at 2/6. Replies should be addressed to box... 6/0 DISC, 161 Fleet St., London, E.C.4.

Space for classified advertisements enclosed within box rules is available at 2/6 per line. All advertisements must be made payable to DISC and sent to 161/166, Fleet Street, London, E.C.4. Copy must arrive at the above address not later than first post Monday for insertion in issue of the same week.

FAN CLUBS
SPRINGFIELDS Fan Club—Details from Patricia Barnett, 3164 Queenstown Road, Battersea, S.W.8, Brighton, Burrely.

PERSONAL
 ATTENTION all Club Secretaries! Add to funds by selling your members Automatic Pens made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 161-166, Fleet Street, E.C.4.

FRENCH Pen Friends, all ages. S.a.e. for details.—Anglo-French Correspondence Club, Falcon Street, Burrely.

PEN FRIENDS at home and abroad. Stamped envelope for details. European Friendship Society, Olney, Bucks.

PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free.—Mary Blair, 43/21, Ship Street, Brighton.

PEN FRIENDS everywhere. Age 17 upwards. Sample lists free.—S.C.C., 11/37, Black Lion Street, Brighton.

PEN FRIENDS of many Nationalities.—M.F.C., 9, The Arbour, Farnhill, Keighley, York,shire.

STAR

Elstree build biggest ever set for Cliff



Recognise this singer? No, I don't expect you will have seen him before but his father is known all over the world, and how! A clue? His mother's name is Barbara, he's got a sister called Nancy. Got it yet? He's 19-year-old Frank Sinatra Jr.

CLIFF RICHARD recently had the privilege of being the star subject on one of the biggest ever sets built at Elstree Film Studios. He was shooting an Austrian cafe sequence for "Summer Holiday," and to make the deal look really authentic, the whole studio space was converted into an exact copy of the required backdrop. They had ornamental arches, a huge garden and even a waterfall, and in the scene you'll see Cliff dancing to that wild Viennese music!

The Shadows weren't without their problems either in the movie. Having completed their spot in Greece, where they play the film's theme on bouzoukis, Bruce Welch reports: "Man, that's quite a difficult instrument to play after a guitar. It feels like an outside spring onion!"

Taking a late holiday this year will be Karl Denver, who plans to spend a couple of weeks shooting and fishing in the northernmost part of Scotland at the end of September.



Television certainly seems to sprout singers. Two and a half years ago Jess Conrad found fame as a rock singer in "Rock A Bye Barnie." Then John Leyton found himself an overnight star as a result of "Harper's W.I."

And now, Bimbo James, Jess's younger brother, has made his debut as a sultan in "No Hiding Place." Guess all he has to do now is sit back and wait for that recording contract.

The Brook Brothers would love to find out the name of the person posing as a film magnate who's twice been to see their manager with offers of fantastic movies. Each time the person has given a number to call, but when the boys get on the phone, all they get is the operator saying: "Sorry, there's no subscriber on this number."

MARION RYAN reports that entering a taxi the other day, she found a book entitled "How To Develop A Star" by Power Memory. Funny when you think of the person who left it there in the first place. Maybe he hadn't started reading it yet?

One Manchester youth club is going to be very lucky when they get free lessons from ace guitarist Judd Proctor. Judd, who very rarely plays a date outside London, appears at the Oasis Club in Manchester, on August 26, and during the same afternoon, has offered to give free guitar lessons to a teen club.

Joe Henderson... his name proved too difficult to pronounce.

Britain, even though she's busier than ever at work in Los Angeles.

Having recorded about 15 numbers for a religious organisation, Frank Kelly, singer with The Hunters, is all set to make his first pop disc with the group for Fontana.

Young Susan Singer is giving David Macbeth an extra hand in the battle of the roses. She sends him a fresh rose every morning. She says it's in appreciation of such a good disc, which has become a favourite in her collection.

THE people who run the gaming tables in Las Vegas don't like the patrons to "twist" the management. But they lifted this ban when they allowed Chubby Checker to open for a month's session at the fabulous Sands Hotel. They now have the bid rose every twister on their hands—and they're paying him!

Born Edward Kennedy Ellington, in Washington in 1899, the "Duke" was given his nickname at the age of 12, by the other kids in his neighbourhood because of his "sharp" clothes and confident manner.

On this side of the Atlantic, Joe Henderson's next gigged "Mr. Piano" while staying at a hotel in Holland. He was getting lots of calls from the television studios and there was no phone in his room. As a result, the porter had to call him each time, and had difficulty in pronouncing his name. So he used to yell,

"telephone for Mr. Piano."

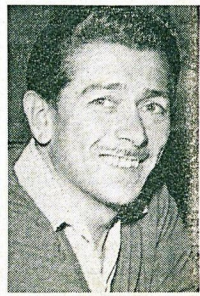
I hear from the States that Ray Charles is so overwhelmed by the success of "I Can't Stop Loving You" that he's anxious to record another of Don Gibson's compositions. So would I be. Latest sales figures report the disc to be nearing the 2,000,000 mark. Just think of those royalties!

Dinah Kaye, back from her Polish tour, has had a busy time entertaining executives from ABC TV during their heads quarters in Manchester. Now she's looking forward to getting together with her poolie, which she hasn't seen in weeks.

June Harris

can't just wait for inspiration

TONY OSBORNE writes musical backings for stars like Shirley Bassey, Russ Conway and Alma Cogan. He conducts his own recordings. He also makes his own discs, does film scores, appears on TV, makes television commercials and composes music of all kinds. Apart from that, he has his lucky...



All in a day's work the truth behind the glamour Tony Osborne

He lives and works in a quiet flat just off London's Baker Street. "How do you start your day?" I asked him one morning last week. "The electric tea-maker wakes me with a cuppa at 7.45. Or should do. Something went wrong once. I was halfway through my second cup before I found out it was not

quite half-past three in the morning." "I suppose," I said, "you take your time over breakfast. Then you loaf around waiting for musical inspiration?" "That's what I'D LIKE to do. But my bank manager won't let me. I'm at my desk by 8.15. Then I start to slog it out. How to do it? I can't begin. After that people in the business are in their offices, my phone starts to ring—and I've had it. So I spend the next two or three hours answering the phone—and making calls myself. Fixing session times, seeing about musicians and so on. At one o'clock I can start writing again, knowing most of my contacts are busy with big lunches.

so that's a day which doesn't follow the usual pattern. "But when I'm at home like to do more writing in the early evening." "How about if inspiration doesn't come?" "IT HAS to come! If the ideas dry up a simple change of scene usually works. I go down the road for cigarettes. Or into the kitchen to make tea. You'd be surprised how many lush string passages have been inspired by putting on a kettle. "People often ask how I come with such a variety of music. For example, I'm currently working on romantic stuff for Alma Cogan. Latin American backings for Russ Conway. Religious songs for Shirley Bassey. And my Twist show!

"I take five minutes for an egg on toast. Maybe after a nap I can work after six courses, wines and liquors. Not me!" The phone rang. It was Alma Cogan. "We're calling about this album release here?" I fixed a date to start work on it. "Alma's great to work with," said Tony. "Latches on to quickly to any ideas I suggest. Produces plenty of her own. Knows exactly what she wants. Knows her music?" "I asked —pointing to the grand piano in the corner.

"Variety helps. "But variety is a help. If I work so long on one type of music that it starts to get me down, I just switch to another. It's a wonderful way to get relief without having to stop work!" "Do artists take an intelligent interest in their arrangements?" "Mostly yes. When they get to know me, they tend to leave more and more to my discretion. But they still chip in with ideas. Depestro co-operation I ever got was from Mel Torme."

"Not much." We have a flat right by the zoo at Rivington in Sussex. Switch a few days there when we can. But I usually take work with me. I read a bit at bedtime, most nights. I also like listening to other people's arrangements—and to classical discs. "I've only recently solved the problem of the first time I've had a hi-fi set in the bathroom! I just sit and soak, listen to the discs. "This hi-fi has solved another problem. . . . Now I know how hard it is to get kids to take a bath. It used to be the same with ours: Carol and Janet. Not any longer. We just lure 'em in with the latest Cliff or Adamo."

"But I've an uneasy feeling the kids have won. They've started agitating for a TV set in there as well. . . .

"The latter takes me to Southampton every Monday—

Dick Tatham

TRAD JAZZ NEWS by Owen Bryce Kenny Ball, sportsman, gets ready for Australia

KENNY BALL is taking up sports in earnest. Recently at St. Austell he took up water-skiing. At Blackpool he played football, entered a tennis tournament and did a spot of go-kart racing. He is now looking into the business of surf-riding in anticipation of his forthcoming Australian tour which opens on October 24. Kenny surprised many by his able competing at the National Jazz Federation's Festival at Richmond last year. He took over normally reserved spots for distinguished announcers of long standing. Must say I thought Sunday afternoon's competing by Bill Carey was in a class of its own. Bill's insistence that British style was a worthwhile development of jazz, in contrast with Kansas City style, Chicago, New York, or what-have-you.

(Thursday) for "Jazz Club," for "Saturday Club" (11) and for "Trad Time" (20).

THE Fourth Folk Music Festival, organised by the English Folk Dance and Song Society, takes place on October 13 and 14 at Cecil Sharp House, Regents Park Road, London. It is unusual in that it is being organised as a non-commercial, free class in the folk music (accompanying and unaccompanied), song singing, instrumental groups, and even a handbell ringing group. There are nine classes altogether.

THE best of British trad bands continue to grace the Margate and Wise Show and Alex Welsh has been announced as a guest for the end of August. He will tele-record the show on August 19.

MICK EMBURY, Alan Eldson's opening discography, has joined the band full time. He appears with them on "Saturday Club" on September 15.

Alan started his Scottish tour on August 4 at Edinburgh. The tour takes in Elgin (9) Mintlaw (10) and Inverurie (11).

BILL KINSELL, operating various clubs in the Midlands, is bravely carrying on with his presentations of new bands. Through many promoters have been clamping down on the lesser known bands of the Abacadabra Clubs are doing good business with such groups as Dave Kiri's (10) and Coventry, 31). Mick Shore's

Tuxedo Jazz Band (Derby, 28) and Eric Allandale's (Leicester, 20).

Regular bands appearing on this circuit include the Back O' Town Syncopators (Coventry, 17) and 24) Mike Cotton (Derby, 21) and Bruce Turner's Jump Band (Leicester, 27).

THE German Band, the Leather-torn Stompers, play the Derby Club on August 14.

CYRIL PRESTON lost trumpeter Eric Rae at the end of his five-day Scottish tour, but leaving in Elgin to freelance. Bob Rae is Cy Laurie Band but has played with many of our top bands, including Dick Charlesworth.

Since Gerry Turham left the band a month ago Andy Tully of the Scotsville Jazz Band has been deputy to Ken Jenkins for Eric Rae and it looks like the Scotsville's front line will eventually take over the Preston Band.

THE Alvin Roy Band has been booked for the Margate Jazz Club on August 10 and 11. It was here that Alvin first made his mark following a National Jazz Federation contest.

ALAN WICKHAM'S Continental strings, still battling away, played for the Navy at Gosport last month. On August 23 they do a date for the RAF at Gainsborough. Alan is also waiting for the Army or the Marines to come in.

and on September 15 make their regular date at Manton Hall, Edmonston.

They have a five-day tour of the Midlands in September starting at Leicester and have been booked for Ipswich University the same month.

"THE trumpet player they most like to watch" is how they're tagging Pamela Hird, wife of leader Lew Hird. Pamela, who is taking trumpet lessons from celebrated teacher Phil Parker, played at Ramsgate Cave Jazz Club in a bikini recently.

The Hird Band plays the Cocks Jazz Club, Chingford, on August 26. Other bands at Cocks in August include Monty Sunshine (12), the Confederates (19) and a guest spot by a local group, the Main Jazz Band (26).

FRANKLYN D. FAVERLY, who blows the saxophone with the Temperance Seven, is now the proud father of a baby boy. He and his wife Barbara tell me in all sincerity that he is to be called Jaspar.

THERE'S going to be a shortage of bands during the last two weeks in August. Something like a dozen traditional bands, including Dick Charlesworth's, are taking their annual holidays.

TERRY LIGHTFOOT made his first last week-end when he became the first top trad leader to fly (if that's the right word) to a concert by hovercraft, including Dick Charlesworth's, are taking their annual holidays. The band was appearing on a double bill with Denis Lots at the Pavilion, Rye, and Terry couldn't make it with the rest of the band in the coach, so he took the hovercraft from Wallasey. It got him there on time, too!

OFFICIAL engagements for town councils seem to be coming in thick and fast. Humphrey Lytton's no doubt his name provides dignity at these functions. Humph was booked on Sunday by Weymouth Corporation, on Bank Holiday Monday by Harlow Corporation and is due on Corporation and is due on Saturday to play an open air engagement for Birmingham Corporation, with Micky Ashman's Ragtime Band. That other corporation, the BBC, also have Humph with them tonight

Big autumn attack on charts

THE next few weeks are going to see one of the biggest all-out attacks on the charts ever made by our disc stars, for practically all of them have singles due for release either at the end of this month or the beginning of next.

Topping the star line-up are Cliff Richard, Adam Faith, Shirley Bassey, Lonnie Donegan, Karl Denver, Joe Brown and Mike Sear. Virtually the only big name missing is that of Elvis Presley.

As yet no release date has been set for the new Presley single, which has just been issued in the States.

A spokesman for RCA told DISC that they are, in fact, waiting to see which side of the new disc—“She’s Not You” and “Tell Her Jim Said Hello”—picks up the most sales the other side of the Atlantic before deciding on the topside for issue here. At the moment, both sides are prominent in the U.S. charts.

They added that a release date is very unlikely before the beginning of September. Cliff’s new single, for release by Columbia on August 31, is a twistable type beat song entitled “I’ll Be Me,” written by Jack Clement, while the flip, penned by Bruce Welch and Sam Marvin, is called “Since I Lost You.”

Faith disc

Adam’s new disc comes out a week before Cliff’s on August 24, and once again the “A” side has been written by Johnny Worth: it’s called “Don’t, That Beat All.” For the flip, Adam has chosen the title song from his film “Mix Me A Person,” which has its premiere tonight (Thursday).

The Shirley Bassey disc, also released on August 24, is the beautiful ballad “What Now, My Love,” which was recorded earlier by Jane Morgan.

Making his second bid for the charts in the same week is Mike Searne with his follow-up to “Come Outside,” entitled “Will I What.” As DISC revealed a few weeks ago, this is very much in the same vein as the first num-

ber, but with the voice of Billie Davis, substituted for that of Wendy Richards.

Also out on August 24, is another single by the “Nut Rocker” group, B. Bumble and the Stingers. This time they have adapted the William Tell Overture and called it “Apple Knocker.”

The new Karl Denver single will most probably be “Blue Weekend,” penned by Jimmy Kennedy, who wrote “Never Goodbye.” Release date is September 14.

Requests

Because of persistent requests from his fans, Lonnie Donegan has recorded his extremely successful “Pick A Bale Of Cotton” as a single, and this was just released by Pye on August 7.

Joe Brown’s follow-up to “Picture Of You” is to be released on September 4. Topside title is still secret, but it was written by the same team that gave him “Picture.”

The only three major British artists not among these releases are Helen Shapiro, Billy Fury and The Shadows, all of whom have recently had new issues which are currently in the charts.

Spotnicks on ‘Club’

VISITING Swedish group The Spotnicks star in the September 1 edition of “Saturday Club,” along with The Springfields, Dick Jordan and the Johnny Howard orchestra, with vocalists Tony Stevens and Laura Lee.

On August 25, Kenny Ball’s Jazzmen head the bill with The Viscounts, Marian Williams, Russ Sainty, The Allison and Buddy Britten.

A ROYAL TWIST

THE Duke of Edinburgh twisted last Friday to the music of Alexis Korner and his Blues Incorporated. He was one of the guests who attended a ball given at Lordbridge, home of Evelyn de Rothschild, where Korner and his group were playing.

Eddy, Cramer, Ives top Decca releases

DUANE EDDY, Floyd Cramer and Burl Ives top the Decca group releases this week.

“The Ballad Of Paladin,” from the popular American TV Western series, is the title of the Duane Eddy single on RCA. Floyd Cramer, on the same label, has “Hot Pepper,” a honky tonk number, and Burl Ives has a new disc on Brunswick called “Call Me Mr. In-Between.”

Also on the group’s releases is a new single by Ernie Maresca, “Mary Jane,” on London.

Marty Wilde quits Philips for EMI

MARTY WILDE is changing record labels. When he completes his five-year contract with Philips at the end of October he will transfer to Columbia, with whom he has signed a long term, exclusive contract from November 1.

He will record under the direction of Norman Newell, and John Barry may act as his music director.

His first single for Columbia will probably be cut early in November. At the moment, his current Philips release is “Jezebel,” and manager Larry Parnes told DISC from Great Yarmouth, where Marty is appearing for the season, that it seems unlikely there will be another release from Philips. Parnes told DISC that the only material Marty has in the can for Philips are titles he recorded in Hollywood some two years ago, and there seems little likelihood of these being issued.

He added that it is also unlikely that Marty would have time to cut another single for the label before he reaches the end of his contract, owing to his heavy schedule.

BBC book top pops for Radio Show

BBC TV and radio are combining to present 15 different programmes featuring many of Britain’s top pop stars every day from their Show Stage at this year’s Radio Show at Earl’s Court, which opens on August 22. Shows to be broadcast on sound radio are “Exhibition Choice,” “Get With It,” “Five O’Clock Special” and “The Talent Spot.” No TV transmissions are planned apart from the special circuit arrangements at the show.

Leading jazz bands will be featured daily on the Show Stage. Names lined up are Humphrey Lyttelton, Monty Sunshine, Terry Lightfoot, Alex Welsh, Mike Cotton, Bob Wallis, Doug Rickard with Nat Gonella, Ian Bell, the Clyde Valley Tompops, Chris Barber with Ottilie Patterson, the Fairweather-Brown All-Stars, Mick Mulligan, George Chisholm, Cyril Preston and Alan Eldson.

Brooks Bros on radio

NEW radio dates for The Brook Brothers are “Saturday Club,” August 18, “Easy Beat” (19), and “Go Man Go” (31).



ADAM FAITH in one of his many scenes in the condemned cell.

FAITH GOOD, BUT THE FILM ISN'T

“MIX ME A PERSON,” which opens at the Columbia cinema in London tonight (Thursday) and which is generally released on September 3, is Adam Faith’s first picture since “What A Whopper.”

What was making it he told me that “Whopper” was a mistake that he would never make again. Well, he was wrong. This film is very much worse than “Whopper”.

The only good thing that can be

Peter Hammond reviews

‘Mix Me A Person’

said about it is that Adam himself comes out of this strictly serious role—he only sings two songs, the title number and “La Bamba”—very well.

He plays a young coffee bar boy who “borrows” a car to impress a girl friend, gets trapped into a murder charge, is found guilty and is condemned to die. Donald Sinden plays his defending counsel and Anne Baxter is a psychiatrist. It is the conviction of Adam’s innocence, who eventually saves him from the gallows. Heard it all before? You have also heard the dialogue before, but you have never heard so many clichés in one film, and you have never seen such atrocious acting. Faith himself excepted.

This is a serious film, or so it would have us believe. But the audience was in hysterics. It was without a doubt one of the funniest films I have seen for years. I enjoyed it immensely, but not in the way I was intended to enjoy it.

Look again

If this was meant to be the vehicle to carry Adam Faith into the class of the serious actor, then he must look again, and harder. He will have to exercise much more of his intelligence and his critical faculties before signing another picture contract.

This kind of film could do him immeasurable harm in all forms of show business. All credit to him, then, that he himself comes out of it with colours flying, would never have thought that an actor could have done anything with such a part and in such company, but Adam does.

Every time he is on the screen it was able to stop laughing and take the film as seriously as I was intended to. He is completely convincing and not once does he drop to the level of his co-stars.

He doesn’t get the screen time that Sinden and Baxter get, yet despite this he tries valiantly to lift the picture into the first feature category. He fails—one one could have suspected—but he deserves an Oscar for the attempt.

Scott in ‘Jazz Session’

NETWORK Three’s “Jazz Session” on August 22 will be sub-titled “Changing With The Times,” and will feature the Johnny Scott Orchestra in an exercise in cross-rhythms (time signatures) à la Dave Brubeck.

Jack Good gets U.S. disc offer —TV, too

DISC columnist Jack Good, now in America, is on the point of signing a five-year contract with London Records Inc., British Decca’s transatlantic subsidiary company.

The deal, now in the final stages of negotiation, will entail Good working as an independent record producer for London with a guaranteed release of 24 sides per year. He will find his own artists and material, and will be especially interested in suitable British numbers for the American singers and instrumentalists he will discover and record.

American TV is also interested in Good’s services and ABC TV, in New York, have been discussing a possible teenage series with him.

A sequel to Good’s remarks in his column last week about the new dance called Locomotion, currently gaining popularity in the States, is a Decca recording with that title by The Vernons Girls set for release on August 17.

The girls will be demonstrating it in ITV’s “Thank Your Lucky Stars” soon after the series returns next month.

Forrie Cairns and The Chasmenon will be featured group in “Jazz Club” on August 23.

Johnny Kidd—again

JOHNNY KIDD and The Pirates, who have just completed an extremely successful engagement at the Star Club, in Hamburg, Germany, have been invited to return. Plans are being made for them to make further appearances sometime in December.

B BUMBLE TOUR DATES SET FOR OCTOBER

VIRTUALLY all available dates in October have now been booked for the tour by the American group B. Bumble and the Stingers, who open their month’s stay here at the Cavern, Liverpool, on October 19 and 20.

The group, whose tour is now being handled by the George Cooper Organisation instead of Roy Tompest, has been booked mainly into dance halls, but there are negotiations for a limited number of theatre appearances between November 4 and 8.

Dates so far booked in addition to Liverpool are Oasis Club, Manchester (October 21), Town Hall, High Wycombe (23), Baths Hall, Southampton (25), Plaza Ballroom, Oldhill, doubling at the Plaza Ballroom, Handsworth (26), Wykhall Hall, Romford (27), Community Centre, Southall (28), Imperial Ballroom, Waltham Cross (30), Eber-sham Hall, Epsom (November 2), Wilton Hall, Bletchley (3), Birmingham Town Hall (9), Kings Hall, Stoke (10), Atlas Ballroom, Seaford (12), and the California Ballroom, Dunstable (17).

Italy wants Sounds

SOUNDS INC., currently touring Italy with Gene Vincent, have been invited back for two months of one-nighters early next year.

There is also a possibility that the group may sign to appear in their first film, as yet untitled, but a sequel to the recently successful “Europe By Night.”

Preston—first record

The Cyril Preston Band is expected to cut its first sides for Oriole very shortly. One of the numbers will be a piece by Cyril Preston, “The Cocoa Song.”

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