

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 224 Week ending July 7, 1962  
Every Thursday, price 6d.

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## DARIN TURNS TO C AND W FOR NEXT SINGLE

**BOBBY DARIN** sings a country and western number which he composed himself on his next single, due for release here on July 13.

The song is called "Things" and it emphasises his current liking for C and W and folk material, both of which played an important part in his contribution to the tour which he has just completed in America with the Count Basie Band.

## 'Music Man' LP out

**NEXT** week Warner Brothers are to release the original sound-track album from the film of "The Music Man," due to be premiered at the Warner Theatre, London, on July 12.

The album features 17 numbers, and for one show-stopper, "76 Trombones," 211 musical instruments are employed, including a 150-piece boys band.

One of the numbers, "Being In Love," has been specially written for the film by Meredith Wilson, who wrote the complete score for the original Broadway production.

"The Music Man" features Robert Preston, who appeared in the stage show, and Shirley Jones.

## Release for Checker film

**CHUBBY CHECKER'S** follow-up film to "Twist Around the Clock," called "Don't Knock the Twist," goes on general release on July 23.

The film also stars Vic Dana, The Dovells, Linda Scott, Gene Chandler, The Carroll Brothers, Mari Blanchard, Lang Jeffries and Georgina Day and includes 13 songs.

## Bassey—she's superb, says

### Nelson Riddle

**ONE** of Britain's truly international stars teamed up last week with an internationally renowned American MD and arranger.

Shirley Bassey started sessions with Nelson Riddle and a hand-picked orchestra of British session musicians for an LP to consist of well-known pop standards. It will bear a full quota of the distinctive styles of its two stars.

No definite release date for the album has yet been fixed, but it is anticipated that it will be on sale here sometime in September.

After the session Riddle said: "Shirley Bassey has that quality that enables her to sell herself to a live audience with little more performance than she gives on a record. In short, she is a great artist."



# TV plans for the Dion-Del Shannon package

## Joe Brown heads 'Club' line-up

**JOE BROWN** tops the line-up for "Saturday Club" on July 14. With him are The Brook Brothers, Susan Maughan, Michael Cox and the Alan Eidsdon jazz band.

The following week Helen Shapiro headlines the cast, with Jimmy Justice, Johnny Wade, Brian Poole and The Tremolos, Grant Tracy and The Sunsets and the Eric Delaney Band.



JOEY DEE

## Shirley picked

**SHIRLEY SANDS** is to become the resident singer with the Bilk band for the remainder of his Thursday night BBC TV series, "The Acker Bilk Show."

The fortnightly series is due to end on August 23.

Shirley Sands is appearing for the summer season in Jersey, and she has to fly to Britain every Wednesday to telecord the programme, flying back to Jersey the same day for her twice-nightly performances.

**THE** highlights of the forthcoming Dion-Del Shannon tour, which opens at the Palladium, Brighton, on September 16, may be shown in an hour-long spectacular on ITV.

## Aral—new releases

**ARAL** Records, who recently launched their first disc here—"The Feminine Touch" by Terry Dene—are to issue their next two discs on July 13.

These will be "The Battle Of Waterloo," by Ray Merrell, and "You Doll," by Peter Kaye. Aral are hoping for a U.S. release on both discs.

The Tito Burns Agency is negotiating with one of the major television companies to show the recording once the tour has been completed.

Other dates for the tour are Guildhall, Portsmouth (17), Regal, Llanelli (18), and then on the Granada circuit until September 24.

These dates are Bedford (19), Maidstone (20), Kingston (21), Slough (22), Walthamstow (23), Kettering (24). Final dates are the Colston Hall, Bristol (25), Pavilion, Bournemouth (26), Town Hall, Birmingham (27), Granada, Harrow (28), Granada, Tooting (29) and the De Montfort Hall, Leicester (30).

Joe Brown is the latest name to be signed to the package. He will be on the tour for two months, and then go out with the new Larry Parnes autumn package, due to open on October 1, which again stars Billy Fury.

## JOEY DEE CUTS SOUND-TRACK LP

**ROULETTE RECORDS** are to cut a sound-track album of Joey Dee's second film "Two Tickets To Paris." The LP will be issued to tie in with the release of the film both here and in the States.

Joey Dee, who has now completed the final shooting of the film, was visited on location in New York by Eden Kane during the latter's recent trip.

"We met for the first time," said Eden, "when I visited the Peppermint Lounge. Joey had just returned there from a tour, and in spite of the fact that he had been away for a

long time, he still had a tremendous following.

"The night I was there, the place was jammed full with people, and there were more outside waiting to get in."

"Joey is great, and his music is exciting too. When he wasn't working he showed me the town."

"During the time we spent together, Joey confided that he would love to come to England for a trip. I think he would be a gas here, but unfortunately, he has far too many commitments to make that visit for the time being."

## Ball for festivals

**KENNY BALL** has been booked for no less than three jazz festivals during August. They are the East Coast Festival at Cleethorpes (August 3); the Ringwood Festival (5), and the Merseyside Jazz Boat Shuffle (19).

The band will be touring Irish dance halls between August 6 and 13, and Scotland between August 28 and 31.

The Original American version

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# JOEY DEE AND THE STARLITERS

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# POST BAG

WRITE TO: POST BAG, DISC

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

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

# Let's put a stop to this trickery, NOW!

## PRIZE LETTER

I THINK that all new recording artists should be made to broadcast, live, a version of their latest releases on TV and radio before the disc is issued.

This would give buyers a chance to pick the good artists from the bad, because there is a slight difference between performing in a recording studio and performing without the aid of equipment. For too long the record buying market has been tricked into accepting artificial artists. —P. R. WILSON, 6, Lincoln Road, Cleethorpes, Lancs.

## DALLAS TOPS

ISN'T it about time that the Dallas Boys topped the bill on "Sunday Night at the London Palladium?" They have been supporting acts on four or five

occasions and it's time they got the praise they surely deserve.

Undoubtedly they are one of Britain's top vocal groups and they have been around for quite some time. They are extremely versatile, and can sing anything from "Stranger On The Shore" to "Bird Dog." Surely they deserve a top spot.—DAVID MORGAN, 68a, Sandfields Road, Port Talbot, Glamorgan, S. Wales.

## FORMULA

WHY must the present system of recording discs with new singers be so rigid?

Usually these singers make one hit disc which is promptly followed by another disc almost exactly the same as the first. This repeat version is just slightly changed to deceive the record buying public.

Surely it would be better if a singer was given a chance to experiment before concentrating on a certain style. The present

system brings out the individualists, but what about the singers who fail to establish themselves straightaway?—COLIN OLIVER, Mill Road, Hemphall, Norwich, Norfolk.

## UNUSUAL

WHY is it that nothing is said about Hayley Mills' records when they get into the American hit parade? Critics often point out that British stars don't do well in the States, but I have noticed that Hayley's three discs have all entered the American hundred, and two have made the top fifty.

I hope her next record, "Ching Ching" does just as well as her others.—MAUREEN WATTS, White Cloud Farm, Tring, Herts.

## REAL GONE

NIGEL HUNTER must have been really carried away by the Sinatra recording session if he saw Phil Seamen on drums!

The drummer was, in fact, Bobby Midgley as on all Farnon sessions, even though Seamen was in the studios.

Midgley is one the most underrated musicians in the business. A poll winner before the war, when he played with Gerald, etc., he is one of the busiest session boys going, which, of course, does not give him too much public exposure.

A very good example of his big band work is on the "Presenting Gershwin" album with the Bobby Richards Orchestra.—R. S. HOWLETT, 15, The Parade, Beynon Road, Carshalton, Surrey.

Nigel Hunter writes:—Quite correct, Sinatra was obviously too much!

## TRAD FIDDLE

FOR the past two years more and more radio programmes have been "plugging" trad jazz records almost as much as pops.

Yet a glance at the charts over this period will show these DJs that only two trad artists have made the top ten out of dozens of records—Kenneth Ball and Acker Bilk.

What is the foundation, then, for all these rumours that trad is our lasting rock from the charts? Please DJs, give the public what

it wants, not what you want.—D. BULCOCK, 36, Albert Street, Padiham, Nr. Burnley, Lancs.

## HANDS OFF

WHY can't Lonnie Donegan leave folk music alone?

When he first started in show business he took folk songs from the repertoires of Leadbelly and Woody Guthrie and played them something like the originals, but the latest "crucifixion" of the Carter Family's "Keep On The Sunny Side" is appalling.

Donegan, you're out of your depth. Folk music is an art and takes a skill which I'm afraid you're sadly lacking.—GRAHAM SQUIRES, 30, Chudleigh Road, Kings Teington, Newton Abbot, Devon.

## REMINDER

I THINK it's about time that the BBC and disc jockeys were reminded that their first and foremost duty is to the listener and not the record buyer.

The BBC happens to be part of the vast show window for the recording companies, but wasn't created entirely for this purpose. Let's have more variety and less commercialism on the air.—(Mrs.) J. M. KEYS, 7, Bolyn Gardens, Brentwood, Essex.

## TOO SHORT

SURELY the limit in record playing times has been reached with the release of "Crazy Words, Crazy Tune." I thought "Stay" and "Let's Get Together," with playing times of about a minute and a half, were the shortest ever releases, but this Dorothy Provine disc is a mere 75 seconds.

Surely record buyers deserve a better deal than this?—GRAHAM BREEZE, "Greengates," Manor Avenue, Deal, Kent.

## TOE DEAF?

USUALLY I enjoy reading your features on visiting artists from other countries, but I cannot say this for Peter Hammond's recent interview with Bruce Channel.

Who does this "one-hit shouter" think he is anyway?

## PARIS TWIST

I RECENTLY spent two weeks in Paris, and brought back a Johnny Hallyday EP, which includes the latest Petula Clark release "Ya Ya Twist."

I admire Pet and think her disc deserves a lot of praise, but comparing the two discs, I have to say that Johnny's disc is much better, and I am sure that if Philips released this track as a single, it would gain him the hit he deserves in Britain.—ANNE SNELL, 50, Coppice Lane, Short Heath, Willenhall, Staffs.

From the way he speaks about us he gives the impression that he believes that we are antiquated, tone deaf morons.—WILLIAM FINLAY, 68, Craighowan, Road, Charleston, Dundee, Angus.

## WAY OUT

SO Ray Charles is out of his depth (Ronald Theys, DISC, 23.6.62). Up till now, Ray Charles has recorded rhythm and blues, negro spirituals and modern jazz.

He is also acknowledged as an excellent musician, playing the piano, organ and sax. Now he has successfully recorded a country and western song, which has entered both the American and British charts and won him several awards.

It is a pity that the so called "sacred" country and western singers haven't just a little of Ray Charles' talent and ability.—PETER JONES, 43, Millfields, Road, West Bromwich, Staffs.

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



HAYLEY MILLS . . . hit is mentioned of her success.

## STUDIO SNIPPETS

NEWS OF TOMORROW'S HITS

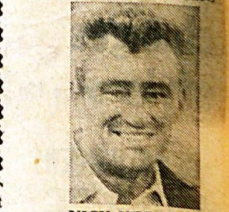
## Connie cuts film songs

CONNIE FRANCIS was the top name in the studios last week—she flew in from the States to record songs from her forthcoming film "Follow The Boys" at the week-end. They will be released on MGM.

Shirley Bassey was in action for Columbia, cutting titles for a single and working on her LP with Nelson Riddle as MD.

Georgia Brown was at Decca with a Johnny Keating group for a session supervised by American A and R ace Tony D'Amato which seems to be for a single. Oriole girls Jackie Trent and Susan Stinger did their next singles for that label. Susan's top side, "Johnny Summertime," being penned by A and R man John Schroeder, and Lena Martell did her next for HMV.

Adam Faith cut some titles for Parlophone, from which his next single will probably be



NICK VILLARD

selected. Emile Ford and new boy David Martin did coverings for Piccadilly, and balladeers Nick Villard and Brent Johnson did likewise for Pye and Decca.

Danny Williams started work of his LP with MD Nelson Riddle for the HMV label, and Ronnie Carroll did his next single for Philips.

Ricky Valance (not the one who was shot by the man in the film) did another twosome for issue on Columbia.

R and B sensation Alexis Korner took his Blues Incorporated group and the Stripes of Gloria vocal team to Decca for a session supervised by Jack Good, and harmonica man Delbert McClinton, here with Bruce Chennel, canned four numbers for the same label. At Oriole Los Andinos completed their Latin American folk LP, and Ivor Raymonde and George Melachrino worked on future instrumental albums for Decca and RCA Victor respectively.



# GENE VINCENT—the star who doesn't need hits

THE artist without a record. That's what they are beginning to call him. Gene Vincent has not had a hit record in over a year. And yet he is capable of pulling them in on one-nighters to a greater extent than some American artists who visit this country to cash in on a hit disc in the charts.

Gene Vincent is different. He is still living off the records that are behind him. It is the name, he contends, and not the disc that counts.

"I was in at the beginning of things," he says. "Then it was the artist who was sold to the public and not, as it is now, his latest record."

"I came in at a time when the name the artist meant more and the name I built up then has stood me in good stead. I don't believe that I have to rely on being as good as my last record."

But, despite this logical philosophy, even Gene has to keep making records. And hits count. This week he cut three singles in Britain before beginning his three-week tour of one-night stands. Norrie Paramor of EMI took the sessions and the numbers he cut were penned in Britain. Two of them by Charles Blackwell.

"But I don't think that recording British numbers in England

GENE VINCENT . . . it's his name that counts, not hit discs.

will necessarily influence their success over here," he said. "After all, I still sing the same kind of number—I can't really make it British, can I?"

"I suppose the real reasons for recording here is time—I'm over here for the tour—and my friendship with Norrie Paramor—we get along together very well and there are British musicians here that I think are terrific."

"Also recording in another environment can produce something from an artist that he didn't know he had. Something just that little different."

"But I'm not necessarily relying on any of the three records that I've cut in Britain being a chart winner. I only really need them to sell well."

"It always helps, of course, if you are a name artist, to have a hit in the charts at the same time that you are touring. That much is obvious, but what I am saying is that it is not necessary if you are a name artist; and a hit doesn't give you guaranteed drawing power."

## Not the greatest

"I'm not one to ignore the charts, but I think that it is stupid to rely on them as a reflection of your popularity or record."

"One thing that is important for Americans over here is that they should not act the big I am. It doesn't go down at all with British audiences."

"So many U.S. artists come over here and act as if they were the biggest thing that has hit the country since the Luftwaffe. British audiences don't like it. They like to recognise you as a regular guy, one of the boys."

"The British don't want that glamorous untouchable aura that is supposed to surround a star name. They want to identify themselves with him. Joe Brown is like this, they know he is just one of them and they like him for it."

"When I set out to give a British audience a performance I remember this. First of all they want a show. They don't just want to hear that voice they've heard on records, on the radio. They don't just want a pretty uniform and a pretty face to go with it."

"In the first place I don't talk too much. British audiences come to hear you sing, they don't want to hear you talk. "In the U.S. it's different. You can talk to them for a while between numbers without losing their attention, without losing the mood. Here in Britain if you say more than a few sentences to them, they have lost you, they get restless for the next number."

## Prefer British

"I think that I prefer British audiences to American. Although I was warned when I first came over here that they were tough, I haven't found that so. They are keen and receptive."

"I was told that Liverpool was the hardest town to play. They wanted more than their money's worth. I haven't found that. I was also told that the dance hall dates could be tough because of rowdiness. I have never found that."

"If there is any trouble among the teenagers then it is usually just due to over exuberance."

"I remember on the last tour I visited a very plush ballroom in Motherwell, Scotland. It was a beautiful place with flowers all round the stage in pots. I asked the manager to move them away so the fans could get nearer to me, as I was sure from experience that they would want to."

"He said it wasn't necessary. I told him that he was risking his beautiful flowers. We never get any trouble here, he said. The next time I saw that manager he was screaming for the kids to get off his flowers and sweat was breaking out on his brow!"

"But this wasn't rowdiness—just enthusiasm. You can't blame any audience for being enthusiastic."

Peter Hammond

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- Plus Many More

# SAM COOKE HAVING A PARTY

RCA-1296



45 rpm

## AMERICAN

# TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending June 30).

Last This Week Week

- 1 1 I Can't Stop Loving You . Ray Charles
- 2 2 The Stripper . . . . . David Rose
- 3 3 Palisades Park . . . . . Freddy Cannon
- 4 4 It Keeps Right On A-Hurtin' . . . . . Johnny Tillotson
- 16 5 Roses Are Red . . . . . Bobby Vinton
- 6 6 The Man Who Shot Liberty Valance . . . . . Gene Pitney
- 7 7 Playboy . . . . . Marvelettes
- 8 8 Cindy's Birthday . . . . . Johnny Crawford
- 5 9 Stranger On The Shore . . . . . Acker Bilk
- 12 10 Al Di La' . . . . . Emilio Pericoli
- 11 11 Snap Your Fingers . . . . . Joe Henderson

Last This Week Week

- 9 12 That's Old Fashioned . . . . . Everly Brothers
  - 20 13 Wolverton Mountain . . . . . Claude King
  - 14 Johnny Get Angry . . . . . Joanie Sommers
  - 17 15 A Steel Guitar And A Glass Of Wine . . . . . Paul Anka
  - 18 16 Sharing You . . . . . Bobby Vee
  - 17 Theme From Dr. Kildare . . . . . Richard Chamberlain
  - 18 The Wah-Watusi . . . . . Orlons
  - 10 19 Second Hand Love . . . . . Connie Francis
  - 20 I'll Never Dartz Again . . . . . Bobby Rydell
- ONES TO WATCH**
- Gravy . . . . . Dee Dee Sharp
  - Sealed With A Kiss . . . . . Brian Hyland

# PAUL ANKA

A STEEL GUITAR AND A GLASS OF WINE

RCA-1292



45 rpm

# GREAT NEW SOUND

# GREAT NEW

# ALLISONS

# Sweet & Lovely



267 231 TF

# TOP TWENTY

Compiled from dealers' returns from all over Britain.

Week ending June 30, 1962

Last Week	This Week	Title	Artist	Label
2	1	A Picture Of You	Joe Brown	Piccadilly
3	2	Come Outside	Mike Sarne	Parlophone
1	3	Good Luck Charm	Elvis Presley	RCA
8	4	I Can't Stop Loving You	Ray Charles	HMV
4	5	I'm Looking Out The Window	Cliff Richard	Columbia
5	6	Ginny Come Lately	Brian Hyland	HMV
6	7	Last Night Was Made For Love	Billy Fury	Decca
7	8	I Don't Know Why	Eden Kane	Decca
14	9	Here Comes That Feeling	Brenda Lee	Brunswick
19	10	English Country Garden	Jimmie Rodgers	Columbia
12	11	Green Leaves Of Summer	Kenny Ball	Pye
—	12	Yes My Darling Daughter	Eydie Gorme	CBS
10	13	As You Like It	Adam Faith	Parlophone
9	14	Dr. Kildare Theme	Richard Chamberlain	MGM
15	15	Ain't That Funny	Jimmy Justice	Pye
20	16	Sharing You	Bobby Vee	Liberty
—	17	Our Favourite Melodies	Craig Douglas	Columbia
16	18	Just A Little Love	Karl Denver	Decca
17	19	Stranger On The Shore	Acker Bilk	Columbia
18	20	Follow That Dream (EP)	Elvis Presley	RCA

**ONES TO WATCH**

- Don't Ever Change . . . . . The Crickets
- Ya Ya Twist . . . . . Pet Clark
- I Remember You . . . . . Frank Ifield

**CHART CHATTER**

BY JOHN WELLS

## Joe takes over No. 1

JOE BROWN'S made it. He's ousted Presley and made number one. From all sides of the business congratulations are pouring in . . . there is hardly anybody making records today who deserves success more than Joe. He's been trying for years, ever since Jack Good introduced him to TV viewers in "Oh Boy!"

In those days he was a rock guitarist, supplying the driving, thumping backings. Now he's a top liner himself . . . one of the biggest draws on one-nighter bills.

Ray Charles' latest offering material? And is Craig Douglas' latest "Our Favourite Melodies"?

I'm not ruling out Brenda Lee. In two weeks she's reached the ten . . . and is bound to go higher.

A few days after "Just A Little Love" was released Karl Denver told me he had never before received such unanimous praise from colleagues.

He was very pleased about it, then . . . I wonder if he is now? It just hasn't been as big as some of his previous hits when, presumably, the praise wasn't unanimous.

# 3 World Wide Hits!

"ITTY BITTY PIECES"  
by  
**JAMES RAY**



7N 25147

"YA YA TWIST"  
by  
**PETULA CLARK**



7N 15448

"CONSCIENCE"  
by  
**JAMES DARREN**



7N 25138

# THE GREEKS HAVE A WORD FOR IT... CRAZY!



It's THE SHADOWS—no kidding, dressed up in Greek national costume for the final scene of "Summer Holiday."

## It's going to be hard to keep this sun-tan

Along the Alley NEWS FROM THE STREET OF MUSIC TV boosts 'Kildare'

THERE'S no doubt about it. This blood and bandages bark on the telly is a marvellous boost for records connected with the series or their stars.

Take Doctor Kildare, for instance. Johnnie Spence put the theme into the charts via his Parlophone recording. And now Doctor Kildare himself, Richard Chamberlain, is adding to female heart complaints and the success of the tune by a chart season with his vocal version for MGM.

All of which pleases Hal Shaper and the rest of the crew at Robbins Music, who publish the piece.

Robbins have Matt Monro's latest, too. "When Love Comes Along." It hasn't done as well so far as some people expected, but it might be another sleeper like Matt's "Portrait."

BOBBIE BRITTON at Southern Music is enthusiastic about a B-side these days. It's "Keep On The Sunny Side" by Lonnie Donegan (Pye), one of Lonnie's rousing up-tempo work-outs which were so successful for him a year or two ago.

This one has already attracted attention, in spite of its flippant category, and Southern are wondering which side will get Lonnie into the charts first. Another Pye opus currently raising Southern expectations is "This Time I Would Know" by Miki and Griff, and typical of the duo's pleasant and unpretentious vocal style.

PETER LANE of Lorna Music has put his plug set aside to soak up some holiday sunshine (he hopes) for a couple of weeks. Before he left, he had the task of setting up a blanket of airplays for Helen Shapiro's latest for Columbia.

The title is "Little Miss Lonely," and he shouldn't have had much difficulty. N.H.

WELL, we're home from Greece now after a month's location work on "Summer Holiday," and looking back it's been a really wonderful experience.

Hard work, too—after all, we did five dance routines on location!—but worth it. Apart from anything else, I've found a country I'd love to return to for a holiday, and when you're on holiday it helps if you're not quite a stranger in the place.

Ahead of us we've got seven weeks' shooting in the studio to complete the film, and I reckon the hardest part is going to be keeping those sun-tans we've all acquired in Greece!

Now, about those last 10 days or so on location...

One of the highlights was the appearance of The Shadows to do their sequence. You remember I told you that they dress up in Greek costume for the part at the end of the film in which the bus drives out of Athens with everyone singing "Summer Holiday."

Well, the boys worked out this fabulous routine in which Bruce and Hank play the Greek equivalent of a guitar called a "bouzouki," while Brian Bennett and Brian Locking do a hot dance number complete with tambourines!

We did this in the middle of Constitution Square, which is the Athens equivalent of Piccadilly Circus, and you can imagine the people who turned up to watch! They say that the Greeks have a word for it, but I don't reckon any of the spectators had a word for the show the boys were putting on that day—unless there's a Greek word for "crazy"!

Later, after the sequence had been shot, we sat in the square in the sunshine and the boys improvised on the bouzouki while we sang some blues numbers. Even more people gathered round then and I'll bet that if we'd passed the hat round we'd have made our fares home and quite a bit over!

The Shadows' opinion on playing the bouzouki was pretty well summed up by Bruce when he said it felt like handling an outside spring onion! After their filming, The Shadows had to fly back to

England for an appearance in Leeds, but they managed to get a spell on the beach before they left and returned home a bit pinker than when they came!

One of our last locations which suited everyone was at the beach! The final shot in the picture is of the old London bus

Cliff Richard writes for DISC EXCLUSIVE

rattling along by the sea. It stops, we all get out clad in costumes and run across the sand into the water.

How about that for hard work?

Trouble was, we couldn't wait to get in and our director, Peter Yates, made us rehearse it several times before the actual "take" so that we had to stop on the edge of the water each time as we could only get our costumes wet in the actual filming.

You can imagine how tantalising it was on a hot day to have to pull up with a squeal of brakes on the edge of the water!

Eventually, though, Peter relented, the camera rolled and we got our bath. As this was the last shot of the day we stayed on at the beach for a while and, believe me, this is the only way to finish a long, hot day's filming!

In the Constitution Square sequence I had to drive the London bus for the longest spell in the picture so far. I'd had a few hours' instruction from London Transport at their Chiswick depot before we left, but this was the real thing: driving in traffic and on the wrong side of the road!

Of course, there was no question of the traffic being held up for the filming and I just had to take my chances with everyone else. Luckily, I love driving a

At a break in filming Cliff takes a dip with two of the girls from the film—Una Stubbs and Jacqueline Daryl.

### STAR TALK

by June Harris

## Paul goes back to the car park

WHEN asked if he had any important engagements abroad, Paul McDowell of the Temperance Seven said: "Yes, a summer season at St. Tropez." I later found out that he was a car park attendant and it was while he was minding cars he wrote "Frankie."

This year, Paul is driving down there for his holiday and says "naturally I shall ask the attendant if he's got any good songs I can record!" Jimmy Savile has bought his new Rolls-Royce. He tells me it's crimson and silver, contains two silver plaques with the name of the dealer, and cost a cool £7,100.

Michael Bentine wrote nine of the 12 tracks on his new LP "It's A Square World." He also wrote the notes and drew the cartoons featured on the sleeve of the album.

When one of his fans asked Frank D'Rone why he hadn't appeared on national television, Frank replied: "No body wants to recognise you until you're recognised. Maybe that's going to be the story of my life."

Si Zentner says he began his musical education at the age of four in Brooklyn. "Living in Brooklyn was an education in itself," he says. "From four to 15 I played the fiddle, and that made life tough. I used to get clobbered when the kids saw me with my violin case."

IT came as a very pleasant surprise to me the other day to discover that at least one singer has a voice which in actual fact is better than anything you will have heard on wax. He's Doug Sheldon, and I dropped by to watch him rehearse last week and was knocked out by the way he sings "Maria."

In fact, his singing teacher says he's not a popster at all, but a light tenor! America has an answer to our Mary May. She is 33-year-old Los Angeles housewife and mother of five, Toni Fisher, whose current release here is "West Of The Wall."

Toni was encouraged by her grandmother to enter show business at the age of seven, and as a result her career flourished. Two years ago she retired and then came smashing back with a million seller in "The Big Hurt."

All the kids in the picture agree with me that we're having a ball making it. And we just hope you're all going to have a ball when you see it at the end of the year!

Now I'm looking forward to the studio work because we've got more great numbers to do. Among them is a lively number in an Austrian cafe in which we actually waltz... yes, WALTZ! But it'll be a pretty jazzed-up waltz, you can bet!

All the kids in the picture agree with me that we're having a ball making it.

And we just hope you're all going to have a ball when you see it at the end of the year!

night (Wednesday), tried to book accommodation for the band over a month ago, only to be told that the whole of County Durham was fully booked because of the Royal Agricultural Show. Finally, they managed to book beds in Redcar, some 60 miles away.

£3,000 went down the drain while Bobby Darin was filming "Pressure Point." Evidently that's how much it cost



DOUG SHELDON... not really a pop singer.

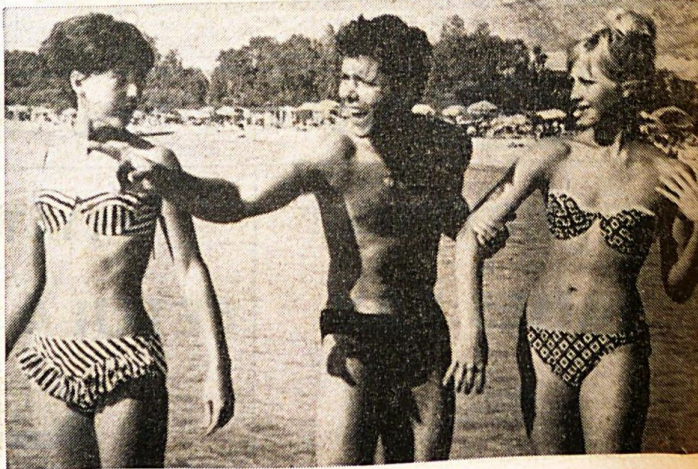
to build a huge kitchen sink for a dream sequence—with a six-foot wide plug hole!

Don Gibson is having a swimming pool built in the garden of his Knoxville home. He says that naturally it's in the shape of a guitar. But naturally! Don't know whether making records is anything to do with it, but Richard Chamberlain is now receiving fan mail at the rate of 11,000 letters a week.

GOOD for those on a strict calory diet is The Ventures' album called "Mashed Potatoes And Gravy." They rushed off to the Orient immediately afterwards in order to get away from the diet-conscious people who complained bitterly that after hearing the LP they're bursting at the seams!

I'm surprised we haven't heard from more dog lovers. A couple of weeks ago we ran a picture of Cliff Richard on location in Greece. With him was co-star Lauri Peters and then came smashing back "Charlie," a St. Bernard we insulted (or complimented?) by calling a Great Dane.

Ah well—but it WAS Cliff Richard!



# EMI

## NEW POPS

THIS WEEK'S TOP SINGLE

**HELEN SHAPIRO**  
Little  
Miss  
Lonely



COLUMBIA  
45-DB4869

COLUMBIA  
SCD2170  
**CHRIS BARBER'S JAZZ BAND**  
It looks like a  
big time tonight

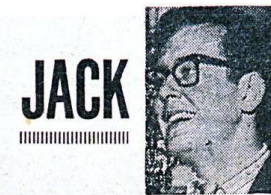
COLUMBIA  
45-DB4860  
**BERYL BRYDEN**  
I'm movin' on

COLUMBIA  
45-DB4862  
**JOEY DEE**  
and The Starlitters  
The original American version of  
Ya Ya

MERCURY  
45-AMT1180  
**JOE DOWELL**  
Little red rented rowboat

STATESIDE  
45-SS106  
**THE FIREBALLS**  
Rik-a-tik

COLUMBIA  
45-DB4856  
**FRANK IFFELD**  
I remember you



**JACK**

**GOOD**—as he prepares to leave  
for America—writes...

# A week to go—and I'm still slaving away

ONE week to go before I leave for America, and I'd like to take this opportunity of thanking all the many, many readers who have taken the trouble to write to me. Some of them have cursed me up hill and down dale, others have been very nice.

To both categories I send my thanks and apologise for not having got round to replying to all of them... I'd really have liked to, but I'd have to be a swinging cat with nine rocking lives to do it.

Of late, in particular, I've been slaving away like mad stacking up a stockpile of discs by the artists I record so that there will be enough releases until I pay a flying visit back to make a few more. It's been a lot of fun as well as hard work.

The regular team I use for recordings has been in terrific form. You know that twist beat that we have on The Vernons Girls' "Love Please"? Well,

Angus Mackenzie is saying.

On bass—or rather bass guitar now—is Alan Weighell. Alan is one of the real originals of British rock and roll. He played bass in the Steelmen. And that's going back some.

Then there's Reg Guest, now THE Reg Guest, who started off as Reg Guest the rehearsal pianist on "Six-Five Special." At that time rock was a fairly closed book to Reg, but Don Lang let him sit in with the Frantic Five and from that time onwards Reg has progressed to being Britain's king of the rockin' piano.

On acoustic guitar we have chunky Brian Daley—a studios looking cove with a bloodthirsty addiction to vegetarianism. Brian is a first-rate guitarist in any idiom. He can play the Spanish finger style stuff like crazy, or more accurately, like Segovia. He has also, through having worked with Johnny Duncan, got

country and western at his finger tips.

And as for the old rocking beat—though you'd never believe it to look at him—Brian is an all-time gas.

On electric guitar we have Big Jim Sullivan. Can't think why they call him that unless it's on account of his being 6ft. 4ins. tall and 17½ stons in weight.

Jim is just fantastic. He started as a four-chord skiffle trickster, graduated through the Vince Eager and Vince Taylor groups to the Wildcats. Then he went freelance and is now in terrific demand as a session man.

Reason? He's an enthusiast with a terrific feel for rhythms and figures. No arranger in his right mind writes a full part for Jim. They just let him loose and reap the benefit.

Jim has learnt classical finger style stuff and can also tackle all the Chet Atkins material. He can sound at will like Chuck Berry, Barney Kessel, or Eddie Cochran. Than which there can be no higher compliment.

Strangely enough, although this group bang out such rocking

noises, they all have this one characteristic in common. They are all very quiet people. They don't say much at a session at all. But they certainly make their instruments talk for them.

And I mustn't forget the engineers. You can have the greatest musicians in the land—and I have—and it wouldn't mean a thing if the engineer didn't know how to reproduce the sound. I use Jack Clegg for all Karl Denver sessions and Terry Johnson for all others. Both are superb.

MY very last session over here was with Jimmy Powell—you know, the boy for whom at the beginning of the year I forecast a bright starry future. You may have been thinking that as things have turned out, Good was wrong again.

This record—not necessarily his next release—will settle the issue. It is a cert number one. I'm not saying what it is, but when it gets there I'll write and tell you, "I told you so."

Watch Jimmy Powell. I'll eat my bowler hat if this boy doesn't top the charts before the year's out. If you think I'm kidding, look at the artists in the current Top Twenty. Joe Brown, Cliff Richard, Billy Fury, Adam Faith, Brenda Lee and Karl Denver. These were the ones I staked my shirt on in the past. It's not a bad score, is it?



JIMMY POWELL... my last recording session will settle whether he'll be a star or not.

the group that did this I use for all my records, and the lot we have on ice for future release are, I believe, the best stuff they have done.

Since so many people ask me about them, let me introduce them one by one. On drums is Andy White, alias Mr. Lyn Cornell, who started off by being on the wrong side of the fence. I mean by that, that he was the drummer on a programme called "Drum Beat" which was a rival of "On Boy."

We soon forgave him, though, and he has worked on all my shows and records ever since. A great drummer, may I say, in spite of the fact that he is Scottish—or maybe because of that fact.

He plays on almost all the Denver sessions—he is the only one we know of who can understand what Denver's real name

CAN Ketty Lester do it again? Can she sustain the tremendous success she achieved with "Love Letters" with her next release, "But Not For Me," issued tomorrow (Friday)?

Until a few weeks ago, no woman had been able to give a standard an out and out blues treatment and find herself in the best sellers. Then Ketty Lester did it with "Love Letters."

She took a male blues approach, applied it to a beautiful ballad and came up trumps. Now comes the follow-up and the big test. Because there is no gimmick to this disc, whereas "Love Letters" had that unusual drum and piano arrangement, overlaid with subdued, but cleverly effected strings, which must have helped sales enormously.

### No gimmicks

In comparison "But Not For Me" is straight. It uses the same type of arrangement but with no pressurised gimmicks. The Americans, however, have accepted this second disc. It is jumping on an average of 20 places a week in their top hundred.

According to Ketty Lester, the

performances she gives on these two records represent the only opportunities she has had throughout her career to "be herself."

Until she was signed earlier this year to a recording contract by two young A and R men who were searching for a different sound, Ketty says she was always being asked to sing like Dinah Washington.

Born in an Arkansas village, Ketty Lester started out in life with the main ambition of becoming a nurse. She attended nursing college in San Francisco, enrolled in the school choir and then discovered that singing was what she really wanted to do.

So she enrolled at San Francisco State College for courses in music, singing and acting. Later on she passed an audition to sing at the Purple Onion night club in San Francisco, and she stayed there a year before joining up with a theatrical troupe, touring with them for seven months in Europe.

After this, Ketty Lester got the first of her big breaks. She was spotted by jazzman Cab Calloway, and with him she toured South America.



KETTY LESTER... will her second disc be a hit?

On her return to New York she signed up for six months with the Ziegfeld Follies, and during this time made many television appearances.

Finally, Ketty was signed by EMI Records, who flew her out to their Hollywood studios to cut her first disc, "Love Letters."

June Harris

COLUMBIA  
45-DB4863

**KEVIN KIRK**  
Teenage  
Heartache

COLUMBIA  
45-DB4859

**THE REDWOODS**  
Please,  
Mr. Scientist

STATESIDE  
45-SS105

**NEIL SEDAKA**  
with The Marvels  
Oh Delilah



# Chris Barber to record in Hungary

CHRIS BARBER is to cut some sides in Hungary when he flies out there this week-end for personal appearances, radio and TV.

The Barber Band leaves London tomorrow (Friday) and will stop overnight in Paris, arriving in Budapest on Saturday.

The same day they will cut five or six titles for Qualiton Records for future singles releases in Hungary.

They will remain in Hungary until July 12 or 13, flying home in time to appear at the Grand, Blackpool, on July 15.

## Mitchell in series

THE George Mitchell Singers begin a new BBC TV series on July 22. It will be called "Glee Club" and will feature songs from around the world.

Directing the eight girls and 12 men of the Mitchell group will be American choral MD and arranger Robert de Cormier.

## 'Some People' score

THE five songs for the film "Some People" were written by Ron Grainer and not, as we implied last week, by Johnny Worth. The latter was called in to assist in the lyrics of three of the numbers.



Tony Newley's latest film, "Sammy," went into production last week at Shepperton Studios after a well-wishing launching party in London. The picture is an adaptation of the TV play which first brought Newley to the attention of the public. With Tony at the party are the film's director Ken Hughes and producer Frank Godwin. (DISC Pic)

## Lyn in Manchester

LYN CORNELL plays a week at the Southern Sporting Club, Manchester, doubling with the Palace Club, Offerton, commencing July 9, while Susan Singer appears at the Club 99, Barrow-in-Furness, during the same week.

# KETTY LESTER WILL TOUR WITH EVERLYS

COLOURED American singer **Ketty Lester**, who had a Top Twenty hit both here and in the States with her first disc, "Love Letters," is to tour Britain in the autumn on the Everly Brothers package.

The tour will last three weeks and is due to open on October 14, possibly at Hull.

Details concerning the rest of the bill and the venues are still to be fixed.

Ketty Lester has never toured outside America as a singer, though she has been to Europe as part of a theatrical troupe (see page 5). The Everly Brothers were last here for a tour two years ago.

## Elsdon in Midlands

THE Alan Elsdon jazz band starts a short Midland tour at Kidderminster on July 19. Subsequent dates are Coventry (20), Burslem (21), Oldbury (22) and Leicester (23).

The group moves north of the border on August 4 for an eight-day Scottish tour beginning at Edinburgh, and broadcasts in the Light Programme's "Jazz Club" on July 26.

## Temps for Italy?

LEADING Italian impresario Gino Cruciani is due in London today (Thursday) or tomorrow to arrange an Italian tour in the early New Year for The Temperance Seven.

His trip follows the sensational success of the Temps during their flying visit to Rome last week to shoot a guest spot for the film "Europe By Night."

## Checker back home

FOLLOWING a month's tour of Mexico and Jamaica, Chubby Checker returned to New York last week. He will rest there before doing a week at the Steel Pier, Atlantic City, commencing June 29.

He is expected here later in the year for a series of one-nighters.

## Baxter to Reprise

LES BAXTER, who completed a 13-year stay with Capitol Records in May of this year, has joined Frank Sinatra's Reprise label as an artist-producer.

He has already completed two LPs, called "Voices In Rhythm" and "The Primitive And The Passionate," and these are being issued later this month in the States.

## Star-studded LP

CBS are to release a composite CLP in August featuring some top jazz names.

The album will be called "Who's Who In The Swinging Sixties," and among those to be heard in it are Dave Brubeck, Louis Armstrong, Carmen McRae, Miles Davis, J. J. Johnson, Duke Ellington, Lionel Hampton and Dave Lambert and Jon Hendricks.

# Eden Kane's

## Teams picked for 'Twist'

BOTH teams have now been selected for the first of the twist competitions in the BBC's forthcoming series, "Twist," which starts this Saturday.

The teams competing this week are made up of panellists from "Juke Box Jury," and some of the cast from "Compact."

Pete Murray and Catherine Boyle head the JBJ team, with Jimmy Hanney and Mandy Miller, Tony Osborne and Jane Asher and Harry Fowler with Alma Cogan.

The "Compact" team is Monica Evans and Leo Maguire, Frances Bennett and Moray Watson, Louise Dunn and Tony Wright, and Dawn Beret and Clinton Greyn.

The contest will be judged by Irving Davies and Helene Cortet.

## GOING TO THE DOGS

JOHNNY DANKWORTH and his orchestra are literally going to the dogs this Saturday. They are playing during the interval at the Clapton Greyhound Stadium in an experimental session to determine the value of dog tracks as possible band venues of the future.

## Extra week for Del Shannon

AMERICAN singer Del Shannon is to do a further week of one-nighters in Britain when his three-week tour with Dion finishes at the end of September.

Three dates have been arranged so far. They are the City Hall, Sheffield (October 3), City Hall, Newcastle (6), and the Empire, Liverpool (7).

## Ball in new show

BBC TV begins a six programme, quarter-hour jazz series on July 16 to be called "Like Jazz." It will have a trad slant, and Kenny Ball, Acker Bilk and Chris Barber will star in two shows apiece.

The opening show will feature the Ball band.

## DJs for BBC Radio Show

ALAN FREEMAN and Don Moss have been selected by the BBC as two of their stand hosts for the forthcoming Radio Show, which will take place at the end of August.

Philips singer Sally Green plays two weeks in cabaret at the Barn, Birmingham, from July 14.

## Jingle boys beat the

MEMBERS of the Music sessions for TV jingles la dispute with the advertisers as time the jingles are used on TV.

The London recording studios were hectically busy last week as rush sessions took place to record jingles before the Saturday deadline.

MU official Ted Anstey emphasised to DISC on Monday that the dispute concerned TV commercials only, and that the union was not seeking repeat payments for jingles used elsewhere in cinemas, supermarkets, etc.

**CONGRATULATIONS**  
**JOE!!**

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YOU'VE BEEN ASKING  
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play

**Some other love**

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



Australian Rolf Harris, who had a big hit here some two years ago with "Tie Me Kangaroo Down, Sport," flew into London from Canada with his wife last Saturday. He will spend approximately two months here, during which time he will hold discussions on, and record, some new discs for Columbia.

<p style="text-align: center;"><b>IN YOUR SHOPS TODAY</b></p> <p><b>DON LANG</b> &amp; his Boulder Rollers Wicked woman DECCA F 11403</p> <p><b>SOME OTHER LOVE</b> (from the A.R.T.V. play) The Nashville Five DECCA F 11484</p> <p><b>PAT BOONE</b> Speedy Gonzales LONDON HLD 9573</p> <p><b>BUT NOT FOR ME</b> Ketty Lester LONDON HLN 9574</p> <p><b>NEIL SEDAKA</b> Breaking up is hard to do RCA VICTOR RCA-1258</p> <p><b>DON GIBSON</b> I can mend your broken heart RCA VICTOR RCA-1297</p>	<p style="text-align: center;"><b>TIARA TAHITI</b> <i>(from the film)</i> <b>FRANK CHACKSFIELD</b> and his orchestra F 11400 DECCA</p> <p style="text-align: center;"><b>ROY ORBISON</b> THE CROWD HLU 9561 LONDON</p>	<p style="text-align: center;">MY <b>REAL N</b> <b>FATS DO</b> HLP 9557 LONDON</p> <p style="text-align: center;"><b>JOHN TILLOTS</b> "IT KEEPS RIGHT ON" HLA 9550 LONDON</p>
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# 'Golden Boy' film plans fall through



Eden Kane—new film.

PLANS for Eden Kane to film a re-make of the 1930 classic "The Golden Boy" have been dropped, but negotiations have started for an alternative picture.

## GRANADA PRESENT CROSBY SHOW

ON Wednesday next, July 11, Granada TV are to present "The Bing Crosby Show," with Bing Crosby as host, assisted by Bob Hope. The show will be the next presentation in their "Personal Appearance" series.

Bing's other guests in the show will be jazz clarinetist Pete Fountain, extremely well known in the States but making his TV debut on the British screen, singer Edie Adams, and comedy-folk duo The Smothers Brothers. There will be a golfing sketch between Crosby and Hope, several dance routines and plenty of musical numbers.

## Breakaways return

THE BREAKAWAYS vocal team return from their Madrid cabaret season on July 16. From August 12 to 18 they will be in their hometown, at the Liverpool Cabaret Club. They follow this with the Manchester Cabaret Club from August 19 to 25. They make their London area cabaret debut at The Room At The Top, Ilford, on September 18.

## Sedaka in Argentina

NEIL SEDAKA is currently appearing in Buenos Aires, Argentina, during his South American tour which has already taken him to Peru and Chile. From July 13 to 15 he will be in Sao Paulo, Brazil, and then he goes to Rome from July 20 to August 5 on the last leg of a tour designed to widen the international scope of his disc sales.

## Ray Ellington in demand

RAY ELLINGTON and his quartet, with singer Susan Maughan, have had their residency at the Candlelight Room of the May Fair Hotel extended until the end of September.

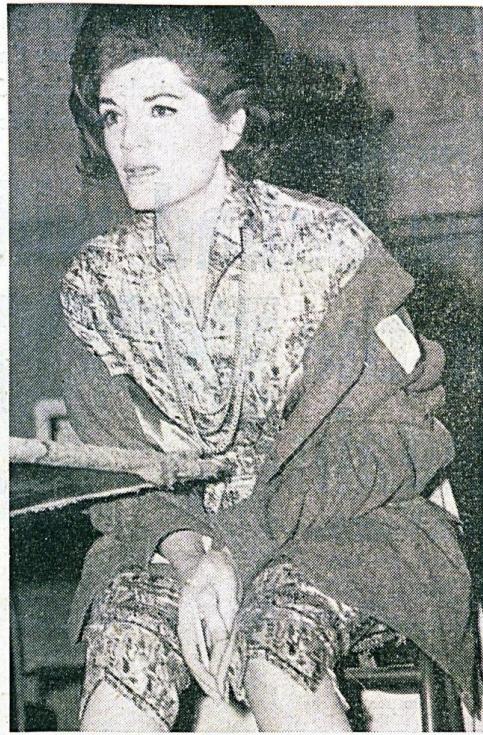
Few details are available except that the story is set in Europe. It will be an original script, be produced by a major British company, and affords Eden his first starring, dramatic role. There will be no music in it.

If plans go through this time Eden would be available for filming from mid-August, and it is expected that he would be kept busy with it until the end of the year.

Eden Kane has several tentative dates fixed up, including television in Scandinavia, Paris and Hamburg during the next two months, and offers of tours in Ireland and Scotland. In November he is due to start a tour with Helen Shapiro.

However, Audio Enterprises say that if necessary, alternative dates would be fixed to enable him to do the film.

It is unlikely that anyone will replace Kane in "Golden Boy" as it now seems probable that the original film will be reissued.



Connie Francis, in summer suit and Norman Newell's coat! (DISC Pic)

# CONNIE SHIVERS TO BOUZOUKI BACKING

CONNIE FRANCIS made a whistle-stop visit to London last week. She arrived Friday and by Saturday evening was away again. In the meantime she recorded three numbers for her forthcoming film "Follow The Boys." The title song has been given the "Never On Sunday" sound by adding a bouzouki—a Greek instrument which was predominant on that world wide hit.

"It's a very popular sound on the Continent," said Newell after the session, "and as this is going to be a Continental picture I wanted that sound." So keen was he to get it, in fact, that he arranged for instrument and player to be flown over specially from Hollywood. This was only possible after a lot of searching... the instrument and player were eventually traced through Don Costa who had once used one.

## Flimsy

Another snag which beset the session, though not quite so serious, this time, was that when Connie packed ready to fly to London she was told it was summertime. She arrived at London Airport wearing the flimsiest of summer outfits... and spent most of her stay here shivering. At the studios Newell lent her his jacket to keep her warm... she couldn't have stopped her teeth chattering otherwise! The three titles she cut will be included on the sound-track LP from the film. EMI may also release one or more of them as singles.

# Special concert for injured jazzmen

JAZZSHOWS LTD. are organising a benefit night at the Jazzshows Jazz Club, 100, Oxford Street, London W.1, next Monday evening (July 9) in aid of bassist Derek Tearle and road manager Dave Backhouse, the two Mike Cotton band members severely injured in a recent car accident.

Bands giving their services are Kenny Ball's Jazzmen, Acker Bilk's Paramount Jazz Band and Mike Daniels and his Delta Jazzmen.

The evening will end with an all-star jam session featuring Ball, Bilk, Mike Cotton, Terry Lightfoot (who is interrupting his holiday for the occasion), Alex Welsh and Laurie Gold, who worked with the Cotton band in the film "The Wild And The Willing." Tickets are available from Jazzshows at 22, Newman Street, or at the door on the night.

Promoter Ralph Peters has decided to donate the entire proceeds of a Cotton band date at Catford Jazz Club on July 25 to the two injured men, who will have to remain in hospital for several months.

The Springfields have a Southern TV date in "Day By Day" on July 31.

# Recordings fixed for Spectaculars

THE tele-recording dates for Granada TV's three variety spectaculars, are now set.

The shows, probably to be called "Chelsea At Nine" as before, have been fixed for July 18, 25 and August 3. The first stars "Camelot" lead Robert Goulet, Lee Evans, Don Adams and The Smothers Brothers; the second features Della Reese, Johnny Carson, George Kirby, and girl dancer Barrie Chase; and the third has Alan King, Caterina Valente and Bobby Van. Transmission is expected for late August or September.

There will be a talk about recent developments in modern jazz in the Third Programme on July 13.

# The Allison's start Scottish tour

THE ALLISONS start an 11-day Scottish ballroom tour tonight (Thursday), opening at Berwick. Subsequent dates are Galashiels (6), Edinburgh (7), Whitburn (8), Ayr (9), Montrose (10), Meryport (12), Dumfries (13), Cordenbeath (14) and Dalkeith (15).

They follow these with further one-nighters at Corby, Northants (July 19) and a guest appearance in a charity ball at the Lyceum, London, on July 23.

On September 16, before opening with the Dion-Del Shannon package at Brighton, they will appear in the Pop Prom at the Royal Albert Hall.

# Shapiro, Kane bill

FOLLOWING her tour of New Zealand and Australia in the autumn, Helen Shapiro is to top a six-week bill with Eden Kane. This package will open at the ABC, Southampton, on November 4, and will run until December 16.

This may be followed by a three week South African tour to cover the Christmas period.

# Dodd on Columbia

KEN DODD has completed his first single for Columbia, and the disc will be issued on July 13. Titles are "Come To Me" and "More Than Anyone I Know," and the MD on the session was Geoff Love.

During the next few weeks he will discuss details of his first LP for the label with Geoff Love.

# U.S. A and R man for visit

SWAN RECORDS A and R man Frank Slay, who, with his partner Bob Crewe, is responsible for both the writing and production of many of the Freddy Cannon disc hits, including his latest, "Palisades Park," is expected in London later this month on a combined business and pleasure trip.

## KORNER CANCELS

OWING to a "Jazz Club" broadcast on July 12, Alexis Korner and his Blues Incorporated will not be featured in their weekly session at the Marquee that night. Instead, their place will be taken by a new rhythm and blues group, Mick Jagger and the Rolling Stones, together with another group headed by Long Baldry.

## Carroll—new disc

MATHY CARROLL, who covered Cliff Richard's "The Young Ones" in the States, has a single, "Poor Little Puppet," scheduled for release by Warner Bros. on July 13.

## rush to M.U. ban

Union stopped undertaking Monday following the union's voting repeat payments each

the countered the advertisers' about musicians not appearing in the commercials therefore, not warranting repeat payments by saying that the commercials rarely appeared in the either, but did receive repeat fees.

At the beginning of the week further meetings had been arranged between the parties involved.

WEST OF THE WALL  
TONI FISHER

HLX 9564



JOHNNY GET ANGRY  
JOANIE SOMMERS

WB 71



MANTOVANI & HIS ORCHESTRA

FAR AWAY  
(from "Blitz")

F 11468



SNAP YOUR FINGERS  
JOE HENDERSON

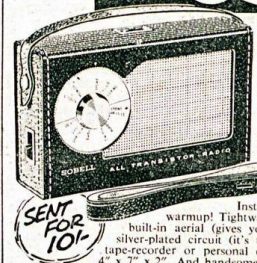
HLU 9553



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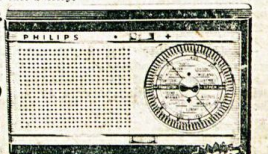
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Get on this big save rave!!!

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Flip to trad while you brown in the sun! 15 ozs. of fab radio. Runs and runs on 3 tiny torch-batteries. Just listen to that big volume—clear, bright 5—on BBC, Luxembourg, and Continental programmes you never knew existed. Built-in aerial grabs you really wow-out stations. You dial 'em, the Philips finds 'em! Hold its snazzy 3½" x 5½" x 1½" case (practically the same size as this ad.). Admire its mod two-tone finish. Buy it on Currys EASY-BUY TERMS: 10/- down, then 38 weekly payments of 7/6 inc. battery.

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(Orders accepted from England, Scotland & Wales only)

DISC DATE

- Pat Boone • Kitty Lester • Helen Shapiro • The Allison • Joey Dee • Bobby Rydell • Miki and Griff • Roy Castle • Don Gibson • Sheb Wooley • The Kestrels • Linda Scott • Maureen Evans • Don Lang • Bert Weedon • Neil Sedaka

BY DON NICHOLL

This slow ballad will put Helen in the charts again

Helen Shapiro Little Miss Lonely; I Don't Care (Columbia DB 4869)

WRITTEN by John Schroeder and Mike Hawker, "Little Miss Lonely" is a slow wistful ballad to take Little Miss Shapiro into the charts again. Nicely backed by Martin Slavin with strings, rhythm and some girl voices, it'll strike many a responsive chord in young feminine hearts. Helen sings it with her usual confidence, but I'd have enjoyed it more had she given it more sentiment than is apparent. Norman Newell and Norrie Paramor wrote "I Don't Care" for Helen to sing in the picture "Play It Cool." Quicker and crisper for a contrast which will have plenty of custom.

Ketty Lester But Not For Me; Moscow Nights (London HLN 9374)

HOW long Ketty Lester can follow the highly successful formula of "Love Letters" I don't know but I'm pretty sure it'll stand her in good stead for this release anyway. If you liked her recent hit I'll wager you'll go even harder for "But Not For Me." Ketty's interpretation of the standard is almost identical—with



MAUREEN EVANS — Easy, lilting tune.

piano and drums working the same simple accompaniment. The only real difference apart from the song is that this performance is better than the one on "Love Letters." "Moscow Nights" has a richer orchestral accompaniment, but Ketty's treatment of the familiar ballad is as soft and persuasive as the other deck.

Don Gibson I Can Mend Your Broken Heart; I Let Her Get Lonely (RCA 1297)

DON GIBSON, author of the current Ray Charles hit, should make the parade himself with "I Can Mend Your Broken Heart." This ballad has a neatly controlled bouncy beat which Gibson rides superbly. Country backing augmented by clever vocal teamwork. This one will weave inside your head after you've spun it a couple of times. Don's missed many times here when he should have hit—let's hope this one's an exception.

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).

"I Let Her Get Lonely" is a gentle and wistful C and W entry which Gibson sings with the sort of genuine feeling he knows how to demonstrate so well.

Pat Boone Speedy Gonzales; The Locket (London HLD 9573)

PAT opens up with talking about it being a moonlit night in old Mexico then switches very amusingly into a hard-hitting rocker which I suppose you could class as a South of the Border "Bill Bailey" — only it's "Speedy Gonzales." A very good production this, with clever inserts of Mexican voices between Pat's own firm choruses. A winner. "The Locket" is a touching ballad with a sentimental story that is just this side of being too cloying. Boone tells it with warmth.

Beryl Bryden I'm Movin' On; Moanin' (Columbia DB 4860)\*\*\*\*

Beryl Bryden is heard too little on singles, a fact which makes this coupling the more welcome. Beryl whips up a minor storm with her delivery of I'm Movin' On. Ken Jones directs the sizeable band sound which travels with the girl on this half. Could do well in the pop field in addition to capturing Beryl's own fans. Yet it is the constantly compelling Moanin' which seems to suit Miss Bryden better of the two numbers. She gets inside the skin of it and is helped considerably by the close mike work. Ken Jones echoes Dankworth for the backing.

Kevin Kirk Teenage Heartache; Midnight (Columbia DB 4863)\*\*\*\*

THE Pomus-Shuman number Teenage Heartache runs a quirky beat which borrows from jazz to add to the country flavour. Kevin Kirk weeps lusciously through this one to a good backing by Charles Blackwell. Harmonica pipes up briefly... the rest is piano, rhythm and strings. The rhythm will get quite a lot of buyers. Midnight is an emphatic ballad which Kirk sings with some strength of feeling—sounding occasionally not unlike Jimmy Young.

The Volumes I Love You; Dreams (Fontana 270109 TF)\*\*\*\*

WELL, you could hardly find more ordinary titles than I Love You and Dreams could you? Nor, in my opinion, could you find a more ordinary vocal group than The Volumes—at least if this disc is a good sample of their work. They warp and cry in falsetto after the pattern set down (and discarded) by several predecessors.

The Fireballs Rik-a-Tik; Yacky Doo (Stateside SS 106)\*\*\*\*

THE Fireballs instrumental group go twanging and thumping for the George Tomasco composition Rik-a-Tik. Despite the sound of



The usual confidence from HELEN SHAPIRO on the new Mike Hawker-John Schroeder number. (DISC Pic)

the title, this is not a Twenties style side. It's a pretty straight-down-the-line beater, and a commercial one at that.

Yacky Doo also fails to illustrate its title. Instead this is a Latinised instrumental with hand-clapping and some title calls. I get the feeling The Shadows could have done it better.

Maureen Evans Never In A Million Years; We Had Words (Orion CB 1743)\*\*\*\*

A DUM-DA-DA-DUM filter sung as well within her capabilities by Maureen Evans. Such is the ballad Never In A Million Years. Tune's easy to hold and the production is light and attractive with Frank Barber directing the accompaniment of strings—and guitar up close. We Had Words is the story of a lovers' quarrel, told in slow C and W fashion. Maureen milks it for sentiment while Barber directs the backing.

The Kestrels Wolverton Mountain; Little Sacka Sugar (Piccadilly N 35056)\*\*\*\*

THE Kestrels harmonise with simplicity and in a soft tone for the British version of the big American country song Wolverton Mountain. Good clip-dopper with a plunkety-plunking sound for their rail. Little Sacka Sugar has nothing to do with a pinta mikka day. It's a quick-moving novelty about a dad's pride in his baby son... yes, it's the kid who's the "Little Sacka Sugar." Fairly cute.

Mike Berry Every Little Kiss; How Many Times (HMV POP 1042)\*\*\*\*

CRISP sound for Mike Berry as he chants the polished romancer Every Little Kiss. The song has a Latinist lilt to it, but the production is almost martial in its precision. Roy Raymond was the musical director for this RGM effort. Should sell nicely. How Many Times is Berry's own composition and he double-tracks on it. Good bouncy spirit to it, but not a great deal of feeling.

Linda Scott Never In A Million Years; Through The Summer (Pye International N 25146)\*\*\*\*

THE American version of Never In A Million Years is offered by Linda Scott who takes the 25-year-old song and gives it an easy rocking performance.

Not a great deal to choose between this and Maureen Evans' treatment, though Linda's crispness is perhaps the more commercial. There's also a more than useful backing from the Huich Davie orchestra and chorus—bass guitar being used purposefully.

The Rudy Clark composition Through The Summer contrasts by being a slow tearful ballad. Linda's not quite so accomplished on the tenderness of things as she seems to be on other material.

Sheb Wooley Laughin' The Blues; Somebody Please (MGM 1162)\*\*\*\*

SHEB WOOLEY pops back to the disc scene with another of his own compositions for the country market. Laughin' The Blues. A yodelling laughier this with Sheb being different—he's the one who doesn't go around crying the blues. Good of its kind, with the laughing gimmick sure to get some custom.

Somebody Please (say something funny) is another song written by Wooley himself. Country ballad, which moves at a fairly smart lick.

Roy Castle Ac-Cent-Chu-Ate The Positive; A Slow Boat To China (Philips 326529 BF)\*\*\*\*

TWO great standards picked up by Roy Castle for this single. The Johnny Mercer-Harold Arlen song Ac-Cent-Chu-Ate The Positive opens with a spiritual plea to the sinners before Roy wanders into slick modern rhythm for a very infectious performance. This one could easily climb for the charts, with Wally Stoet providing a very sound big band backing. Frank Loesser's A Slow Boat To China is taken at a comfortable, relaxing swing by Roy for the second half. No doubt about it, he's very polished when it comes to this kind of attack.

Joe Dowell Little Red Rented Rowboat; The One I Left For You (Mercury AMT 1180)\*\*\*\*

HAPPY toe-tappy ballad Little Red Rented Rowboat is sung by Joe Dowell and the Stephen Singers with a strong saltonist sort of attack. May not suit the lyric if you examine it closely but the sound is appealing and it'll pull custom. Terry Kennedy's orchestra supplies the strumalong. The same combination is at work on Dowell's own composition The One I Left For You, but the treat-

ment is completely different. Dowell opens up with a narrative explaining what he's going to tell the girl friend when she rings to find out why he's jilting her. Develops into a light Latin lilt.

The Redwoods Please, Mr. Scientist; Where You Used To Be (Columbia DB 4859)\*\*\*\*

THE astronaut who doesn't want to go out into space pleads for a last chance to stay down here in the shoe-be-dooop novelty Please Mr. Scientist. Lead vocal voice of The Redwoods sings the spaceman bit while the rest of the group fill in with sympathetic "don't cry astronaut" lines. Ends with the blast-off. Where You Used To Be is a dragging lost love beater which the team handle competently but with a deep-in-the-rut approach.

Johnny Crawford Cindy's Birthday; Patti-Ann (Pye International N 25145)\*\*\*\*

TEENAGE romancer Cindy's Birthday is sung in light voice to sweet orchestral accompaniment. The boy has no time for homework or doing the twist because he has to write a song or a symphony for "Cindy's Birthday." Patti-Ann is a Latin ballad pleading with the girl to marry boy. Again, smooth and quite nice but one which doesn't compel attention.

Nathaniel Mayer and the Fabulous Twilights Village Of Love; I Want A Woman (HMV POP 1041)\*\*\*\*

VILLAGE OF LOVE has plenty of commercial potential in its thuddy beat and the rough squawking voice of the lead. Muzzy group accompaniment is implemented by handclapping and rhythmic instrumental team.

Nathaniel Mayer's own composition I Want A Woman is a slow rocker which is a bit too much of a nasal moaner for my taste. Nor has it the strength to turn the disc over in this country. Sales will come for "Village Of Love" only, I'd reckon.

Alyn Ainsworth Diamonds Are A Girl's Best Friend; Bye Bye Baby; Little Girl From Little Rock; I Love What I'm Doing (Parlophone R 4924)\*\*\*\*

ALYN AINSWORTH directing the orchestra in numbers from the show "Gentlemen Prefer Blondes." The well-known Diamonds Are A Girl's Best Friend is jazzed along in a brisk carefree way that's evocative of the period from which it stemmed. After a while we swing into the pattern Ainsworth used so smartly on TV for the BBC. Colourful. The melody of Bye Bye Baby, Little Girl From Little Rock and I Love What I'm Doing bounces eagerly for the turnover.

Joey Dee and the Starlites Ya Ya; Fanny Mae (Columbia DB 4862)\*\*\*\*

JOEY DEE's version of Sitting in the la la waiting for my Ya Ya is put over with the expected twisting style. Sounds as if it was



Two great standards from ROY CASTLE.

NEW TO YOU Kevin Kirk

'Teenage Heartache' Groomed for 18 months!

RAY MACKENDER, who spent a year schooling Mark Wynter before he sent him out into show business, has found a new singer and he has been grooming him for stardom for 18 months! He is Kevin Kirk, who comes up with his first disc for Columbia this week. Topside is a Doc Pomus and Mort Shuman number "Teenage Heartache," and the flip is "Midnight." Like Mark, Kevin was born in Woking, Surrey, in 1943, but a year later the family moved to Clarendon, where they stayed only three years before they were London bound. Kevin's only job once he left school, was that of a garage attendant, which he took purely because of his interest in speed. It wasn't so long after he took the job that he overturned his own car, and as a result now drives only a scooter! Off duty time allowed him to pursue his favourite hobby of singing. Then, in January, 1961, Ray Mackender spotted him performing at a club off Regent Street in London, and the long training began. J.H.

recorded during a club performance. Handclapping and instrumental backing is rather subdued, but the electric organ noise comes through in a way which ought to satisfy dancers. Fanny Mae has rather more spirit to it and Dee and the Starlites travel a surge twisting road.

Johnny Morissette Meet Me At The Twistin' Place; Anytime, Anyplace, Anywhere (Stateside SS 106)\*\*\*\*

STAM COOKE's Meet Me At The Twistin' Place is delivered in a half-talking pattern by Johnny Morissette to chorus and rhythm accompaniment directed by Rene Hall. Ideal for twisters and with quite an ear-holding attraction on its own.

Anytime, Anyplace, Anywhere opens as if Johnny was going into a dramatic ballad, then drifts easily into a slow beat which drags without boring.

Bobby Rydell I'll Never Dance Again; Gee, It's Wonderful (Columbia DB 4858)\*\*\*\*

GOOD pulsing ballad from Bobby Rydell here as he sings I'll Never Dance Again. He really builds this one strongly and gets fine support from the orchestra and chorus. I'd say this half stood a very promising chance of shipping Rydell back into the upper runs so far as this country is concerned.

Gee, It's Wonderful is a bright and happy ballad which shuffles along on a tide of good feeling. A warm all's-well-with-the-world offering which Bobby treats naturally.

Miki and Griff This Time I Would Know; It's Just The Idea (Pye N 15449)\*\*\*\*

BOTH ballads on this release are B written by John D. Loudermilk. And Miki and Griff know just the way to plant country and

(Continued on facing page)



**LPs**

• Gene McDaniels • Julie London • Stanley Black • Ronnie Aldrich

BY NIGEL HUNTER

# High-grade singing of high-grade songs

**JULIE LONDON**  
The Best Of Julie London  
Cry Me A River; Moments Like This; Hot Toddy; They Can't Take That Away From Me; June In January; Mad About The Boy; Don't Smoke In Bed; Gee, Baby, Ain't I Good To You?; Cuddle Up A Little Closer; Invitation To The Blues; You'd Be So Nice To Come Home To; The Nearness Of You; Daddy

(Liberty LBY 1023)\*\*\*\*  
AND a very good "best" it is, too. Julie's warm, velvety, close-to-the-mike singing charms the ear with a well-arranged and well-chosen set of superior songs. These recordings are drawn from her Liberty sessions during 1957-1960. Her big hit Cry Me A River features some tasteful guitar from Barney Kessel, who presumably is the guy involved in Moments as well. Julie warms things up a little with the great vocal Hot Toddy, and does a great job on Peggy Lee's early big one Don't Smoke In Bed. She gives Nearness one of the finest treatments it's ever had, with distant strings backing effectively, and ends with husband Bobby Troup's piece of sly song sophistication Daddy. High-grade singing of high-grade songs.

**STANLEY BLACK**  
Exotic Percussion  
Temptation; By The Waters Of Minnetonka; Adeu Triste Of Jungle Drums; Hymn To The Sun; Babalu; Old Devil Moon; Baia; The Moon Of Manakora; Misterlou; Flamingo; Cavani

(Decca PS 34008)\*\*\*\*  
ANOTHER of Decca's elaborate A Phase 4 stereo recordings, featuring Stanley Black's orchestra and chorus with the accent on colourful percussion. Considering Stanley's earlier disc work in exotic territory, I found the selection very disappointing. It's rather busy with its arrangements,

with voices, instruments and percussion flitting between speakers in almost bewildering succession. The all-important rhythm team is not the best this country could pro-



GENE McDANIELS—Polished.

**GENE McDANIELS**  
Tower Of Strength  
Tower Of Strength; I Almost Lost My Mind; Tall Oak Tree; He; I Don't Want To Cry; Funny; He's Got My Sympathy; A Tear, A Little Bit Of Soap; The Secret; You Can Have Her; Raindrops  
(Liberty LBY 1021)\*\*\*\*

ANOTHER polished singing selection from this talented and personable artist, firmly rooted in beat ballad territory. I hope the Liberty lads let Gene do a slightly more sophisticated set of swinging standards with accompaniments to match one day soon. I'm sure it would be a knock-out. He gets near to what I mean in Funny, but for the most part stays in or around that Tower Of Strength area, which I feel is restricting his voice's full potential. Nevertheless, a first-rate LP from someone with a real voice and the knowledge and ability to use it to its best advantage.

**THE FOUR AMIGOS**  
Arrivederci Roma; Love Is A Many-Splendored Thing; Bon Bon De Elena; Ciao Ciao Bambino; Fascination; Mister Sandman; Sincerely; Medio Peso; Stranger In Paradise; Ko Ko Mo; Piel Canela; Cumana  
(Capitol ST 1617)\*\*\*\*

A VOCAL quartet from Puerto Rico, bringing an interesting and novel Spanish lyric slant to these familiar songs as well as using the customary English words. The Four Amigos are definitely

at their best doing Latin items like Bon Bon and Piel Canela, but it's a reasonable set altogether, with helpful backings by an unidentified orchestra.

**THE WILBURN BROTHERS**  
The Wilburn Brothers Sing  
No Legal Right; Blue, Blue Day; I Loved You Then; I Walk The Line; I'll Keep Right On Lovin' You; My Baby's Gone; It's Gonna Take A Little Time; No One Knows Better Than Me; Sparkling Brown Eyes; I Forgot To Remember To Forget; A Satisfied Mind; I Wind Back Up With You  
(Brunswick LA 8386)\*\*\*\*

TWO real brothers named Teddy and Doyle Wilburn in a set of songs which bears all the homespun hallmarks of country and western in style and presentation. The duo blends well vocally, and shines pleasantly in the more uptempo numbers like Blue Blue Day. C & W addicts should enjoy them, and they're worth a listen from the popsters, too.

**RONNIE ALDRICH**  
Melody And Percussion For Two  
Unforgettable; Secret Love; To Each His Own; Ruby; April In Portugal; My One And Only Love; Autumn Leaves; Misty; Golden Earrings; Young At Heart; April Love; The Gipsy  
(Decca PS 3407)\*\*\*\*

SQUADRONNAIRES leader Ronnie Aldrich pops to and fro between the speakers in agreeable and unpretentious pianistics for the Phase 4 stereo series.

He's helped by the inevitable bongos, maracas, scraper and marimba as well as guitar. There's also an organ in places, but this is ignored in the sleeve note details of what to expect from where. Nice listening, but not world-shattering outside the realm of background music.

**HUGO MONTENEGRO**  
Great Songs From Motion Pictures 1927-1937

My Mammy; You Were Meant For Me; Singin' In The Rain; Lover; Please; Just One More Chance; Carioca; Temptation; Top Hat, White Tie And Tails; Cheek To Cheek; I'm In The Mood For Love; I've Got You Under My Skin; The Way You Look Tonight; A Foggy Day; They Can't Take That Away From Me; That Old Feeling  
(Time Oriole OT 2512)\*\*\*\*

1938-1944  
Love Is Here To Stay; Thanks For The Memory; Two Sleepy People; Over The Rainbow; Chattanooga Choo Choo; I Know Why; How About You?; The Last Time I Saw Paris; At Last; Tangerine; I Remember You; Sleepy Lagoon; Star Eyes; Long Ago And Far Away; Swinging On A Star; The Boy Next Door  
(Time Oriole OT 2513)\*\*\*\*

1945-1960  
It Might As Well Be Spring; Love Letters; Mam'selle; It's A Most Unusual Day; Buttons And Bows; The Third Man Theme; High Noon; Hi-Lili, Hi-Lo; Song From Martin Rouge; Three Coins In The Fountain; Love Is A Many Splendored Thing; Theme From Picnic; Around The World; Gigi; Never On Sunday; Exodus  
(Time Oriole OT 2514)\*\*\*\*

A FORMIDABLE catalogue of screen standards arranged by Hugo Montenegro, and played by his orchestra. I feel one must be a really rabid film music enthusiast to fork out the price of three LPs, but I could be wrong. The records offer protracted and generally pleasant listening, although some of the Montenegro arrangements are laboured and lacking in inspiration. The orchestra rides out best on the old Glenn Miller numbers in the second set.



"The Best of JULIE LONDON" is a very good best.

**VICTOR SILVESTER**  
Invitation No. 3  
(Columbia 33 SX 1398, stereo SCX 3426)\*\*\*\*  
Stay As Sweet As You Are  
(Columbia 33 SX 1414, stereo SCX 3439)\*\*\*\*

MORE strict tempoing from the kingpin. The first set features his Ballroom Orchestra, which sounds a drag in terms of instrumental colour and variety after a few tracks.

The second LP is played by his Silver Strings using show music from the liberties penned by the team of Mack Gordon and Harry Revel. It's much better.

**NORD DEUTSCHES MARCH BAND**  
German Marches  
(Golden Guinea GGL 0113, stereo GSSL 1013)\*\*\*\*

A BRASSY German group blowing out some typically Teutonic marches with all the oomph you could ask for under the baton of Heinz Bartels.

May attract some holiday souvenir custom or revive happy punch-up memories for ex-Servicemen.

**BILL McCORMACK**  
Shamrock Sing-A-Song  
(Golden Guinea GGL 0122)\*\*\*\*

EXACTLY what the title implies. All the Emerald Isle items like "Mother Machree," "Peggy O'Neil" and "Patsy Fagan," put across by Bill McCormack and The Shamrocks with suitable gaiety or emotion.

**DANCING ON SUNDAY**  
(HMV CLP 1533, stereo CSD 1424)\*\*\*\*

A GRIEVOUS instrumental set inspired by the smash success of "Never On Sunday," and including several other items by the same composer, Manos Hadjidakis.

Colourful in places with the bouzouki plunking away, but I don't think lightning will strike twice in this case on Sunday or any other day.

**SAMUEL "HAMMERHANDS" JOHNSON**  
Honky Tonkin  
(Salvo SLO 5519 LP)\*\*\*\*

A BAR parlour piano set from "Hammerhands." Johnson captures the right happy boozy atmosphere. He's backed up by a rhythm section which includes a tuba instead of a bass in places, and works easily through a set of oldies like Meet Me In St. Louis, My Wild Irish Rose and Sweet Adeline.

**NICK PERITO**  
Latin Brass Goes To Italy  
(HMV CLP 1526, stereo CSD 1420)\*\*\*\*

A LIVELY Latin set played by Nick Perito's brass line-up of trumpets, trombones, French horns, tuba and percussion, comprising some top American session talent.

The Perito arrangements reveal a nice sense of musical humour, especially in the Latinised Italian operatic items. Good, solid exotica for listening or dancing.

## Disc Date

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Western items of this nature. This Time I Would Know is a cut above the usual C and W run, with an appealing lyric idea. The couple sing it most pleasantly to a sympathetic accompaniment directed by Tony Hatch.

It's Just The Idea lifts the tempo and Tony Hatch brings piano and gliding guitar behind the duo. Straightforwardly tuneful.

### Van Doren

The Coffee Grinder; Lolita  
(HMV POP 1040)\*\*\*\*  
THE Coffee grinder comes with a very good studio noise from Van Doren and the John Barry orchestra. The pianist plays it with a jangly effect that's close to raucous harpsichord while to raucous strings whip up excitement in the rear. An effective half that could move smartly in the instrumental field.

Lolita is a lush contrast, Van Doren moving into dreamy concert keyboard work for this one. The accompaniment, suitably dressed in violins, is directed by Michael Collins.

### Bert Weedon

Some Other Love; Tune For Two  
(HMV POP 1039)\*\*\*\*  
FROM the Associated-Rediffusion play of the same title comes Some Other Love. And I should imagine there have been plenty of requests to encourage this hauntingly gentle melody in front of sweeping strings without losing its charm or simplicity. The top line itself reminds me somewhat of "I Know Where I'm Going" and this very familiarity could assist sales.

Tune For Two is a steady offering which moves into a comfortable shuffle part of the way. Continental influences are there for those in reminiscent holiday mood.

### Johnny Mathis

Marianna; Unaccustomed As I Am  
(CBS-AG 110)\*\*\*\*  
A PAUL WEBSTER-Alfred Newman song from the film "The Counterfeit Traitor"—Marianna is



ALLISONS should persevere with their new approach.

a ballad in the "Laura" tradition. And Johnny Mathis sings it with a dreamy but firm manner that makes the most of its slow romantic content.

There's a vocal chorus with him and a lush Pete King orchestra. Al Stillman and Ray Ellis wrote the turnover song Unaccustomed As I Am, and it's Mr. Ellis who takes up the baton for this half. It's a warm-hearted ballad tailored for Mathis. The company may find people asking for this side in preference to the picture ballad.

### Don Lang and his Boulder Rollers

Wicked Woman; Play Money  
(Decca F 11483)\*\*\*\*

FROM being a fine trombonist Don Lang has made his way through many a commercial ride in recent years by following the trends as soon as they showed on the horizon. He tongue chased Jon Hendricks, then jumped happily on the novelty witch-doctor wagon as well as having his own crack at rock 'n' roll.

Now we get him as the British version of Ray Charles... husking his way through Wicked Woman. He could fool a lot of

people a lot of the time with this one. Play Money will help to bring him just that.

### Neil Sedaka

Breaking Up Is Hard To Do; As Long As I Live  
(RCA 1298)\*\*\*\*

SEDAKA puts over Breaking Up Is Hard To Do, a sort of shoe-bee-doo country-style ballad, in a steady way. Good extra tracking helps the noise to hold your ear from the start.

As Long As I Live runs up and down hill, packing as many notes to the phrase as it can. Neil sings it as if he meant it, but the whole thing strikes you as the kind of effort you'd dream up in your bathtub—and discard.

### The Harry Robinson Crew

Some Other Love; Backscratcher  
(Fontana 267230 TF)\*\*\*\*

SOME Other Love is certainly getting good coverage, and Harry Robinson's treatment varies the noise by using some lush strings above the instrumental team (of vibraphone, piano and guitar).

# ALLISONS GET THEIR TEETH INTO A GOOD TWENTY BET

## The Allisons

Sweet And Lovely; Sugar Love  
(Fontana 267231TF)\*\*\*\*

ONE thing this release proves for sure is that The Allisons have teeth... they can really bite into a beat. Their meaty revival of "Sweet And Lovely" could become their route back to the parade if it is heard around sufficiently.

The number moves well in Johnny Keating's arrangement with the piano carrying a particularly commercial figure. Girl group's there to echo the boys, too. Where the half MAY fall down is in the lack of drive around the middle.

"Sugar Love" goes crisply enough but it's much more ordinary in concept than the top deck. The Allisons themselves are in good form... and, as I say, they've got teeth. It should be worth persevering with this new attacking quality.

The result is not unattractive but it tends to be less clear-cut and perhaps too hazy most of the time.

Backscratcher, Robinson's own composition, is quicker, beatier and with the bashful (as opposed to bashful) gimmickry we more often associate with Harry nowadays.

### Peter Kaye

Do Me A Favour; You Doll  
(Aral PS 116)\*\*\*\*

DO ME A FAVOUR follows the custom of using a slang phrase and adapting it into a romantic lyric. Serves here for a quick beater to be sung competently by Peter Kaye with Malcolm Mitchell directing the backing of thudding rhythm and girl group.

Kaye has a husky voice which deserves to catch some useful sales, and it's well suited to the Latin lilt of You Doll on the other side. I didn't like the use of the girl group here, though.

### Nat King Cole

Let There Be Love; I'm Lost  
(Capitol CL 1527)\*\*\*\*

TWO stars for the price of one on this disc... George Shearing is supplying fabulous piano behind Nat on this disc. Behind? Well, that's not strictly

true, for although the Shearing Quintet is credited with accompanying the singer, George's keyboard work has much of Let There Be Love to itself.

The result is modern and delightful. Cole himself swings comfortably into the polished arrangement of the fine song. It could sell most successfully.

I'm Lost, featuring the same Cole-Shearing combination, is given a straighter ballad treatment, and Nat sings it with the velvet coating in as good shape as ever it was.

### The Nashville Five

Some Other Love; Brainwave  
(Decca F 11484)\*\*\*\*

DECCA's coverage of the television play music Some Other Love by The Nashville Five virtually makes a lie out of the instrumental group's name. Nothing Nashville about this. The team go all continental with liquid piano and sad accordion carrying the melody alternately. Soothingly pleasant.

Brainwave also hails from television... it has been used for theme music to the quiz show "Pencil and Paper." Organ pipes the tune along a Latin line.

C AND W

Second volume of these country 'Requests' makes a fine collection

COUNTRY AND WESTERN REQUESTS VOL. 2

Foggy Mountain Chimes; I'll Go Steppin' Too (Lester Flatt And Earl Scruggs); Blue Yodel No. 6; Bring Your Sweet Self Back To Me (Lefty Frizzell); New Wildwood Flower (Buddy Starcher); Sunny Side Of The Mountain; Stony (Are You Mad At Your Gals) (Wilma Lee And Stony Cooper); Trademark (Carl Smith); He's Solid Gone (The Carter Singers); Pretty Polly; A Little Glass Of Wine (The Stanley Brothers); Pliny Jane (Ray Acuff); The Galvanized Washing Tub (Little Jimmy Dickens); Heavy Traffic Ahead (Bill Monroe).

I thought Lefty Frizzell's Bring Your Sweet Self Back To Me very poor, though I liked his Blue Yodel No. 6 with its shades of Jimmie Rodgers. I liked, too, Carl Smith's Trademark, and really went for Bill Monroe's Heavy Traffic Ahead, in spite of his high-pitched voice. This last is a 12-bar blues, as are many country and western numbers. Indeed, the Rodgers repertoire had hundreds of such items. It's an interesting point because there is a theory that this 12-bar form—so much part of jazz—derived from cowboy music. I'm inclined to think there's a lot in the supposition.

Old hat

AUBREY CAGLE Blue Lonely World; Come Along Little Girl; (Starlite ST 45.082)\* "BLUE Lonely World" has something of country and western in it, but the backing turns out to be nothing more original than the rock 'n' roll of four or five years

ago... tenor sax and electric guitar an' all. If Aubrey Cagle can't dig out anything better he ought to give up. The current trend towards Rhythm and Blues is no excuse for dishing out the old trap. Both sides are completely backed, and I doubt if you could name any of the essentials of BAD C and W or of BAD C and W and not find them on this disc.

Sickly

JOHNNY CASH Hymns From The Heart He'll Understand And Say Well Done; God Must Have My Fortune Laid Away; When I've Learned; I Got Shags; Let The Lower Lights Be Burning; If We Never Meet Again; When I Take My Vacation In Heaven; When He Reached Down His Hand For Me; Taller Than Trees; I Don't Have To Cross Jordan Alone; My God Is Real; These Hands. (CBS BPG 62015)\*

I've got to admit that Johnny Cash's voice is quite something, but the scope of this record is sickening, and it's most definitely not for me. There's something quite awful about this class of material. It's bad enough to have all those cowboy singing songs about their lost loved ones... but as far as I'm concerned religion is a thing people ought to be happy about. Johnny Cash and his arrangers make it sound like the cattle-ranchers burden. You can be reverent and emotional without all that sob stuff.

I realize that in the part of America where C and W is most prominent religion does take on that severe, austere you-miserable-lot-of-sinners attitude... and it's more than likely that they'll go for this in a big way out there... if they're prepared to admit that God doesn't object to the pleasures of the phonograph!

Owen Bryce

JAZZ TRAD BY OWEN BRYCE MOD

If only the Wallis band would take it easy!

TRAD

BOB WALLIS AND HIS STORYVILLE JAZZMEN The Wallis Collection Make Me A Pallet On The Floor; Baby Doll; Yellow, Yellow Moon; La Rosita; Memphis 1100 n Rag; Dodger; Panama Rag; Cornet Chop Suey; Indiana; Kansas City Man Blues; Sweet Lorraine; All Of Me; 'S Wonderful. (Pye Jazz NJL 41)\*\*\*

IT'S a terrible pity about Bob Wallis. He's a great guy; he's had some of the worst troubles one could fear; he tries hard and is as genuine as they come; yet he never quite seems to make it. I think part of the answer is that, in spite of what they all say, the fans have more taste than they're given credit for. That's why Barber, Bilk and Ball are at the top... and why Terry Lightfoot is right behind them... it's why Mike Cotton's coming up fast. But the person responsible for



BOB WALLIS—Too fast for comfort.

One day the Wallis band will settle down to EASY playing. The others had better watch out when that happens.

ROY LIBERTO AND HIS ORCHESTRA Motion Picture Themes A La Dixieland Never On Sunday; The Unforgiven; Song From Moulin Rouge; Exodus; The Vikings; Anna; Tara's Theme; Green Leaves Of Summer; Smile; The Apartment; Third Man Theme. (HMV CLP 1555)\*\*\*

I SUPPOSE all that stuff about Barber and Kenny Ball doing well in the States is just newspaper talk. After all, I can't expect the Americans to go for that when they've got such marvellous bands of their own. That's what a BBC producer said to me quite recently. But he's wrong, you know. First Chris, and then Kenny Ball, really did take something new across with them in the way of organised small bands.

So it's not surprising, perhaps, to receive an LP that breathes the Kenny Ball band. The styles of the soloists are different, but the style of the band and its approach is what we've come to expect from March Of The Siamese... from "Samantha"... from "Green Leaves."

This band does the same; it takes motion picture themes and serves them up in Dixieland style... but with the Louis classic would be odious, and it's as well nobody even

The group comes from New Orleans, though it's not a regular outfit, and there's too much arrangement for my liking. I wonder who heard who first, Ball or Liberto? One thing I do know... I've had the Yank Lawson version of "Siamese Children" for over two years... so THAT one wasn't all that new or fresh.

TERRY LIGHTFOOT'S JAZZMEN World Of Trud, Vol. 1 That's A Plenty; Tin Roof Blues; Muskrat Ramble; Tishomingo Blues. (Columbia SEG 8164)\*\*\*6\*

THIS is much as we've come to expect, but shows quite considerable improvements on some of the discs the band has made in the past. That's A Plenty features the Lightfoot clarinet, which is highly competent and swings well enough even if the accent of the better Negro players is missing. The record was made when Alan Eldson and trombonist Phil Rhodes were still with the band.

Alan plays a fine lead on the Plenty side, but I didn't go for his rather overdone muted solo on Tin Roof Blues, an arrangement derived from the Kid Ory visit to this country. Muskrat swings with a bright sound and a well chosen tempo... it's so easy to play this one too fast... though any comparison with the Louis classic would be odious, and it's as well nobody even

tries to suggest that version. Lastly, Tishomingo Blues always was a good tune, and in spite of rather loud cymbal in the opening choruses, it doesn't let the side down. Terry tells me his first LP for a long time is due out soon, and he thinks it's one of his best ever. He needn't feel too bad about this EP, either.

JUANITA HALL Sings Bessie Smith Baby, Won't You Please Come Home; Nobody Wants You When You're Down And Out; I Don't Want It Second Hand; Good Old Wagon. (Storyville SEP 382)\*\*\*\*\*

THIS EP breakdown of the recently issued Storyville LP is a must for those that like good blues singing but couldn't afford the bigger disc. Juanita Hall is something of a phenomenon... and come to that, so is her accompanying band. She sings full-blooded earthy blues with the finest of jazz phrasing and accent. And the band, including as it does Coleman Hawkins, Doc Cheatham and Claude Hopkins, is equally as good, though it makes no attempt to "date" itself.

Which all goes to prove that the best jazz comes from playing naturally. What if Bessie did record all these numbers? What if it is just these old blues numbers? This is the jazz of TODAY; that's good enough for me.

Wonderful record from John Coltrane

MOD

JOHN COLTRANE Africa Brass Greenleaves; Blue Minor. (12in. HMV CLP 1549)\*\*\*6\*

PERSONNEL: John Coltrane (tenor, soprano); Eric Dolphy (alto, flute); Pat Patrick (baritone); Booker Little (trumpet); Julius Watkins, Donald Corrado, Robert Northern, Robert Swisheim (French horns); Carl Bowman (euphonium); Britt Woodman (trombone); John Barber (tuba); McCoy Tyner (piano); Reggie McKnight, Art Davis (bass); Elvin Jones (drums).

Olé Coltrane Olé; Dahomey Dance; Aisha. (12in. London LP 15239)\*\*\*6\*

PERSONNEL: Coltrane (tenor, soprano); Dolphy ("George Lane") (alto, flute); Freddie Hubbard (trumpet); Tyner; Workman, Davis; Jones.

I WOULD say, without any hesitation whatever, that Coltrane is the most completely enthralling and important musician in jazz today. And the HMV (Ampar Impulse in the States) album is the most challenging and constantly stimulating Trane LP to be issued here to date.

It's a wonderful, wonderful record.

The big band which backs Trane's Quartet (as opposed to it being a big band date as such) has a most unusual and powerfully effective instrumentation.

On Africa in particular, it builds up a hell of a sound behind the fantastically inventive Trane tenor. Minor, done in one take, is one of the most exciting tenor blues solos ever recorded.

The London LP with the smaller group experiments along generally similar lines. Somehow, though, it doesn't all quite come off. This session lacks the inspired spark of the other. Nevertheless, it's of much interest, hence the rating.

DAVE BRUBECK QUARTET Countdown In Outer Space. (12in. HMV CLP 1532)\*\*\*6\*

PERSONNEL: Dave Brubeck (piano); Paul Desmond (alto); Eugene Wright (bass); Joe Morello (drums).

WHEN you pick up a supposedly modern jazz LP and find it is called Countdown In Outer Space, and then see that it is "dedicated to Lieut. Col. John Glenn Jr.",... well, I ask you!

ART BLAKEY'S JAZZ MESSENGEERS

Mosaic Mosaic; Down Under; Children Of The Night; Arabia; Crisis. (12in. Blue Note BLP 4090)\*\*\*6\*

PERSONNEL: Art Blakey (drums); Wayne Shorter (trumpet); Freddie Hubbard (trumpet); Curtis Fuller (trombone); Cedar Walton (piano); Jymie Merritt (bass).

Art Blakey Alamode; Invitation; Circus; You Don't Know What Love Is; I Hear A Rhapsody; Gee Baby; Ain't I Good To You? (12in. HMV CLP 1532)\*\*\*6\*

PERSONNEL: Blakey; Shorter; Lee Morgan (trumpet); Merritt; Bobby Timmons (piano); Jymie Merritt (bass).

AND so another chapter is being written in the long and ever-swirling saga of the Jazz Messengers. The group now becomes a sextet with the addition of trombonist Fuller.

The Blue Note LP is the first by the new band proper. It is notable for Shorter's Children, Fuller's exotic Arabia and Hubbard's minor, extremely realistic Crisis. Shorter's and Hubbard's solos are often experimental and always arresting. The HMV (Impulse) set was made at an interim stage, with Morgan and Timmons still aboard. It is out of the Messengers rut, in that all but one tune (Alamode) is a hackneyed unoriginal by Fuller) are standards, three of them very relaxed in tempo and treatment.

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RADIO LUXEMBOURG

Pick of the Programmes for week beginning July 8

- SUNDAY.—7.0-7.30 Juke Box; 7.45 Spin Beat; 8.0 Topical Tunes; 8.30 Connie Francis; 8.30 Trad Turntable; 8.45-9.0 Cliff Richard; 9.15 Sunday's Requests; 9.30 The Helen Shapiro Show; 9.45 Billy Fury; 10.0 Sam Costa; 10.30 Keith's Records; 11.0 Top Twenty; 12.0 Kent Walton; 12.30 Night Service. MONDAY.—7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Monday's Requests; 8.15 Topical Tunes; 8.30 Russell Turner; 9.0 208 Rhythm Club; 9.15 Sheila Southern; 9.30 Anne Shelton Presents; 9.45 Mondav Spin; 10.0 Top Pops; 10.30 Hit Parade; 11.0-11.15 Brian Matthew; 11.30 Ray Orchard; 12.0 Night Service. TUESDAY.—7.30 Honey Hit Parade; 7.45 Let's Take A Spin;

- 8.0 Tuesday's Requests; 8.15-8.30 Favourites Old and New; 9.0 Topical Tunes; 9.15 Spin Around; 9.30 Record Date; 10.0 Peter West; 10.30 Pete Murray; 11.0 Twist 'n' Trad Club; 11.30 Ray Orchard; 12.0 Night Service. WEDNESDAY.—7.30 Honey Hit Parade; 7.45 Wednesday's Requests; 8.15 In The Groove; 8.30 Show; 9.15 Star Choice; 9.30 Big "O"; 10.0 Topical Tunes; 10.30 Topical Tunes; 10.30 Topical Tunes; 11.0 Twist 'n' Trad Club; 11.30 Ray Orchard; 12.0 Night Service. THURSDAY.—7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Thursday's Requests; 8.15 Topical Tunes; 8.30 Polo Pools Show; 8.45 Fan Fare; 9.0 David Jacobs' Star Time; 9.30 Adam Faith; 9.45 Swinging-U.S.A.; 10.0 Jimmy Young Show; 10.30 Sam Costa; 11.0 Smash Hits; 11.30 Ray Orchard; 12.0 Night Service. FRIDAY.—7.30 Honey Hit Parade; 7.45 Friday's Requests; 8.0 Disc Date; 8.30 Teen and Twenty; 9.0-9.15 Elvis Presley; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Friday Spectacular; 11.0 Kent Walton Show; 11.30 Ray Orchard; 12.0 Night Service. SATURDAY.—7.30 Saturday's Requests; 7.45 Let's Take A Spin; 8.0 Honey Hit Parade; 8.30 Topical Tunes; 9.0 This Week's Top Discs; 9.30 Twist 'n' Trad Club; 10.0 David Jacobs' Star Time; 10.30 Atlantic Top; 11.0 Sound-off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

C. & W. SPECIALISTS JAZZ STOCKISTS LATEST POP HITS AT TWO ADDRESSES JAMES ASMAN'S RECORD CENTRE 23(a) New Row, 38 Cromwell St. Maria's Lane London, E.C.3 (COVENT Garden (AVEast 7791) 1380)



## NEW DISC COULD BE LUCKY BREAK GEORGIA NEEDS

GEORGIA BROWN has not exactly been lucky with her recordings to date. As the star of "Oliver!" she watched Shirley Bassey's "As Long As He Needs Me" climb high in the charts; then there was the number she wrote and recorded herself, "Roll Me Over," that was banned by the BBC.

But now, at last, Georgia looks like making a dent in the charts with "A Broken Doll," which has been lifted from her much praised album with Ted Heath, "A Little Of What You Fancy."

"I'd be delighted if it got me into the charts," said Georgia when we met this week. "Lionel Bart and I chose the numbers for the album between us, because he had been wanting to record me for some time. So we came up with these Cockney songs."

### jazz purist

"One of my troubles has been that although I am a jazz singer the public in general know me only as a show singer. But I've always had this feeling for jazz as long as I can remember and my album is well in the jazz idiom."

Next month Georgia flies to America to re-create her part of Nancy in "Oliver!" and in California plans are being made to enable her to record with Marty Paich.

"This man just knocks me out," she said, "and I'm keeping my fingers crossed that things will

work out so that we can get together and cut an album."

Georgia's personal taste is wide. "I love the good jazz singers like Ella and Carmen McRae but I also admire real talent in the pop world. I go for Joe Brown because he seems to find the sort of numbers that make accurate comments on life. That thing he did, 'Crazy World,' was marvellous and his new one, 'Picture Of You,' well, that's a fabulous tune, Jet's face it.

### gimmicks

"What I dislike in the pop world are deliberate gimmicks, because there's a lot of talent around and it just doesn't need a gimmick."

Writing is a pursuit not many people identify with Georgia but she has penned several numbers and wrote part of the lyrics to "African Waltz."

"Lionel Bart is always on at me to write but I find that I'm better at re-writing other people's lyrics or adding to them than I am at creating original lines. I like to have something to work on."

This week Georgia has been cutting new singles, backed by Johnny Keating for issue while she is in America and they're a pretty mixed bag—"I don't see why I should confine myself to one particular style—I'd be just as happy singing grand opera."

Brian Gibson

# We still haven't seen the real Presley

ANNE HELM, beautiful 20-year-old American film star who plays opposite Elvis Presley in "Follow That Dream," flew into London last week to begin work on her fourth picture "The Iron Maiden."

And she couldn't enthuse enough about the two months she and Elvis spent working together.

"He's a wonderful, wonderful person," she said. "He is nothing, but nothing, like the public imagine him to be."

"I didn't know really what to expect when I first met him but I can tell you that he was different from any idea that I may have conceived."

"He's more than a rock 'n' roll symbol, you know. He is a man of principle."

### A LEGEND AT 27

"He does a lot of things for people that go unnoticed. And some of the things that he does are often distorted. It is a pity that he is such a legend. It distorts the true person."

"I can't think of anybody like him; no one that I can think of has been a legend at 27 years old. It is a terrible burden to carry. But he carries it as if he were a Methuselah."

"He loves his popularity but it has had no effect on him. He is still an ordinary human being and behaves like one."

"It's other people who put him on a pedestal. They don't bother to look any deeper than the image. All they want to see is the public idol. They never become aware of the depth of his character. I think this must hurt him."

Anne is fully qualified to talk this way about Presley. The two months she spent working with him were in a small country town with a population of around 75. The ideal setting to see Presley as he really is.

"There were no entertainments at all," said Anne. "There was a swimming pool but nothing else. We had to make our own amusement when we weren't filming, but it was always fun being with Elvis."

"We used to swim and play cards and Monopoly. I suppose cards was the most popular game in the evenings."

"Few of us had much money to gamble with so Elvis used to hand out bundles of dollars to everybody and then proceed to win it all back. Which he did with monotonous regularity. He just has a lucky streak, I suppose. But it is combined with a generous one."

### KEEN ON KARATE

"He also used to sing to us in the evenings and that was always a thrill. Then there was Karate. It is his biggest hobby."

"Karate is a form of judo. You hit with the outside part of the hand and can kill with just one blow. Elvis practises it a lot and was always breaking great planks in two with just one sharp, short blow of his hand. He tried to teach me to do it, but it hurt! He is an avid student of Karate, but then he puts his



ANNE HELM as she appeared with Presley in "Follow That Dream."

whole self into anything that he does. When he sets his mind to something he doesn't spare any amount of energy. And he has a lot of that."

"And he stays with something for a long time, he doesn't just take something up and then quickly get bored with it. He sticks at it for some time."

"People who take the trouble to get to know Elvis are pleasantly surprised by him. Unfortunately few people take that trouble, as I've said. But he has a tremendous personal magnetism that makes him more than just a rock 'n' roll singer."

"There is some secret mechanism that turns inside him that endears you to him. It is a pity

that only a few people are able to experience this. He has a tremendous talent that is as yet untapped."

"He could be a great actor but he doesn't make the kind of films to use that talent to its full."

"He has to stick with that public image. That is what has put him where he is today and I suppose it would be wrong to change."

"His manager, Colonel Parker, says that this image is his claim to fame and he must stick with it for a little longer. Elvis has profited by his advice in the past so he is wise to accept it now."

"But it is a pity that we can't see the other Elvis Presley. A pity that he can't use his other talents. I'm sure that he will eventually and we'll all profit by it."

Peter Hammond

# "A PICTURE OF YOU"

## IS NUMBER

# 1

## Congratulations

TO

# JOE BROWN

FROM ALL AT

PICCADILLY

## Leyton: I can't keep on with this sob stuff

WATCH out for John Leyton's next release. The change in style is going to hit you smack between the ears! Gone are the emotional lyrics which he employed in his four successive hits. Gone are the girl chorus and the sob approach. Present is a wild, up-tempo, swingy beat number, composed by Terry Gilkyson, and not like the others by Geoff Goddard.

John Leyton had 24 hours in which to get to Britain from where he was filming in Germany, cut the disc and fly out again. He flew into London last Saturday night, worked through the session on Sunday morning, and returned to the Continent the same evening, ready to start work again on "The Great Escape" in Munich.

"Before I left for Germany," John told me, "I cut six numbers, from which two were to be chosen for my next disc. Of the six, two were composed by Joe Meek, two by Charles Blackwell, one by Geoff Goddard and one by Terry Gilkyson."

"Some were written in the vein of my earlier hits and some were beat numbers," said John, "but I feel the one we've chosen is the best."

### Swinging

As before, Charles Blackwell supplied the backing and you can take it from me that the two of them swung through the session with an ease that John has never captured on any of his previous discs.

"Much as I liked the song," John admitted, "it was very difficult to get into. I rehearsed it as much as possible before doing any takes."

It was John's own decision, prompted by advice from his manager, Bob Stigwood, who helped to take the session with Joe Meek, to try something different.

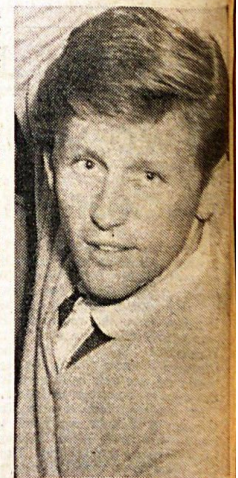
"I couldn't go on giving out with the sob stuff" he said. "I realised, for my own good, I had to try a new approach. If this works out, it will do my recording career a lot of good, and open up new markets for me."

### Won't suffer

Even if the new disc is a big hit, there will be no change in John Leyton's plans.

"I got a part in 'The Great Escape,' not on my success as a singer," he said, "but because I am an actor. This is my first major film, and a very big role. In the acting field, I'm tied up with films until well into next year."

"I don't think my disc career will suffer as a result of this, because although I'm not here for personal appearances during the next three months, and will be tied up even after my return, several Visitation cartoons are being made, which will be dropped into various TV programmes, so I'll kind of be here by proxy."



JOHN LEYTON... his next disc will be completely different. (DISC 19)

"The teenage market is a very important one to me, because without it, I would be nowhere. I shall always keep an eye on that market, but I hope that when people come to see 'The Great Escape' it will be because I am an actor, not a pop singer."

June Harris