

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 225 Week ending July 14, 1962
Every Thursday, price 6d.

Joe Brown, Mike Sarne get first Silver Discs

Craig Douglas EMI move?

CRAIG DOUGLAS may leave EMI and the Columbia label. His disc contract expired at the beginning of this month, and he has received several offers from other record companies which are being considered before he makes a final decision. It is estimated that he has sold nearly two and a half million records altogether during the past three years or so.

JOE BROWN and Mike Sarne have both won their first-ever Silver Discs. British sales of both their records, "A Picture Of You" and "Come Outside," topped the quarter million mark last week, and both look set to go even higher as the discs are still high in the charts. Joe Brown is at number 2 and Mike Sarne is at number 3.

Decca-singles held up

THE whole of the Decca factory will take their annual holiday for two weeks from July 16, and there will be no single releases during that period.

And "Picture Of You" has the added achievement of being the hundredth Silver Disc awarded since we launched this tribute to the British recording industry just three years ago (see page 7).

Newley loses leading lady for 'Sammy'

ELIZABETH MacLennan, who was to have been Anthony Newley's leading lady in his new film "The Small Sad World Of Sammy Lee" (the title has been changed from the "Sammy" of the TV original) has left the cast. It is understood that she thought the part not quite suited to her. As yet no replacement has been signed.

The film went into production at Shepperton Studios last week and when the shooting is completed Newley will visit America for the October opening on Broadway of "Stop The World."

Mike Sarne's disc will be presented to him on TV when he appears on A-R's "Dan Farson Meets" on August 16. Mr. Farson made the presentation on behalf of DISC during the recording of the programme on Monday of this week.

"Come Outside" entered the DISC charts at number 17 on May 12, rising steadily each week, until it reached number 2 last week, only a few points behind Joe Brown's "A Picture Of You," which came in at 16 on May 26, on July 7 it reached number 1.

Mike Sarne has already recorded his follow-up to "Come Outside" (see page 12) and this will be issued in August. Joe Brown has not yet cut his follow-up disc to "Picture Of You." He is at present sorting through possible material. At the end of September, Mike Sarne and Joe Brown will be featured in the new Larry Parnes autumn package show, which is scheduled to play one-nighters for nine weeks.

JOE BROWN-100.

Baby for the Blackwells

DOREEN, wife of MD-composer Charles Blackwell, gave birth to their first child, an 8 lb. girl, in London last weekend. The Blackwells have not yet decided on a name.



JOE BROWN-100.

JOHN LEYTON's next release will be on July 27. Top side is called "The River Nile" and, as reported last week in DISC, it marks a complete departure from his usual singles style.

Leyton, who is filming "The Great Escape" in Germany, flew home to record the number.

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Canada bids for Ball

KENNY BALL has had an offer to tour Canada, and if details can be worked out the band will leave as soon as possible. This will be their first visit to that part of North America and follows hard on the success of their U.S. trip.

In August the Ball band is off to Ireland, opening at the Las Vegas Ballroom, Sligo (6).

Subsequent dates are Ramano's Ballroom, Belfast (7); Pavilion Ballroom, Blackrock (8); Sea Point Ballroom, Galway (9); Las Vegas Ballroom, Templemore (10); City Hall, Cork (11); International Hotel, Bray (12); and an as yet unspecified venue at Ballymena (13).

Folk EP from Ifield

THE outstanding success of Frank Ifield's Columbia single "I Remember You" has resulted in an EP session being planned for the near future.

It is to be called "Frankly Folky" and it will feature Ifield singing folk songs.

Inside

Film setback for Billy Fury?

(page 12)

Crisis time for package shows

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Mike Sarne's disc future

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NEW RELEASES FROM NEWLEY, DARIN, SINATRA BILK, FURY

(page 8)



THE MUDLARKS—Concentrating on production numbers.

Cliff, Shadows cut sides in secret session

CLIFF RICHARD and The Shadows broke into the shooting of "Summer Holiday" today (Thursday) for their first recording sessions since they returned from location work in Athens.

No details of the session are yet available. Richard and the group will be recording more titles for the film's sound-track album next month.

Richard's next LP will be released by Columbia in September. It will feature both standard and original songs accompanied by The Shadows or Norrie Paramor's orchestra.

The Shadows' next album for the same label will be issued in October. This will present their familiar instrumental specialities plus vocal numbers.

There will also be other instrumentals in which they will be accompanied by a large string orchestra under Paramor's direction.

COLUMBIA 'FLIP' OVER THE MUDLARKS' DISC

Leyton release date

"MANANA," the A side of The Mudlarks' new single written by manager Bunny Lewis and A and R man Norrie Paramor, was originally intended as the flip. But it worked out so well on the session that it got the top side accolade, and the American tune "March Of The Broken Heart" went down under.

"It's a trad jazz type of tune," said Fred Mudd, speaking from the Princess Theatre, Torquay, where the group is spending the summer season. "A quiet number though, and I believe the first of its type with a vocal."

The Mudds haven't had a single for nearly three months now, and naturally they're keeping their fingers crossed.

In the act

"We'll be here in Torquay until the end of September," went on Fred, "and we'll put "Manana" into the act now that the record has got to the shops."

After the summer show, the trio are hoping for a theatre production before a Christmas pantomime. They have been concentrating on production numbers rather than just pops alone recently with these plans in mind.

Susan Singer is to record in German

SUSAN SINGER young Oriole singer and cousin of Helen Shapiro, flies to Germany next Monday to spend three days in Cologne recording some songs in German, and one of them will be "Please Don't Treat Me Like A Child," her cousin's first big hit!

Her German recordings will be released in that country on the Ariola label.

Susan's next Oriole single is set for release on July 20. The top side will be "Johnny Summertime," written for her by Oriole A & R man John Schroeder and Mike Hawker, and the flipside will be "Bobby's Loving Touch."

TOMORROW'S HIT HERE TODAY

THE MUDLARKS

Manana Pasado Manana
45-DB4861

*COLUMBIA RECORDS

EMI RECORDS LTD., E.M.I. HOUSE, 10 MANCHESTER SQUARE, LONDON, W.1

POST BAG

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

WRITE TO: POST BAG, DISC

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

STAR ★ ★ ★

TV is giving pop stars a raw deal

PRIZE LETTERS

TV makes our pop stars look a dull lot. "Lucky Stars" gave them little chance to shine, so limited are their movements by the camera, and the unsatisfactory miming of their discs made them look like robots.

"Juke Box Jury" is even worse—if they are panellists they are stuck behind a desk like a row of dummies and if they are "guest" on the show they are open to ridicule and insult. What is needed is a regular showcase for singing stars with well rehearsed production numbers. As it is, the raw deal they are getting from TV has the discs so loaded against them, it is impossible to make any real impact. —PETE WARRACK, 103, Alexandra Road, Gt. Crosby, Liverpool, 23.

AFRAID?

IT'S all well and good people saying that country and western will be the next big craze... but what's being done about it? Nothing. We don't even have a programme of our own, while

fans of other types of music have specialised channels. We have to be thankful for perhaps two country discs a week, and even then, DJs seem to be afraid to call it C and W.—BRIAN CHALKER, Police Club, 7, Portland Terrace, Southsea, Hants.

NO DISGRACE

I WAS shocked to read Peter Hammond's article on Adam Faith. Does he want Adam's career to end? If he doesn't, he's given it some harsh criticism.

I don't think that a disc which reaches number 13 in the charts is a complete failure. The fact that Adam's latest recording reached number four should be proof enough that his career is certainly not on the decline, and it certainly is no disgrace to be held down by the presence of Presley and Richard. —J. EDWARDS, 56, Saxondale Road, North Kenton, Newcastle-upon-Tyne, 3.

HOME MOVIES

I CANNOT understand why the major companies have not brought out "home movie"

films of their top artists in action on TV, stage and screen.

These films would naturally have to be synchronised with a record or tape of the sound, but once this has been achieved, Phase 4 stereo and all these other techniques could be employed.

Certainly this seems to be the next step after EMI's issues on tape.—CHRISTOPHER HONEYMAN, 12, Knoll Rise, Luton, Beds.

WAY BEHIND

WHEN are devoted fans going to realise that Cliff Adam and Elvis are way behind

MARK WYNTER — Impressed with his style. See "Sincerity." (DISC Pic)



the times? Their brand of song made them famous, but must we put up with repeated variations on a theme? Cliff with the same guitar sound, refined here and there with strings, and the inseparable Barry—Faith—Worth combination are perfect examples.

The arrangements of "Come Outside," "Ginny Come Lately," "A Picture Of You" and others all have something in common—a little thought and originality. But where is this quality in "Good Luck Charm," "Looking Out The Window" and "As You Like It?" We've heard it all before—too many times.—RAY FERRIS, 52, Repton Road, Orpington, Kent.

SINCERITY

AFTER hearing Mark Wynter on "Saturday Club" recently, I was most impressed with this singer's style. Whether he's singing ballads or up-tempo numbers, this boy beats them all with his sincerity and bright personality.

Is there any reason why Mark has not got to the top? He seems to have everything. Looks, personality and a good voice, which is a pleasant change these days.—(MISS) P. WEBBER, 21, Surrey Gardens, Elingham Junction, near Leatherhead, Surrey.

LEE FIRST

JOEY DEE was not the first to do "Ya Ya" on disc. This was first written and recorded by Lee Dorsey some 10 months ago on Fire Records in the States.

The disc made the U.S. top ten, and this one is far superior to either the Joey Dee or Petula Clark version.

If EMI had any sense they would have cashed in on this months ago, and it would have been a far better seller than "Do Re Mi," which was Dorsey's follow-up and his first release here.—DAVE WILLIAMS, 122, Miles Road, Epsom, Surrey.

MOANERS

WHY is it that "Post Bag" seems to be a haven for moaners? Surely if your readers don't like various record products, they should just boycott them.—THOMAS KENNEDY, 13, Humphries Road, Old Trafford, Manchester, 16.

NONSENSE

IN DISC (30.6.62), John Warwick stated that no agent would book Ray Charles because they would not take the chance with an unknown.

Surely someone is talking nonsense when Bruce Channel, on the strength of only one hit disc, has toured the country.

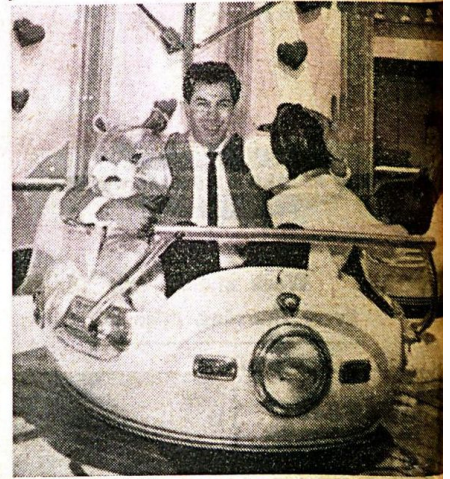
Ray Charles, who has had three hit records and is, along with Fats Domino, recognised as one of the greats of rhythm and blues, wouldn't be anywhere near such a risk.—M. M. CLARKE, 27, Briarhill Avenue, Little Hulton, Walkden, Manchester.

EXPLOITED!

IT'S about time that all the "twist is dying" cranks were corrected. It's not the twist that is dying, but twist records.

The record buying public have realised, and rightly so, that the twist beat is nothing less than rock being exploited in what happened to be a successful "twist" on an old theme.—A. PHILLIPS, "A" Company, RAMC Depot, Crookham, Hants.

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



FREDDY CANNON enjoys himself—at Palisades Park, of course.

★ ★ ★ TALK

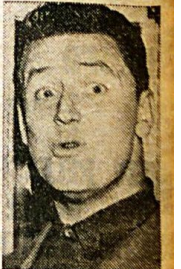
Palisades Park honours Freddy Cannon

Alan gets his own back this week. "Three Coins In The Sewer," yet another of his songs, is the topside of his new single, being issued by Oriole.

FROM Sammy Samwell, who spoke to Freddy Cannon in Philadelphia last week, I learn that Palisades Park is to hold a special Freddy Cannon day in the near future, in which the singer will go down for a series of personal appearances. Freddy also told Sammy that he will host the Dick Clark Show for one day on July 16, while Dick is vacationing, and he has just completed a new album entitled... "Palisades Park."

Did you know that Noel Coward is called simply "The Master" by people in show business? It's not really surprising, for in addition to having written many successful musicals, he is also an actor, playwright, author, director and ballet chief—having created "London Morning" especially for the Royal Festival Ballet.

Born in 1941 on a Lincolnshire farm, Joe Brown tells me that at 13 he was a part-time rag and bone merchant in London's East End, and when he left school at 15 he worked first as a barrow boy selling shrimps and winkles, and then became an electrician's apprentice, office boy and railway fireman. Now he's 21 and number two in the hit parade.



DON LANG—A joke. (DISC Pic)

INSTEAD of always writing about the blues, one wise-guy has suggested that maybe Don Gibson's next disc should be "I Can't Stop Loving Ray Charles"! Sales over 1,300,000 mean that all the same, a very handsome amount goes in composer royalties to Don.

Don Lang says that the name of his group, The Boulder Rollers, is actually a joke. He told me: "We were wondering what to call ourselves, and for kicks, I said 'The Boulder Rollers.' To my surprise, everyone thought it was a good name, so it stuck."

Songwriter Alan Klein is being called "The King of the B-Sides." His composition, "Layabout's Lament," is on the flip of "Picture Of You," and "What A Little Darlin'" is the B-side of Tommy Steele's "Hit Record."

the lead roles in "Mataji Of God," the story of a 15th century parson who lived in Peru.

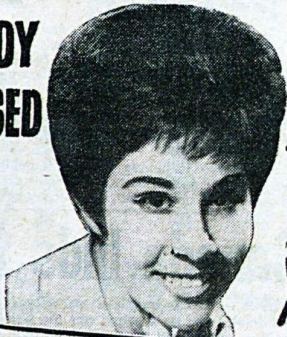
Hayley Mills says she hates most photographs of herself and loathes being called "rubber face" or "putty nose." She also adds that she detests being misquoted.

Phil Everly has penned a pop hit in the American hit parade. He is responsible for composing "Made To Love," the new Eddie Hodges disc which is fast climbing the charts.

Linda Scott writes that following her tour of New Zealand, she stopped off in Hollywood on the way home for a rest and meetings with motion picture chiefs. She also says that she had a week of a time at some press party given in her honour.

June Harris

ALREADY RELEASED



A song to stir the hearts of all the young—

THE WONDERFUL NEW BALLAD

LITTLE MISS LONELY

45-DB4869

Helen Shapiro

COLUMBIA RECORDS

RADIOGRAMS

Jim REEVES

RCA-1293 45 rpm



AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending July 7).

Last Week	This Week	Title	Artist
2	1	The Stripper	David Rose
5	2	Roses Are Red	Bobby Vinton
1	3	I Can't Stop Loving You	Ray Charles
3	4	Palisades Park	Freddy Cannon
4	5	It Keeps Right On A Hurtin'	Johnny Tillotson
10	6	Al Di La	Emilio Pericoli
13	7	Wolverton Mountain	Claude King
11	8	Snap Your Fingers	Joe Henderson
14	9	Johnny Get Angry	Joanie Sommers
7	10	Playboy	Marvelettes
8	11	Cindy's Birthday	Johnny Crawford
—	12	Sealed With A Kiss	Brian Hyland

Last Week	This Week	Title	Artist
15	13	A Steel Guitar And A Glass Of Wine	Paul Anka
18	14	The Wah-Watusi	Orlons
16	15	Sharing You	Bobby Vee
—	16	Gravy	Dee Dee Sharp
17	17	Theme From Dr. Kildare	Richard Chamberlain
20	18	I'll Never Dance Again	Bobby Rydell
9	19	Stranger On The Shore	Acker Bilk
6	20	The Man Who Shot Liberty Valance	Gene Pitney

ONES TO WATCH

Speedy Gonzales	Pat Boone
Johnny Loves Me	Shelley Fabares

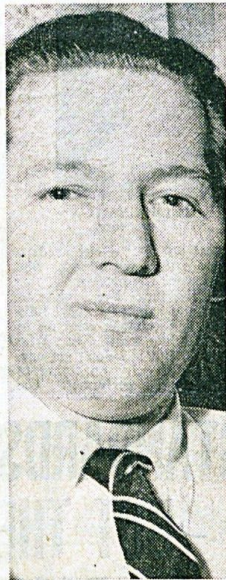
Brenda LEE

HERE COMES THAT FEELIN'

05871 45 rpm



What is the future of package shows? THEY WON'T LAST UNLESS THEY GET BETTER



JERRY LEE LEWIS... the audience wasn't interested in his supporting acts. (DISC Pic)

PACKAGE shows in Britain will have to get better—and smaller—if they are to succeed in the future, for quality rather than quantity is to be the keynote.

That's what promoter Don Arden told DISC last week. He's prominent in the activities aimed at bringing several American stars to this country in the autumn. Little Richard and Sam Cooke are already signed, and negotiations are in progress with Brian Hyland, Ray Charles and Eddie Fisher.

Nigel Hunter talks to promoter DON ARDEN

wood, established artists teamed with a top-liner instead of nine unknowns.

Theoretically this makes a touring package even more difficult and expensive to organise. Arden confirmed this, but said it must be done.

"On paper it does make a tour a pricey proposition, but on the other hand, the bigger the stars appearing, the more people will turn up for the show."

"IF YOU DON'T GIVE THEM THE KIND OF BILL THEY WANT, THEY WON'T COME AT ALL."

"But there is one big drawback to this. You just can't keep looking the same old names over and over again."

"The trouble is that there's no real scope anymore to develop new boys and give them the experience they need to play to live audiences. In the old days

there were the theatres and music halls for artists to learn their trade in the hard way, but these have practically all disappeared now. Everything hinges on records and TV."

Arden experimented with the Jerry Lee Lewis package by giving several unknowns a chance to appear with an established star.

"It didn't work though. The public don't want new acts on these shows. They go to see the top-line star, and they expect well-known artists to make up the rest of the bill or else they're not interested."

He agreed with those who say that one hit record doesn't make a good touring proposition—even if the artist is American.

"I've made that mistake myself in the past. I brought Johnny Preston over on the strength of 'Running Bear,' but the tour didn't go nearly as well as I had hoped."

No doubt

"I've no doubts at all about Little Richard, though, even if he has been off the disc scene lately. Gene Vincent, who really knows this business, has seen Richard in action several times, and says he would hate to have to follow an act like that."

"It's a rather sad situation here at the moment. We've got to find and encourage new talent which is acceptable to the public in these touring shows, but there's no opportunity for these newcomers to work and learn their stagecraft."

"Even if a big organisation

gets behind a new star and spends time and money on coaching him, it's still no substitute for the experience gained by playing to live audiences round the country.

"The kids pay out quite a bit of their weekly earnings for seats at a package show, and naturally they want value for their money."

"If we give them what they want, they'll come. The Brenda Lee tour proved that. The first week did good business, but when the kids read the reports of how good the whole show was, it did capacity business for the rest of the tour."

"But the supporting bill must be right."

TOP TWENTY

Compiled from dealers' returns from all over Britain.

Week ending July 7, 1962

Last Week	This Week	Title	Artist	Label
4	1	I Can't Stop Loving You	Ray Charles	HMV
1	2	A Picture Of You	Joe Brown	Piccadilly
2	3	Come Outside	Mike Sarnie	Parlophone
—	4	I Remember You	Frank Ifield	Columbia
3	5	Good Luck Charm	Elvis Presley	RCA
6	6	Ginny Come Lately	Brian Hyland	HMV
5	7	I'm Looking Out The Window	Cliff Richard	Columbia
9	8	Here Comes That Feeling	Brenda Lee	Brunswick
7	9	Last Night Was Made For Love	Billy Fury	Decca
12	10	Yes My Darling Daughter	Eydie Gorme	CBS
17	11	Our Favourite Melodies	Craig Douglas	Columbia
10	12	English Country Garden	Jimmie Rodgers	Columbia
11	13	Green Leaves Of Summer	Kenny Ball	Pye
—	14	Don't Ever Change	The Crickets	Liberty
16	15	Sharing You	Bobby Vee	Liberty
—	16	Right, Said Fred	Bernard Cribbins	Parlophone
15	17	Ain't That Funny	Jimmy Justice	Pye
8	18	I Don't Know Why	Eden Kane	Decca
14	19	Theme From Dr. Kildare	Richard Chamberlain	MGM
—	20	Al Di La	Emilio Pericoli	Warner Bros

ONES TO WATCH

Palisades Park	Freddy Cannon
Little Miss Lonely	Helen Shapiro
Speedy Gonzales	Pat Boone
Cindy's Birthday	Shane Fenton
I'm Just A Baby	Louise Cordet

CHART CHATTER BY JUNE HARRIS

FRANK IFIELD MAKES HISTORY!

RAY CHARLES at number one, Frank Ifield at number four, and even The Crickets in after a very long absence! There have certainly been some changes in the past week!

Frank Ifield must be one of the very few artists not in the Presley or Richard class to come in so high, and this is also, of course, his first chart entry.

Ray Charles' "I Can't Stop Loving You" is his most commercial number to date, and it is an indication of what

he could do in this country by remaining on the same kick.

For the first time ever, The Crickets have made the best sellers on their own. And on the eve of their forthcoming tour with Bobby Vee it couldn't have been better timed.

Not surprising to see Bernard Cribbins back with his follow-up to "Hole In The Ground." "Right, Said Fred," ideally suited to Cribbins' flair for comedy, has captured more than the usual amount of BBC air-time plugs, some-

thing which must have helped considerably.

At the bottom, Italian heart-throb Emilio Pericoli is making a second "Volare" out of "Al Di La," the theme from the film "Lovers Must Learn," now on general release.

Among those on the way up and ready to take the places of Presley and Richard are "Our Favourite Melodies" by Craig Douglas, which has gone up six places on last week, and Eydie Gorme's "Yes My Darling Daughter."

GARY MILLER

"IF I HAD MY WAY"



7N 15452

The BROOK BROTHERS

"WELCOME HOME BABY"



7N 15453

DICK JORDAN

"FORTUNE TELLER"



7N 35057

SHELLEY FABARES

"JOHNNY LOVES ME"



7N 25151

JANIE GRANT

"THAT GREASY KID STUFF"



7N 25148

The HUTCH DAVIE

ORCHESTRA
"BUT I DO"



7N 25149

Following the fantastic success of Helen Shapiro more and more have tried their luck on wax, but they have found that

THE DISC WORLD IS STILL TOUGH FOR THE GIRLS



HELEN SHAPIRO—Swings like mad (DISC Pic).

EVER since Helen Shapiro's rise to Top Ten fame in the first half of last year, we have seen a steady succession of other British girl singers with the same aim. They include Suzy Cope, Glenda Collins, Carole Deene, Julie Grant, Susan Singer, Jackie Trent, Jan Burnette, Candy Sparling and Susan Hayward. None of them has yet had the big hit that many predicted.

Miss Shapiro apart, female success seems reserved for experienced performers like Shirley Bassey, Eydie Gorme, Pet Clark, Connie Francis and Brenda Lee.

Will this change? Will the girls ever rival the boys in producing disc stars? I doubt it.

I don't think the Shapiro case a sign that such a thing could happen. I think it is an argument against it.

Why has Helen made the grade I asked her recording manager Norrie Paramor. He said:

"First, she swings like mad. Second, she doesn't copy anyone. Third, she is awfully good! I also think we did right in having songs specially written for her—and that we were lucky in getting good ones."

There are other reasons outside the immediate recording sphere. (1) The publicity value of a schoolgirl trying to hit the Top Ten. (2) The fullness and warmth of Helen's voice, which gave her a following among older age groups as well as among teenagers. (3) The rare, beyond-year assurance she has as a performer. (4) Her looks.

Most of the other new girls have some of these things in their favour. None has them all—or certainly not to the same degree as Helen. And without them all it is hard—if not impossible—to take the fast route to the Top Ten. Quick disc fame is far, far easier for the boys.

Why? Pye's 16-year-old newcomer Julie Grant sums it up

exactly: "Boys don't scream." She is so right. During six years' on-the-spot experience of massed fans in action, I've noticed one thing above all: the girls are the real ravers!

This means if a male singer has enough sex appeal, there's always a chance it will boost him to fame—even if his voice isn't

concerts I'm doing at Blackpool every Sunday—the experience is doing me the world of good."

Suzy Cope, Glenda Collins and Susan Singer are among other girls who have told me of a similar determination to keep hard at it—hit disc or no hit disc.

Carole Deene is another—and I was interested to hear her manager, Freddie Winrose, tell me, "Carole is still only 17—so there is plenty of time to plan her career. Her discs have sold remarkably well—but we're not by any means staking everything on a Top Ten hit coming her way. Nor am I booking her into package tours: I don't think they are right for her."

Not easy

"But I am building her as a TV performer."

Connie Francis and Brenda Lee . . . They have so often been quoted as rare examples of girls who can make the Top Ten, it is worth stressing that neither of them found easy success. Though Brenda did well with her first disc, "Jambalaya," it was four years after her signing by American Decca before she had her first transatlantic hit, "Sweet Nothing."

As for Connie she had so many flops on disc, she was thinking of ending her recording career before her father talked her into reviving "Who's Sorry Now?"

So these two famous Americans fully bear out my argument: that the disc world is an extra tough place for girl singers.

Dick Tatham



JULIE GRANT—Experience.

all that hot. But a girl needs a lot more than sex appeal. She has to work for success.

Luckily, those I've spoken to seem quite happy to work. Julie Grant, for example, went on to say, "I'd like a hit disc. Who wouldn't! But if I don't get one, I shall still carry on trying to improve as a performer. The

'Play it Cool' gets the plugs

ROY PITT of Filmusic is up to his ears in film music at the moment, which is logical enough when you think about it. The forthcoming Billy Fury film "Play It Cool" is nothing up a lively score of plugs for Billy's EP, and the next Fury single out tomorrow (Friday) from Decca is "Once Upon A Dream," one of the film's strongest numbers. Helen Shapiro guested in the picture, and the number she sang, "I Don't Care," is the B side of her current "Little Miss Lonely" single release, and is winning top airplays like "Saturday Club" in its own right. Another British film on the way to our screens the music of which keeps Roy busy is "Tiara Tahiti," which stars John Mills and James Mason. Phil Green penned the score, and his

ALONG THE ALLEY

News from the Street of Music

title theme is popping up in a gratifying number of disc programmes. Phil recorded it with his orchestra for Columbia. Frank Chacksfield did likewise for Decca, and Danny Williams, who is heard briefly on the soundtrack, has the vocal version on record for HMV, singing lyrics written by Norman Newell. Another B side of Filmusic's, destined for a healthy profitable ride is "It's Gonna Take Magic" by Shane Fenton on Parlophone.

LESLIE at Aberbach Music, just back from his holiday, has a formidable selection of Elvis Presley material on hand with which to beguile DJs and producers. Firstly, there's EI's hit-parading RCA Victor EP taken from his current film "Follow That Dream," selling in quantities usually restricted to hit singles. And now there's his latest LP out on the same label, titled "Pot Luck" and stacked with Aberbach numbers.

Outside the Presley plug list, there is "Any Day Now" by Chuck Jackson on the Stateside label; "Soldier Boy" by The Shirelles (HMV); Billy Fury's big one "Last Night Was Made For Love" (Decca), and a Gary U.S. Bonds on Stateside for release on July 7, called "Seven Day Week end."

DAVE TOFF of To Music is working a varied threesome at the moment, as well as reminding folks constantly of the Toff standards.

The current hat-trick comprises the "Supercar" theme cut by Charles Blackwell's orchestra for Columbia; Art Cole's "Confession" on Melodisc, and the folksy fresh and tuneful ballad "Lass With The Heavenly Smile" by Peter Mallan on Parlophone.

N.H.

Brian Gibson

Anka, Checker, Darin take over Dick Clark show

EVER popular DICK CLARK, whose "American Bandstand" is one of the most successful TV shows in the States, will soon be moving into the radio field as well. Dick has obtained permission from the ABC network to record a two-hour weekly radio show, which will be sold to radio stations throughout the States. This will become, as the TV show, a most important exposure for discs.

During Dick's summer holiday, starting this week, his TV show will be compered by many guests, including Bobby Darin, Paul Anka, Jimmy Dean, Chubby Checker and Johnny Crawford.

ABC Paramount Records have signed young Peter Udell and Gary Geld, currently hot with "Ginny Come Lately" and "Sealed With A Kiss," to write the songs for newcomer Sharon Lee Strauss's first disc. They will also produce it.

Popular French entertainer Yves Montand is to record his first disc soon for Philips. Material hasn't yet been fixed, but it is expected to be half in French and half in English.

★ ★ ★

FRANK SINATRA and Ella Fitzgerald were the winners of the first ARMADA awards, the new award to be made each year to the most outstanding male and female performers in the record industry who have done the most for charities and other humanitarian enterprises. ARMADA is, of course, the "American Record Merchants And Distributors Association."

RCA Victor have now completed negotiations with Benny Goodman to issue

tapes of the live performances Benny and his band made on the recent tour of Russia. They will release them in album form over the next three to five years.

Sammy Davis and his wife Mai are going to adopt a baby boy to go along with their 11-month-old daughter Tracey.

Dave Barbour, the great jazz guitarist, has been signed by Choro Records to cut an album backed by a huge string and brass ensemble.

Epic Records are rushing out a Bobby Vinton album, to be called after his smash hit,

Cable from AMERICA

edited by Maurice Clark

to sign her first picture contract soon.

Latest TV star to sign a recording contract is Gene Barry, who plays the title part of "Bat Masterson" in a very long-running TV series. Gene has signed with London Records and his first titles are "Moonlight Gambler" and "Mention My Name In Sheboygan."

★ ★ ★

HIT maker and composer Larry Finnegan is to make a trip to England at the end of July. Larry had a great success with his "Dear One" and is now on the road



BENNY GOODMAN—Russian concerts on disc,

promoting his follow-up, "Pretty Susie Sunshine." Watch out for this talented boy.

The famous Chipmunks are shortly to make their debut as cloth toys. The Chipmunks, Alvin, Simon and Theodore, who made their first hits as recording stars and later became popular TV characters, will shortly be on sale in the form of fabric dolls, puppets and musical boxes, now that their creator has given permission for the Knickerbocker Toy Company to go into production.

Nineteen-year-old Carol Trombley has won the title "Music Queen of 1962." The panel of judges included Mitch Miller, Bing Crosby and Robert Preston, so they should know their business.

STANDARDS ARE FINE —BUT THEY ARE A HEADACHE, TOO!

FINDING a new treatment to wrap round an old standard has given top arranger Nelson Riddle more headaches than he cares to remember! And he's not the only one. Standards are becoming a headache for every musician. Just take a look at how many treatments have been made of the best of them.

"Night And Day" has been recorded in more than 100 different arrangements, so its publishers, Chappells, tell me. Others in the 100 or more category include "The Way You Look Tonight" and "I Love Paris." Another favourite well up the list is "It Might As Well Be Spring"—80 arrangements to date.

Difficult

Riddle, with his backings for Sinatra, Nat "King" Cole and Rosemary Clooney—as well as the albums with his own orchestra—has had his fair share of trying to give the standards a new look.

"I just don't know how many I've done," he said when we met recently, "but it's certainly getting harder all the time. In fact it's getting to the stage now where it's darned well impossible to find a new treatment. All you can do is to re-group your sections."

"One standard in particular I remember as giving me more trouble than any other was 'Last Night When We Were Young' which I cut with Sinatra. This is a difficult one to arrange because of the sudden changes in key—it's a strange melody that doesn't arrange easily."

After a time spent cutting albums with his orchestra, Riddle is backing two British singers on their new albums—Shirley Bassey and Danny Williams.

"I don't mind telling you that I was a little apprehensive about leading a band over here," he said. "After all, the band either makes or breaks you. But the musicianship of the boys in the band I led was fantastic and on the sessions it was the same."

"In your studios things are taken at a slower pace than back home and this is something I like because I dislike rushing a session. The tour and Shirley Bassey I enjoyed, because in the States I have no time to do that kind of work."

Stimulating

Nelson Riddle's long record association with Sinatra appears to have ended and I asked him how he felt about the break. "I did a lot of good work with Frank and it may be that we will work together again," he said. "At the moment that depends on many things."

"He's a stimulating singer and we haven't by any means exhausted our ideas."

"But I am independent of singers now and frankly I enjoy it much more. You can never be more than a second name when you're backing a singer and although I still love working with them I value the freedom to do things on my own and have hits like 'Route 66' in my own name."

N.H.



NEW POPS

THIS WEEK'S TOP SINGLE
FRANK SINATRA



One for my baby

CAPITOL
45-CL15258

COLUMBIA
SCD2176
**Mr. ACKER BILK and his
PARAMOUNT JAZZ BAND**
(Vocal by Mr. Acker Bilk)
Gotta see baby tonight

FREDDY CANNON
Palisades Park
STATESIDE
45-SS101

PARLOPHONE
45-R4923
BERNARD CRIBBINS
Right, said Fred

THE KING BROTHERS
Don't fly away flamingo
PARLOPHONE
45-R4926

LIBERTY
LIB 55443
THE MARKETTS
Balboa blue

HELEN SHAPIRO
Little Miss Lonely
COLUMBIA
45-DB4869

British records are TOO good

ON the day this column appears in print, I shall be on board the Queen Elizabeth together with my wife, three children and five great trunk-loads of gear, steaming gently out of Southampton docks, bound for New York.

I don't know whether we'll be feeling glad or sad as we see the coast fade on the horizon. Probably a bit of both. Still, it won't be goodbye for me. I shall still keep in contact through DISC. I shall continue to keep closely in touch with the British pop scene, and will try to compare and contrast with things as I see them over there.

It is certainly my ambition to do a bit of flag-waving over that side for our own artists, who for the most part seem to get less attention than they deserve.

In spite of the continued mediocrity of the majority of most American pop artists visiting these shores (and of course there are notable exceptions to this), we still tend to underrate the home product.

In the first place, don't forget that our big names are by a long way the most experienced pop stage performers in the world. Even Elvis hasn't done a fraction of the public appearances that Cliff or Billy or Adam have done.

TOUGHEST OF THE LOT

Remember too, that you lot, the British fans, are reckoned throughout the world to be the toughest and most discriminating audience there is. You demand value for money and if you don't get it, you make your feelings known in no uncertain terms.

All the more credit then to the British stars, who, without the benefit of novelty value, have steadily held on to your loyal support.

Britain, compared with the States is a very small place. So our stars have a very limited number of places they can play. It would have been very understandable if they had worn out their welcome long ago. But far from this being true, people like

Resounding flops— that's what we need



CLIFF RICHARD—More experienced on stage than even Presley.

Joe Brown, Cliff, Adam, Billy and Marty are all enjoying greater success than ever before. And rightly so—because they are now veteran performers. Put

them together in one bill and any comparable team of American stars will look like a show of well-meaning amateurs.

There is, of course, the reverse side to this picture. The reason our boys had the opportunity of learning their trade so thoroughly is that there was no one to take their place.

In America there's always a gang of new boys and girls at the top, pushing last year's models into the background. We may have the polish but they have the fresh stream of new blood that we sadly lack.

All right, I might as well say it. The British scene is stagnant. Classy, maybe, but oh, so very very unadventurous. Our good records are very good. Our bad records are passable (apart from a few stinkers I'm too modest to mention). The American bad records are excitingly lousy.

In other words, they take risks and every so often some weird and wonderful product from a garage in Kentucky can produce

what turns out to be a world-beater.

In order to jazz the scene up, we must have some more resounding flops. Not just polite and meaningless squelches. At least, that is how it seems to me at the moment. Maybe next week it will all look completely different!

EMI to release nine hit American singles

THE EMI group is to release no less than nine hit singles from the American charts during this month. First on the list, for tomorrow (Friday), is "The Orphans" recording of "The Wah-Watusi" on Columbia.

Next Friday the same label will release "Gravy For My Mashed Potatoes" by Dee Dee Sharp and "Chills" by Tony Orlando.

The latter will be Orlando's first British issue since taken to his recordings moved from Fontana to Columbia.

The remaining six singles are all set for release on July 27. They are "Sealed With A Kiss" by Brian Hyland (HMV), "Roses Are Red" by Bobby Vinton (Columbia), "Seven Day Weekend" by Gary U. S. Bonds (Stateside), "Twist And Shout" by The Isley Brothers (Stateside), "Bristol Twistin' Annie" by The Dovells (Columbia), and "Dancin' Party" by Chubby Checker (Columbia).

KORNER LP DATE

ALEXIS KORNER and his Blues Incorporated R & B specialist group will have their first LP released by Decca in September. Its title will be simply "Rhythm And Blues."

Korner has received an offer to appear in Sweden for six days during August, and there are also plans for him to headline a tour of Britain featuring rhythm and blues and gospel singing with Blues Incorporated, Ron Jones and The Stripes of Glory.

STUDIO SNIPPETS

Jimmy Savile goes on disc

LATEST disc jockey to go on record is the man of many hair colours, JIMMY SAVILE. The lively host of the "Teen And Twenty Club" went along to the Decca studios last Friday to cut a single with Charles Blackwell and his orchestra.

Other highlights of the week's canning activities included the continuation of the SHIRLEY BASSEY and DANNY WILLIAMS LPs with American MD NELSON RIDDLE at EMI, and a single session by GENE VINCENT under Norrie Paramor's supervision for ultimate release on the Capitol label.

TONY ROCCO cut his second single for Parlophone, backed up again by the JOHN BARRY Orchestra. MIKE PRESTON, DOUG SHELDON and PERRY FORD worked on their next couplings for Decca. MICHAEL O'DUFFY did one for Pye, and new boys

PETER HARVEY and BARRY BARNETT did likewise for Columbia and HMV respectively.

Girls on the go in the studios were SUSAN MAUGHAN for Philips and LOUISE CORDET for Decca, both working on their next singles.

That buxom keyboard bouncer MRS. MILLS did one for Parlophone, too.

Other instrumentalists active for singles were RUSS CONWAY (Columbia). The TEMPERANCE SEVEN (Parlophone), KENNY BALL (Pye), and The CHARIOTS (Piccadilly). Working on albums were The BIG BEN BANJO BAND (Columbia), SANDY BROWN, AL FAIRWEATHER and other jazzies recorded in the Railway Hotel for Decca, and ERIC ROGERS, who worked with his orchestra and American A and R operative Tony D'Amato throughout the week on Decca's behalf.

NEWS OF TOMORROW'S HITS



GENE VINCENT—Another single. (DISC Pic)

Organist HAROLD SMART and choir organist CLIFF ADAMS got together at Decca, presumably for a singalong type of thing, and those widely popular Black and White Minstrels of George Mitchell got cracking on their next LP for HMV. J.S.

COLUMBIA
45-DB4864

RICKY VALANCE
Don't play No.9

COLUMBIA
45-DB4866

DINAH WASHINGTON
Where are you

H.M.V.
45-POP1043

BERT WEEDON
Some other love
(As featured in the recent A.R. TV play)



SHAPIRO LEAVES FOR ROME TO TAPE A TV SPECTACULAR

HELEN SHAPIRO left London yesterday (Wednesday) for a lightning trip to Rome to telerecord a major Italian TV spectacular.

At the same time her recent TV show, filmed in Germany with Peter Kraus, was being shown in that country.

On her return here, Helen has Sunday concerts at Morcambe (15), Torquay (22) and Margate (29), followed by weeks in variety at the Coventry Theatre, Coventry, commencing July 30, and the Grand Theatre, Leeds, the following week.

It is hoped that her dates can be arranged so that she can return to Holland for a few days for TV, and also Italy for the same reason.

On September 23 Helen will leave for her tour of Australia and New Zealand, returning to England on October 16.

Denver—folk EP

DECCA are to release an EP of folk songs by Karl Denver during August. Denver's next LP, consisting of entirely new material, is now being prepared and will probably be issued in September.

Dana to make film

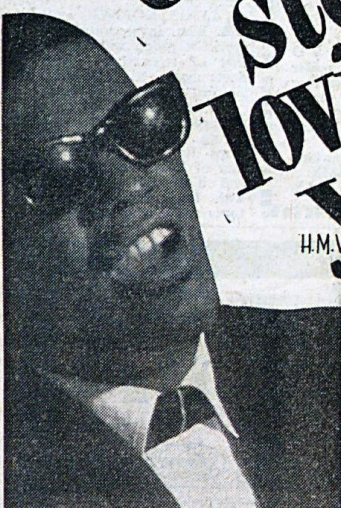
LIBERTY recording star Vic Dana, whose latest release, here is "I Will," is to make a film when he has completed his first Las Vegas season, at the Sahara Hotel, in August.

The film will be shot in Hollywood, but no details are available.

Lyn Cornell has Light Programme dates with the BBC Northern Dance Orchestra on July 16 and 23.

CONGRATULATIONS RAY CHARLES

ON REACHING No.1 WITH
I can't stop loving you



H.M.V. 45-POPI034



HIS MASTER'S VOICE RECORDS

EMI RECORDS LTD.
EMI HOUSE
20 MANCHESTER SQUARE
LONDON W.1.



Eden takes new screen test

EDEN KANE is now expected to take his screen test for the film which will replace "Golden Boy" either this week or next.

Plans are also in hand for his first LP, which will probably contain both ballads and blues.

When he cuts the single, but no date has yet been fixed for the session.

Weedon in Germany

ANOTHER German offer for Bert Weedon has resulted in two TV dates in Berlin and Hamburg at the end of September.

The inquiry came following the long success of Weedon's "Twist A Napoli" disc in the German charts.

A Scandinavian visit will follow his German dates.

Plans are at an early stage to feature Weedon in a major ITV series of his own, but no details are available.

Stoller joins Kane

GUITARIST Rhet Stoller and his group The Dynamics have taken over as Eden Kane's permanent backing group. They made their debut with Eden last Sunday at Brighton, on the same bill as The Shadows.

They will continue to record under their own name for Decca, with whom they have a contract.

FUND FOR COTTON MEN

MORE than £400 was raised during the benefit session held at Jazzshows in London on Monday for the injured Mike Cotton men, Derek Tearle and David Backhouse, who are still under treatment in the Royal Orthopaedic Hospital at Stanmore, Middlesex.

Virtually all our top trad men turned up, among them Terry Lightfoot, Mike Cotton, George Chisholm, Acker Bilk, Kenny Ball, Mike Daniels, Laurie Gold, Micky Ashman, Ken Sims, Charlie Galbraith, Lennie Hastings, Johnny Parker, Dave

Keir and blues singer Long John Baldry. Alex Welsh, who was unable to make it at the last moment, gave a donation instead to a fund that has been opened on behalf of the two men.

Organising this fund is Reg Tracey, Kenny Ball's road manager, and any contributions should be sent to him at 165, Woodward Road, Dagenham, Essex.

By the way, you Mike Cotton fans, both Derek and David would like to hear from you if you can spare a moment to drop them a line...

Bassey, Steele Shapiro for Blackpool

SHIRLEY BASSEY, Chub Checker, Tommy Steele and Helen Shapiro are among the booked for Harold Fieldin "Sunday Night at the Blackpool Opera House" series of concerts.

Dates already set are: Shirley Bassey (July 15, 29, August 2, Tommy Steele (July 27, August 19); Max Bygraves (Aug 12, September 30); Chub Checker (September 2); Hel Shapiro (September 9); Dav Whitfield (September 16, October 7); Andy Stewart (September 23).

Bob Miller and The Millern will take part if the entire set and resident vocal group set will feature The Dallas Boys The Southlanders.

Other artists taking part in concerts during the forthcoming months include Susan Lane, Day, Calum Kennedy, Ma Wynter, Marion Ryan, Jo Regan, Karl Denver, The Th Monarchs and Patricia Lamb

Allen gets his first EP

AFTER only two singles, 1 year old Tony Allen has his first EP released on Philips this week. It is called "Time Swing."

Last week Philips signed 1 singer to a further year's contract.

Stompers on Parlophone

THE Clyde Valley Stompers will have their first single release following their switch from Pye to Parlophone on July 20.

The numbers are a jazzed-up version of Prokofiev's "Peter and the Wolf," and "Loch Lomond."

Disney signs Hodges

EDDIE HODGES, whose version of the Phil Everly number "Girls, Girls, Girls—Made To Love," is released tomorrow (Friday) on London, recently filmed a colour TV show in Los Angeles which so impressed Walt Disney that he has signed him to appear in his next production, "Summer Magic," which stars Burl Ives, Hayley Mills and Dorothy McGuire. Shooting on the film starts in Hollywood this month.

Russians take Chris Barber show

RADIO Budapest is to record the Chris Barber band and Otilie Patterson in a 30-minute programme during their current visit to Hungary. The show will be broadcast later to Russia, Czechoslovakia, Rumania and Bulgaria.

One of Barber's business managers has been invited to Prague, to discuss details for a week's tour of Czechoslovakia later.

Sims plays Germany

THE Ken Sims Vintage Jazz-band will follow their Liverpool booking at the Ice Rink (see page 11), with a two-months club stint in Germany, opening in Dusseldorf on August 1.

They go out in exchange for the Leathertown Jazzmen, who arrive in Britain for their first tour at the beginning of next month, opening at the Ringwood Jazz Festival on August 5.

EMI director retires

C. H. THOMAS, a Divisional Director of EMI Ltd, and an ex-Managing Director of EMI Records Ltd, retired from the company last Friday.

He was presented with a souvenir LP of goodwill messages from his colleagues made specially in EMI's studios and an inscribed silver tray and glasses.

Cairns' Jazz Club debut

FORRIE CAIRNS and his Clansmen make their debut in the Light Programme's "Jazz Club" on August 23 when they guest on a bill with Mike Cotton's band.

The Cairns group will devote their part of the show to playing requests from their fans.

Spotnicks' visit is set for August

THE SPOTNICKS, Sweden's top instrumental group whose recording of "Orange Blossom Special" is selling strongly here, are to visit Britain at the end of August for personal appearances and TV dates.

Oriole A and R manager John Schroeder visited Sweden last week and met the quartet in Stockholm while having discussions with their recording company, Karousel. Details for the visit were arranged then.

He plans to release a single featuring Bob Lander, vocalist-instrumentalist with The Spotnicks, in time for the quartet's visit.

Schroeder returned at the week-end via Hamburg, where he had more talks with disc firms aimed at increasing Oriole's contacts on the Continent.

Sinatra single from LP

FOLLOWING the success of Frank Sinatra's concert and TV rendition of "One For My Baby" during his recent British appearances, Capitol have taken the number from one of his LPs and will release it as a single tomorrow (Friday).

Blues Inc. booked

ALEXIS KORNER'S Blues Incorporated and the Stripes of Glory Gospel Group, both of whom appear regularly at the Marquee Club, London, are last-minute bookings for this year's Richmond Jazz Festival, which is being held on July 28 and 29.

Other late bookings include the Back O'Town Syncopators, the Alvin Roy Jazz Band, and the Rusties Jazz Band from Richmond.

The Richmond bill will be headed by the bands of Kenny Ball, Johnny Dankworth and Chris Barber.

Britain invites Garner

FOLLOWING his eight-week European concert tour Erroll Garner has received offers from several countries, Britain among them, to return.

If he accepts then it will be for later this year.

<p>IN YOUR SHOPS TODAY</p> <p>Anthony Newley That noise F 11486 DECCA</p> <p>Billy Fury Once upon a dream (from the film "Play it cool") F 11485 DECCA</p> <p>HOW MANY NIGHTS, HOW MANY DAYS Alan Fielding F 11487 DECCA</p> <p>Bobby Darin Things HLK 9575 LONDON</p> <p>(GIRLS, GIRLS, GIRLS) MADE TO LOVE Eddie Hodges HLA 9576 LONDON</p> <p>FORTUNE TELLER Bobby Curtola HL 9577 LONDON</p> <p>LIFE'S TOO SHORT The LaFayettes RICA VICTOR RICA-1299</p> <p>POOR LITTLE PUPPET Cathy Carroll WB 72 PARLOPHONE</p>	<p>PAT BOONE</p> <p>SPEEDY GONZALES HLD 9573 LONDON</p>	<p>GEORGE with TED H...</p>
<p>I'M JUST A BABY LOUISE CORDET F 11476 DECCA</p>	<p>JESSIE From the MARINO QUARTET DC 1684 DECCA</p>	<p>JESSIE From the MARINO QUARTET DC 1684 DECCA</p>

**BILK'S
'STARS'
ENTERS
U.S.
CHARTS**



ACKER BILK'S new American release "Above The Stars," the theme from the MGM film "The Wonderful World Of The Brothers Grimm," has entered the American charts at number 74.

Only four places behind Acker is Kenny Ball with "The Green Leaves Of Summer." This has dropped three positions since last week.

**Colyer added to
TV's 'TradStory'**

THE band of Ken Colyer has been added to the star line-up of Humphrey Lyttelton, Kenny Ball, Bob Wallis and Monty Sunshine for A-R's 60-minute TV "documentary" on trad jazz to be called "The Story Of Trad."

It will go out on August 1 and will be fully networked.

The bands will illustrate the development of British trad jazz, and there will be solo appearances by its "originator," George Webb, and by Beryl Bryden and George Melly who will also part comper the programme with Stirling Moss.

Nina and Frederik will star in ATV's "You Will See Stars" on August 5.

**Joe Brown success causes
Haley tour hitch**

THE Bill Haley tour, planned for this month, is off, though it may be possible to re-arrange the visit towards the end of the year.

It was almost definite that the American group would visit here this month, and Joe Brown would go to the States in exchange in accordance with the normal Musicians Union ruling.

Letters from Bill Haley to the George Cooper Organisation, who were negotiating with Jolly Joyce, Haley's agent in the States, said that he was looking forward to the trip.

However, the success of Joe Brown's "A Picture Of You" has resulted in so many British bookings that it would have been impossible for Joe to leave this month. As a result Haley accepted American bookings which will keep the Comets busy until the autumn.

If the Cooper Organisation can arrange a trip, it seems unlikely that Joe Brown will go over in exchange, as he is completely booked until at least the end of October.

**Jazzshows organise
marathon festival**

JAZZSHOWS LTD. have organised two jazz festivals, one for the provinces and one for London. The bands of Kenny Ball, Acker Bilk, Terry Lightfoot and Monty Sunshine will star in both.

The first is the Merseyside Jazz Boat, which will take place on August 19 on a boat from Liverpool to Douglas, Isle of Man. It will last 12 hours.

Other groups taking part will be those of Bob Wallis, Mick Mulligan, Bruce Turner, three bands from Manchester—the Saints, the Red River Jazzmen and Pete Haslam's Collegians—and one from Chester, the Wall City Jazz Band.

The London festival will be called Autumn Jazz Parade. It will be held at the Royal Albert Hall on September 29 between 3 p.m. and midnight. Supporting the four bands already mentioned will be Ken Colyer, Alan Elsdon, Gerry Brown, Dick Charlesworth, Dave Keir, Eric Silk and the Merseyside Jazz Band.

Charles' LP story

ATLANTIC RECORDS in the U.S. has released this week a two-disc album entitled "The Ray Charles Story." It features 29 numbers cut while Charles was still with that label.

The set will be issued here by London at a later date.

**Darin holidays
in Mexico—
then new film**

BOB DYLAN, who opened for a four-week season at the Flamingo, Las Vegas, this week, is to take a month's holiday in Mexico with his wife, Sandra Dee.

Following this he will go to Hollywood for his next film, "The Last Westerner," in which he co-stars with James Cagney.

The two films which he has just completed, "Pressure Point," in which he appears with Sidney Poitier, and "If A Man Answers," which features Sandra Dee, are due for release here, the first in the autumn and the other probably late in the year.

Also planning a holiday in Mexico is comedian Harry Secombe. He will spend two to three weeks there when he has finished his season in Great Yarmouth in September.

He will start work on the West End musical "Pickwick Papers" when he returns.

The release date of Ken Dodd's first Columbia single has been put back to July 20.

**Everlys start their
mammoth 'bus' tour**

THE EVERLY BROTHERS started their nationwide "bus tour" of the USA—they will travel everywhere by bus—in Albuquerque, New Mexico, on July 4.

The rest of the mammoth tour, which will last until the middle of August, will cover, Arizona, Texas, Iowa, Minnesota, Wisconsin and Indiana, winding up on August 20, when the Brothers open at Freedland, in New York City, for a series of concerts.

Russ booked for Light

RUSS SAINTY, who started a two-week tour of Scotland on July 7, has been booked for two Light Programme shows—"Ring A Ding Ding" on July 31 and "Easy Beat" on August 5.

Pianist-composer Dudley Moore is the subject of A-R TV's "Dun Farson Meets" on August 9.

**JUSTICE—AUTUMN
TRIP TO U.S.?**

JIMMY JUSTICE may go to America in September. A Grade Organisation spokesman told DISC: "The General Artists Corporation want to book him for about six weeks in September and organise a full-scale tour."

He added: "He is rather heavily committed in this country with the Larry Parnes autumn tour among other things, but there are three or four weeks available at that time, and we are trying to arrange something."

The invitation follows enthusiastic reaction to his recent hit "When My Little Girl Is Smiling" and to his latest, "Ain't That Funny," both of which are issued on the Kapp label in the States.

High speed Philip

NOVED MD and film composer Philip Green broke a speed record last week on one of his screen assignments.

Commissioned to write the score of a new film called "The Devil's Agent," he saw the picture, wrote the basic piano piece for the background, arranged for Clive Lythgoe to play it, and fixed a commercial recording on it—all within the space of three days.

Now he is scoring the rest of the sound-track, and preparing music for two other new films, "Off The Beat" starring Norman Wisdom, and "The Man Who Finally Died."

Audio sign pianist

AUDIO Enterprises, who handle Eden Kane, have signed a 16-year-old pianist called Zen Tracy. His debut disc will be released by Decca on August 10.

Zen is currently studying at the Royal Academy of Music, and last year won first prize in the Soho Jazz Festival for pianists.

Ford 'concert' LP

TWO more LPs are being planned for Clinton Ford this year, and one of them will feature Ford "in concert" with a specially invited audience and supported by two trad bands and The Raindrops with Jackie Lee.

The second LP will team Ford with George Chisholm's All Stars, and will be aimed at the Christmas party market.

**100
SILVER
DISCS
AWARDED**

THE 100th Silver Disc—awarded to any artist whose record sales reach 250,000 in Britain—has been claimed this week, just over three years since we introduced the scheme.

And over half of them have been won by British artists.

It was in March, 1959, that DISC launched the scheme to encourage and reward the recording business. The first awards were announced on August 15 of that year.

Russ Conway won the first Silver Disc ever awarded—for his own composition "Roulette." There were four other Discs presented at that time, to Elvis Presley, Bobby Darin, Lonnie Donegan and Cliff Richard.

The 100th Silver Disc also goes to a British artist—Joe Brown. So far 55 awards have been presented to British artists.

Mike offers royalties

MIKE BERRY is to give half his royalties from his new record "Every Little Kiss," to the Leonardo da Vinci Cartoon appeal.

He said last night "Although I don't paint myself, I am interested in painting and think that it would be a national tragedy if this work of art were not preserved for the British public."

Temps do Duke

THE next single by The Temperance Seven will be released by Parlophone about the middle of next month. The top side will be "Running Wild," and the flip is Duke Ellington's "The Mooche."

The Temps intend sending an advance copy to Ellington in America to ask for his opinion.

Top vocal coach dies

THE well-known vocal coach Maestro Mario died in London on Monday, aged 55. His real name was Spero Moses, and during his career he taught many stars, including Alma Cogan, Pat Kirkwood, Yolande Donlan and Benny Hill.



A new sick sound is how PAUL McDOWELL of the Temperance Seven, describes his first Fontana single, "Frankie." The Frankie in question is Frankenstein and last week Paul presented the original Frankenstein, BORIS KARLOFF, with a copy of the disc.

<p>BROWN H & his Music KEN DOLL 11482 CCA</p>	<p>BUT NOT FOR ME KETTY LESTER HLN 9574 LONDON</p>	<p>THE WRONG GIRL THE SHOWMEN HLP 9571 LONDON</p>
<p>KARL DENVER A LITTLE LOVE, A LITTLE KISS F 11470 DECCA</p>	<p>SANDY NELSON DRUMMIN' UP A STORM HLP 9558 LONDON</p>	

THE DECCA RECORD COMPANY LTD. DECCA HOUSE, ALBERT EMBANKMENT, LONDON, S.E.1

**CONGRATULATIONS
MIKE SARNE
and WENDY RICHARD**

on the achievement
of winning a **SILVER DISC**
with your first record
**COME
OUTSIDE**
45-R4902

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RECORDS**

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The KING BROTHERS with Geoff Love could get into the sellers with "Flamingo" (DISC Pic).

NEW TO YOU
It all started with soccer

IN 1960 Dave Clark was a member of a football team who were invited to Holland to play a Dutch side. He had no money, so he formed a skiffle group in order to raise the cash. He made £100 playing at club dances and crossed the Channel. When he arrived back, Dave had some cards printed offering the Quintess services. As a result of these, he received a letter from Buckingham Palace with an offer to play at the annual staff ball. "I thought someone was playing a joke on me," said Dave, "and forgot about it." However, a week later, a



DAVE CLARK

message arrived from the Palace, and booked the group for the Ball.

This engagement led to further success for the group, and soon they were touring London dance halls, U.S. Bases, and had a regular spot at the Royal, Tottenham.

Last summer, the Five organised a Riverboat Shuffle, which was an outstanding success. With the proceeds they bought themselves £2,500 worth of equipment.

However, working every night of the week soon began to take its toll as they hadn't given up their daytime jobs. So they split up last autumn. At the beginning of this year they got together again, still on a part-time basis, accepting engagements for two or three nights in the week until success on record enabled them to turn full-time professionals.

Their debut disc was cut at a private session, organised and engineered by Dave, and then the master was purchased by Pye. Vocals are handled by Mike Smith, who also plays the piano, while Dave is the drummer. The remaining personnel are Lenny Davidson (guitar), Denny Payton (tenor) and Rick Huxley (bass guitar). J.H.

Fury, Darin, Bilk, Newley head for charts again

Billy Fury
Once Upon A Dream; If I Lose You (Decca F 11485)

D N T **ONCE** Upon A Dream "is taken from the new film "Play It Cool" and with this added incentive I'm pretty sure it'll take Billy into the parade yet again. The song's a slow ballad which he offers in a way that's not unlike the treatment of similar material.

Ideal for young romancers—and there are plenty of them among Fury's followers nowadays. Sweet backing by orchestra under Ivor Raymonde's direction.

Thudding, walking beat for "If I Lose You" which Billy husks for the second half. Nice beefy contrast this, which will pull sales on its own accord.

Bobby Darin
Things; Jailer Bring Me Water (London HLK 9575)

D N T **BOBBY** puts one foot over the border into country and western territory as he sings "Things." The "things" are the ones he and his girl used to do. As usual a very professional performance from the star. He's also blessed with a catchy melody and a good strummy backing which includes an echoing guitar group.

Well removed from his previous releases but vastly commercial. "Jailer Bring Me Water" is a good song in the mournful traditions of the South. Darin gets inside the skin of it and the simple words and tune have not been overdone.

The sort of thing you might expect from the Kingston Trio—it should help considerably in attracting sales to the coupling.

Acker Bilk
Gotta See Baby Tonight; If You Were The Only Girl In The World (Columbia SCD 2176)

D N T **EMI**—or rather Capitol—ought to feel pretty ashamed of themselves. When Louis Prima was ripping off items like "Gotta See Baby Tonight" they didn't bother to issue singles. But now they put out Acker's version of this one.

He borrows Prima's exuberant and typical rhythm to shoot the song across. It'll sell big, and Bilk's vocal will please his fans who want to hear him back in his usual vein and away from that lucrative Shore.

He and his Paramount Jazz Band continue the trad pattern for a brighter workout of the First War song "If You Were The Only Girl In The World" . . . with vocal from Acker again.

Anthony Newley
That Noise; The Little Golden Clown (Decca F 11486)

D N T **A** SLICK piece of nonsense from Tony Newley, "That Noise" is worth high sales. Right in the mood of current novelties it has a catchy little tune to go with the gimmick of a zany noise that keeps pounding through his head (and

the side). With a couple of laughs at his own expense, Newley again shows that he's a master at this sort of thing.

A very lost-voice lyric is spun cleverly for "The Little Golden Clown" which Newley sings on the second side. Pleasant string backing by Ian Fraser and a simple, bouncy melody.

King Brothers
Don't Fly Away Flamingo; Everybody Back To Our Place (Parlophone R 4926)****

D N T **YOU** can slow twist to the beat of Don't Fly Away Flamingo, a good song which The King Brothers sing well on the top deck here. Geoff Love gives them a smart, rhythmic backing which features guitar, too.

This one's contagious enough to step its way into the big sellers. Everybody Back To Our Place jumps happily as the boys whip out invitations to the party. The trio can handle material like this very well, and do.

Dick Jordan
Fortune Teller; My Angel (Piccadilly N 35057)**

D N T **DICK** JORDAN sings Fortune Teller well enough but fails to stir up any great emotion. I'm afraid. Treatment is fairly straightforward with Johnny Keating directing the accompaniment.

For My Angel the singer does succeed in conveying more feelings, and he's helped by the easy Latin beat of the side. A competent coupling but, as I say, unexciting.

Eric Delaney
Manhattan Spiritual; Down Home (Parlophone R 4925)****

D N T **IT** doesn't seem all that time ago when Reg Owen had such a fine transatlantic success with his version of "Manhattan Spiritual" but I suppose there'll still be custom to come down Delaney's way. Eric's band punches the familiar melody across in a rousing style with plenty of hand-clapping and a wealth of skin banging from the man himself.

Down Home races skillfully with the piano scoring expertly and the sax too dropping into a polished jazz movement.

The Dave Clark Five
That's What I Said; I Knew It All The Time (Piccadilly N 35500)***

PHONE call opening with Mike Smith telling the girl friend

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).

Ray Merrill
Battle Of Waterloo; Not Any More (Aral PS 115)****

A CAT by the name of Napoleon met a real cool Duke of Wellington—"so runs Ray Merrill's updated telling of the Battle Of Waterloo. He sings it slickly to strumming and vocal group assistance; style falling into the pattern set by some of America's barn dance callers. Not Any More is a lither neatly sung by Ray to a Johnny Harris rippling accompaniment.

Frank Sinatra
One For My Baby; Willow Weep For Me (Capitol CL 15258)*****

CAPITOL keep digging out their Sinatra sides, and one must applaud them for releasing One For My Baby in view of the recent Festival Hall concert. Frank's interpretation of this was also televised and must have made a great impression on listeners. He sings the bar-room lament superbly to a gentle piano backing

with strings feeding in unobtrusively under Nelson Riddle's direction. Willow Weep For Me is another haunting track, performed with a husky softness that is complemented admirably by the Riddle orchestra.

Dora Bryan
Diamonds Are A Girl's Best Friend; A Little Girl From Little Rock (HMV POP 1044)***

PLEASING to see Miss Bryan's name on record. Here the star sings two of the songs from the show "Gentlemen Prefer Blondes" in which she's taking the lead. Dora's sense of comedy milks the fun in Diamonds Are A Girl's Best Friend. Her adopted American accent cannot quite conceal the Lancashire brass, but if the show clicks the disc may move high. Geoff Love directs the big band backings for Dora and he swings A Little Girl From Little Rock effortlessly. Miss B plants the lyric firmly.

George Chisholm
In A Persian Market; The Glow-Worm (Philips 326531 BF)****

THAT old Persian Market is coming in for a lot of modern message. Here George Chisholm and his Jazz Gang give it the trad treatment, and a very merry job they make of it, too. They whip up a carefree atmosphere right from the start. It's an extremely likeable side, bristling with amusing—but good—muscianship. And George certainly enjoys himself with that fat trombone.

The oldie Glow-Worm makes suitable trad material too. The Chisholm men take it steadily. May be a bit far shout from the way the Mills Brothers use it to do it, but there'll be plenty of fans.

Cathy Carroll
Poor Little Puppet; Love And Learn (Warner Bros W 72)***

THE engineers had themselves a field day when they went to work on the Poor Little Puppet side for Cathy Carroll. Extra tracks and echoes and a peculiar noise from the accompaniment all dress the half up more than it deserves. March of the lyric is light and whipsy on the evidence here and without the electric gimmicks I doubt if there'd be a record at all. Love And Learn, however, shows her in rather a stronger voice, but she still fails to move me with what should be a compelling lyric.

Janie Grant
That Greasy Kid Stuff; Trying To Forget You (Pye International N 25148)***

THERE'S an amusing rocky bounce to the novelty that Greasy Kid Stuff which Janie Grant sings cheekily here. The song by Cy Cobden is a mick-at-a of the hair cream advertisements. Somehow or other,

Cleopatra and even Kruschey get themselves worked into the lyrics. But surely there was no need for the fade-out finish on a number like this?

Trying To Forget You is not in the same humorous line. This ball of a serious love ballad in country cut and Miss Grant strolls through it more than competently.

The Marketts
Balboa Blue; Stompede (Liberty LIB 55443)****

THE Marketts provide an instrumental side which should climb very fast, and which stands a better than average chance of crashing the charts. This is Balboa Blue, which has a strong persuasive beat to it, emphasised all the way by pounding drum and constant clapping. Over this is superimposed good piano and very polished saxophone sound. You'll want it to last longer than it does. Stompede is a little more dramatic in sound but not quite so compelling.

The Orlons
The Wah-Watusi; Holiday Hill (Columbia DB 4865)**

THE Wah-Watusi, a steady twister, is going great guns in the States and it should sell heavily over here, too. Mixed group work with an infectious feeling about it, though I wish the words were easier to pick up. The Watusi, by the way, is a dance not an African tribe.

Holiday Hill is in direct contrast. A sweet ballad which is sung by the girls in soft sentimental vein. Winsome stuff.

Ricky Valance
Don't Play No. 9; Till The Final Curtain Falls (Columbia DB 4864)****

DONT Play No. 9 is not a reference to roulette, but an appeal from Ricky who doesn't want to hear that particular disc played in the juke box. A kind of miseducated "Music Maestro's Please" in conception. Valance handles it competently



DICK JORDAN—Competent but unexciting.

while Martin Slavin keeps the orchestra liting smoothly. You can wait dreamily to Till The Final Curtain Falls, and probably be little surprised to hear Valance handling this romantic ballad in straight—and very firm—fashion.

Shelley Fabares
Johnny Loves Me; I'm Growing Up (Pye International IN 25151)****

JOHNNY Loves Me, written by the clever husband and wife team of Mann and Weil, is ideally suited to Miss Fabares' young wistful voice. Those of you who enjoyed her "Johnny Angel" ought to queuing for this one.

Extra tracking has Shelley duetting neatly with herself to the tender Stu Phillips orchestral accompaniment.

I'm Growing Up is another good teenage number, though not quite so potent commercially as the one on the top side. Again a cleverly controlled performance.

Alan Klein
Three Coins In The Sewer; Danger Ahead! (Oriole CD 1737)***

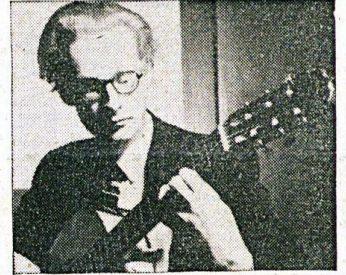
DOLEFUL lament from Alan Klein as he lopes through Three Coins In The Sewer, his own composition. The humour's straightforward but none the less effective. Sung in cockney accent to a good backing with sound effects added.

Mr. Klein will add to his following. Danger Ahead! has twenty-one accompaniment while Klein sings a girl with a reputation for jilting. I prefer Klein when he's on home ground.

Puffed Wheat TALENT CONTEST

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RULES: Closing date October 20, 1962. For the local auditions responsibility for travel and hotel expenses if any, must be borne by each competitor. Every entry must be made on a Puffed Wheat entry form. A group of vocalists, or musicians can use a single form. Judges' decision is final. No correspondence will be entered into. Employees and families of Quaker Oats Limited and other companies involved in this competition cannot enter.

What is your past experience as a singer, instrumentalist, etc., and what are your future ambitions? Describe in a few words.

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AGE _____

Fill in this entry form and post with any Puffed Wheat packet top to Quaker Oats Limited, I.M.S. Talent Contest, 23 Southwark Street, London S.E.1.

* Tick appropriate box for FREE photo. Frank Sinatra Kenny Ball

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JAZZ

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Kenny's concert LP hits the right formula

Trad Round-up

Ken Sims and Vintage Jazz Band lead off at Liverpool

TRAD

KENNY BALL The Kenny Ball Show Old Miss Rag; Kansas City Stomp; Basin Street Blues; ...

Not that anything Rufus Perryman, that's Speckled Red's real name, plays is rubbish, but it takes a lot to sustain top quality on a piano, particularly when you play in the boogie woogie idiom. Speckled Red is recognised as one of the founders of boogie woogie. In the early '40s he almost disappeared from the scene until his rediscovery by a St. Louis policeman ten years later. In 1960 Jazzshows brought him over. When he's not playing he indulges in poetical talk. He does it on the LP, affording an insight into Negro philosophy. 'Taint Nobody's Bizness and How Long are superb; the Dirty Dozen is a classic; whilst Caledonia, Oh Red and Milk Cow Blues all achieved some commercial success. SAM LIGHTNIN' HOPKINS Lightnin' in New York The Trouble Blues; Mighty Crazy; Your Own Fault Baby; To Treat Me the Way You Do; I've Had My Fun If I Don't Get Well No More; The Trouble Blues; Lightnin's Piano Boogie; Wonder Why; Mister Charlie. (Candid 8010)**** THOUGH prepared to grant that Lightnin' Hopkins is genuinely the last of the great blues singers— Excellent technique from the KENNY BALL band.

that's what everyone else says anyway—I must confess that he isn't really my meat. Trouble is he's too rough for anyone who enjoys the slightest sophistication... I can take a certain amount of the real old hard rough stuff for historical reasons. After all I just HAVE to have dozens of discs in my collection that I wouldn't play purely for personal pleasure. But after a time there comes an end to amassing records which aren't going to get played more than once a year. Lightnin' plays guitar and piano on this, switching rapidly from one to the other, and providing an excellent backing to his singing. Don't take too much notice of my first two paragraphs; that's a very personal opinion. This is really very good blues material.



SPECKLED RED—One of the founders of boogie-woogie.

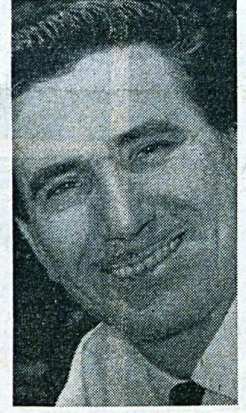
TWO FINE SETS FROM A VERY FINE TENORMAN

MOD

STANLEY TURRENTINE Deeply Beloved Baia; Wee Hour Theme; My Shining Hour; Troubles of the World; Yesterdays; Dearly Beloved; Nothing Ever Changes My Love For You. (12in. Blue Note CLP 4081)**** PERSONNEL: Stanley Turrentine (tenor); "Little Miss Cott" (organ); Roy Brooks (drums). Up At Minton's (Vol. 1) But Not For Me; Stanley's Time; Broadway; Yesterdays. (12in. Blue Note CLP 4069)**** PERSONNEL: Turrentine; Grant Green (guitar); Horace Parlan (piano); George Tucker (bass); Al Harewood (drums). No doubt about it, Stanley Turrentine is one of the most exciting tenormen in jazz today. He combines the best of the old (i.e. Hawkins-based sound) and the new (he's listening to Coltrane). Yet he is neither blues nor too far out. Everyth he plays is imbued with a natural blues feeling, which I find thoroughly stimulating. He is excellent on both these sets. If you're prejudiced against organs in jazz, the way Shirley Scoti supports the superb Stanley on Baia, Wee Hour and the others will surprise—and, I hope, please—you. The Minton's Playhouse "live" recording is a more straightforward blowing set, with extended, relaxed solos all round. Two excellent sets. Of the two, I listen more often to the first. But you can't go wrong with either.

Beautiful; Time After Time; Nancy; I'm beginning To See The Light; It Was So Beautiful; The Whiffenpoof Song; It's Easy To Remember; There's No You. (12in. Reprise R 2001)* PERSONNEL: Ben Webster (tenor); Gene Di Novi or Don Trenner (piano); Don Bagley (bass); Frank Capp (drums); plus 'cello, viola, two violins or four 'cellos. John Richards (arranger, conductor). FOR years now, I've been a big Ben Webster fan. And the older he gets, the better he plays. When I read that Reprise had signed him for an album, I hoped that they would treat him right. Either by giving him a blowing session or, if they wanted a semi-schmalzty LP, that they'd give him the benefit of a massive string section. But no sir! Sure, they decide on a schmalzty session and hire the highly talented Johnny Richards to arrange and conduct... a massive string section of FOUR! Ben plays most of the (excellent) material almost straight. Only on a jazz-originated tune like Light does he pull out any stops. Otherwise it's all rather sweet-toothed and boring.

SPECKLED RED The Dirty Dozen The Dirty Dozen; My Fun; Caledonia; Speckled Red Talks; Early Morning Blues; Oh Red; St. Louis Stomp; Milk Cow Blues; Four O'Clock Blues; Dad's Piece; You've Got The Right String; Red's Own Blues. (Storyville SLP 117)**** It Feels So Good 'Taint Nobody's Bizness; Uncle Sam's Blues; How Long Blues; It Feels Good. (Storyville SEP 384)**** THINK I'll start campaigning for the return of the 10-inch LP. The EP is too short and the 12-inch too long for this type of material. There's no doubt, that since the larger size became universal more and more rubbish has been put on wax.



CLASSIFIED ADVERTISEMENTS

The rate for announcements in these Classified columns is 1/6 per word. Words required in capitals over and above those given in the opening line will be charged at 2/6 per word. Box Number facilities are available at an additional fee of 2/6. Replies should be addressed to Box... FRENCH Pen Friends, all ages. S.a.e. for details. Anglo-French Correspondence. C1ub, Falcon House, Burnley. PEN FRIENDS at home and abroad. Stamped envelope for details. European Friendship Society, Olney, Bucks. Lists free. PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free. Mary Blair, 43/21, Ship Street, Brighton. PEN FRIENDS everywhere. Age 17 upwards. Sample lists free. S.C.C., 11/57, Black Lion Street, Brighton. PRINTED STATIONERY 71-hundred sheets.—Kennedy, 153, Cemetery Road, Doncaster, Yorks. TEENAGERS Pen friends anywhere! S.a.e. brings details. Teenage Club, Falcon House, Burnley.

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- PHOTOGRAPHS YOUR FAVOURITE Stars, 2/9 large, 1/9 medium. Cliff or Elvis 2/9 per set. Send P.O.—St. 4, 10, Wentworth Street, London, E.1.
- BEN WEBSTER The Warm Moods The Sweetheart of Sigma Chi; Stella By Starlight; With Every Breath I Take; Accent On Youth; But

CHICO HAMILTON QUINTET Chico Hamilton Special Don't Get Lost; Autumn Leaves; New Rhumba; Way Down; Afternoon Of A Dream; Understudy; Trio. (12in. Fontana TFL 5169)** PERSONNEL: Chico Hamilton (drums); Charlie Lloyd (alto, flute); Nate Gersham (cello); Harry Pope (guitar); Robert Haynes (bass). "Chamber jazz" of the Chico Hamilton Quintet was all the rage with the chi-chi jazz fans in the mid '50s. In his new group, which still strongly features the famous flute, "Chico" has moved in many respects. And yet at other times, he is nearer to the basic essentials of jazz. A strange mixture. I'm afraid I don't go along with much of this music. I find it rather pretentious. Two tracks, however, deserve full marks—Lost and Down. These are very earthy and unpretentious and spotlight some splendid alto by Charlie Lloyd.

They were on time!

"AMERICAN jazz audiences are completely different from those in Britain," top modern musician Tubby Hayes told me upon his return home after three tremendously successful weeks in the States. "They're a completely different age group, for a start. Not just kids. They make you feel more relaxed and less inhibited. You do 'em dead. So you feel you have to throw everything in at once." Over here, you go on for the first set and the place is full and they're all waiting for you to knock out. So you feel you have to throw everything in at once." Tubby did an LP for Mercury, under the supervision of Quincy Jones. His sidemen were bop veteran saxist, James Moody; Tubby's regular pianist, Walter Bishop Jr.; the Cannonball Adderley bass and drums team—Sam Jones and Louis Hayes; plus the extraordinarily talented Roland Manzo (like a soprano sax) and strich (rather like a tenor)... almost all at the same time. "Roland's simply fantastic," enthused Tubby. "White Moody and I played the mody on one tune. Kirk played a sort of meltrine in harmony with himself. Sometimes he sounds like a one-man big-band. And he's a really waiting tenor—never. I had about half the Friday afternoon, was from 12 to 6 p.m. on the Saturday. "Very different from British record dates," laughed Tubbs. "Because all the musicians were there on time. But the A and R man turned up an hour late! Instead of the other way round. "We cut five tracks. The old Jazz Couriers' signature tune, Sonny Sitt's, 'Loose Walk' was one. That had Moody and I on tenor. The extra-ordinary result was a trumpet and a trombone! "There were two originals by Roland. One had vibes and two flutes. With Roland playing the nose flute. "And then there was a ballad medley. This time, Roland took the reed off his tenor mouthpiece, turned the mouthpiece on one side, put his lips against the hole and blew. The extraordinary result was like a cross between the sound of a trumpet and a trombone! "That guy has so many gimmicks. But I must emphasise that he's a very fine jazz player. "The rhythm section was wonderful. And we'd have stayed on and cut some more sides, but Sam and Louis had to get away because they were working at Birdland with Cannonball."

he was carrying a clarinet case... the previous time he had a trumpet... and fifteen years ago he turned up at my flat with a trombone.

THE 1962 City of London Festival will feature jazz as part of the celebrations. Humphrey Lyttelton's Band was due to appear at Lloyds (THE Lloyds) on July 11 and Ken Colyer's Jazzmen play a session in Finsbury Square on July 18. From ten at night until two in the morning. "Two days later Ken starts his holiday, coming back for his own Club sessions over the August Bank Holiday. The break should help him get back right into fighting form after his recent operation.

THE Ed Corrie Band appears on TV on July 19 in the BBC's "Let's Go" programme. They also have dates for "Jazz Club" and "Trad Time." The Corrie group is at present on tour in Scotland, being due back on the 15th. DINAH KAYE, at present representing Britain at the Second Annual Festival of Light Song and Dance in Poland, flies back on July 25 for a full date book including "Easy Beat," "Get With It" and Southern TV's "Day By Day." She will also sing for the first time with Humphrey Lyttelton's Band on "Saturday Club" on August 11... and two days before appears at a private ABC-TV staff party in Manchester. Important dates for the Lyttelton Band include an open-air concert at Crawley on July 22, a visit to Weston-Super-Mare on the 21st and the Richmond Festival on the 28th.

THE Cyril Preston Band is booked for six days in Ireland in September. The tour will start in Dublin on September 12 and will definitely cover Cork and Belfast though full details are still being sorted out.

TERRY LIGHTFOOT is the name behind the band and the theme tune of the Radio Luxembourg programme "Dear Marj." This is Terry's first time for Luxembourg. His two previous themes were for A-R TV programmes, the well known "Old Pull and Push" and the signature tune for "Know Your City."

RETURNING from its annual holiday, the Alex Welsh band visits the West Country for dates at Exeter and at the New Cornish Riviera Club at St. Austell on July 20 and 21. Owen Bryce

THE ORIGINAL CHECKMATES FAN CLUB CHANGE OF ADDRESS: 66, VICARAGE ROAD, LEYTON, E.10. Secretaries: THE TWO PAULINES Dear Friends & Fans, How would you like an evening out with the Original Checkmates in one of London's gay night spots? The Original Checkmates are inviting one of their fans to spend an evening in one of London's gay night spots in mid-October. Early in October one of the members' names will be drawn out of a hat, the lucky winner can bring along a friend. All fares and expenses will be paid from their home to the club, return. So join now, don't miss the wonderful opportunity of meeting England's top group personally. For details of the Fan Club, apply to The Two Paulines at the above address. Tony Hall

LPs

REVIEWED BY NIGEL HUNTER

BRIAN HYLAND

PEARL BAILEY

BILLY VAUGHN

TED HEATH

JOE WILLIAMS

DUANE EDDY

FATS DOMINO

RAY ANTHONY

Presley mixes beat and ballad again

rest of its own without inducing boredom. Mitch Miller had better look to his laurels with opposition like this around. Our singalongsters had better listen and find out how to do this type of thing the right successful way.

mostly because I anticipated something much more extreme. It's definitely deb type humour, and hardly shocking when compared to what other comedy teams do in cabaret and on record these days.

ELVIS PRESLEY
Pot Luck
Kiss Me Quick; Just For Old Times Sake; Gonna Get Back Home Somehow; Easy Question; Steppin' Out Of Line; I'm Yours; Something Blue; Suspicion; I Feel That I've Known You Forever; Night Rider; Fountain Of Love; That's Someone You Never Forget.
(RCA Victor RD-27265)****

work on "Blue Hawaii." His beat efforts are solid country rock, and get some groovy encouragement from the Nashvilleites. Mr. P. is singing well in tune these days, and you can hear every word clearly, ballad or beat. When his scores of imitators copy these qualities, then we'll really be going places in pop music. But, Elvis, please quit reciting like you do in "I'm Yours." Then everyone else will, too, and we'll all be much better off.

ANOTHER set from the wonder boy which is going to sell like hot cakes. Not quite up to the standard of its predecessor, "Something For Everybody," but a winner nonetheless.

BRIAN HYLAND
Let Me Belong To You
Are You Lonesome Tonight?; I'm Sorry; Bye Bye Love; It Ain't That Way At All; Let Me Belong To You; The Night I Cried; I'll Never Stop Wanting You; Lonely Weekends; Love Me Tender; All Shook Up; Let It Die; Walk A Lonely Mile.
(HMV CLP 1553)****

Like the "Something" selection, it mixes beat with straight balladeering, with The Jordanaires and the Nashville studio crew doing their bit with their usual skill and efficiency.

A SELECTION by hit parader Brian Hyland which should attract a lot of custom. Technically his voice isn't much, but he does use it intelligently and effectively within its limitations. Stan Applebaum has penned some first-class arrangements which help enormously, but especially the smooth scoring for strings. Very good teen balladeering, including items from the Elvis Presley, Brenda Lee and Elvys Brothers songbooks.

Elvis's ballad singing is very interesting. It reminds me a lot of the Hawaiian style as far as its inflections are concerned, and may be this is a legacy of his location

TED HEATH
At The London Palladium
The Champ; Eloquence; Do Nohin' Till You Hear From Me; Pick Yourself Up; Blues For Moderns; Fourth Dimension; Erospect; Dark Eyes; Solitude; The Hawk Talks; I Got It Bad; Rhapsody For Drums.
(Ace Of Clubs ACL 1110)****

PLEASANT memories of a time when you could see and hear something more hip than "Beat The Clock" at the Palladium every Sunday.

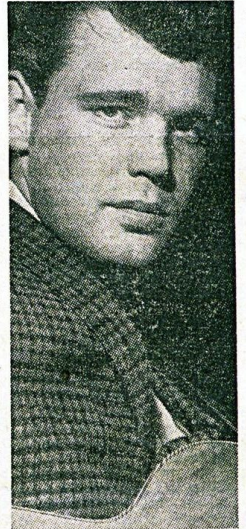
JOE WILLIAMS
Have A Good Time
Sometimes I'm Happy; Old Folks; Until I Met You; I Won't Cry Anymore; "Sposin"; A Blues Serenade; September In The Rain; Summer-time; Moonlight In Vermont; Falling In Love With Love.
(Columbia 33 SX 1415)****

THIS set's title and its contents add up to rather a contradiction in terms. I'm always prepared to have a good time, but it's not easy when the songs are mostly

These items were recorded at Ted's 89th concert at that venue on April 12, 1953, and were originally available at 78 rpm. The band swings through the set with all its famous drive, precision and solo skill without a weak spot, apart from Dennis Lotis's incredible scat gibberish in the rather pretentious **Fourth Dimension**.

MICHAEL BENTINE
It's A Square World
Introduction; The Horse Show; Train Commercial; The Astronauts; Car Commercial; Football Results; Tower Of London; The Shrdlu; Scotland Yard; Ice Cream Commercial; Holiday Commercial; French For Beginners; Moscow Commercial Radio; The Film Extra Of The Year; Lolly Commercial; Geneva Conference; Dingleweed; Drats.
(Parlophone PMC 1179, stereo PCS 3031)****

THE mirthful Bentine brand of off-beat comedy, so effective on the celly, loses a little when sampled by sound alone.



DUANE EDDY... he adds the twang to the Twist.

But even so, it's still highly enjoyable, especially when you can remember the pictorial scenes of these sketches as they were used in the series. Highlights are the county-type commentator with a bias as big as a horse in **The Horse Show**, the hysterically hopeful announcer in **Football Results** and the sharp mickey-taking of **Moscow Commercial Radio**.

IAIN KERR AND DAPHNE BARKER
Banned!!
Believe It Or Not; Ballet Shame; The Colonel Doesn't Like Civilian Life; Ding Dong, Ping Pong; The Botanical Song; Peppy Diary; The Royal Resort Of Sport; The Butcher And The Baker; The Irish Clockmaker; Lamplight; Rostia; All Things Come To An End.
(Philips BBL 7557)****

NOT half as naughty as you would expect from the title and the publicity given to it in parts of the Press.

melancholy and blue. Even the title ditty has Joe on the verge of losing his girl, and is very much in the kick-me-I-like-it-idiom.

Backing up for the LP is a star-studded jazz collection of cool modernists under trumpeter Harry "Sweets" Edison, but they get little instrumental opportunity to assert themselves.

Joe, of course, is his usual stylish self, but I'd prefer some brighter material and arrangements next time.

PEARL BAILEY
Sings Harold Arlen
For Every Man There's A Woman; The Man That Got Away; House Of Flowers; A Sleepin' Bee; Let's Take The Long Way Home; Two Ladies In De Shade Of De Banana Tree; Cakewalk Your Lady; Come Rain Or Come Shine; I Had Myself A True Love; Ridin' On The Moon; It's A Woman's Prerogative; Out Of This World.
(Columbia 33 SX 1413, stereo SCS 3438)****

A SINCERE and well-delivered tribute to one of the greats of pop composing by a top-line star who headed the cast of his post-war show, "St. Louis Woman."

MGM MOVIE HITS
Love Theme From "Butterfly 8"; Gigi; My Own True Love From "Gone With The Wind"; Cimarron; Slaughter On Tenth Avenue From "Words And Music"; Bachelor In Paradise; Adas; Theme From "Bridge To The Sun"; Where The Boys Are; The Tender Trap; The Honeycomb Machine.
(MGM C 880)****

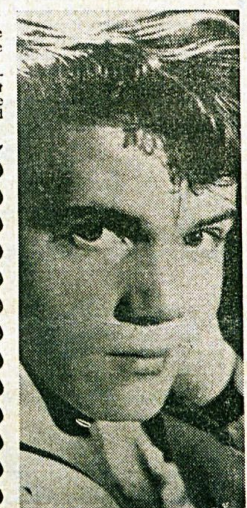
YET another filmic set as MGM trot out the themes from some of their recent and not so recent pictures, with David Rose doing the instrumental honours on Side One and Leroy Holmes in charge of the flip.

Slaughter is the vintage version by Lennie Hayton and his orchestra resurrected once more in a somewhat shortened form.

Harmless listening, but rather ineffective in places like most screen music. I like Hank Mancini's **Bachelor** theme, though, because it seems to embody a lot of the mischievous gaiety of the film's star, Bob Hope.

SALAD DAYS
and
PERNACHE TO DREAM
(Ace Of Clubs ACL 1112)****

SIDE One offers Jan Waters, Ray Brooks and others in a studio version of Julian Slade's anyone-for-tennis stage epic, and Side Two presents members of the original cast of Ivor Novello's **Pernache To Dream** in highlights from the show recorded in 1945. The latter is interesting as part of stage musical history and for the pleasant Novello melodies, but I can't stand Julian Slade's bright young things of the twenties at any price.



BRIAN HYLAND... should attract quite a lot of custom.

Pertwee cuts LP of sea shanties

IT'S not really surprising that comic Jon Pertwee's first record, an LP called "Songs For Vulgar Boatmen," is connected with the sea. Throughout his mirth-raising radio career Jon seems to have taken to nautical parlance like a duck to water, from the wartime days of "Waterlogged Spa" right up to the currently successful "Navy Lark."

"I've been on records before, with other people, but this is the first time I've done a proper one myself—or maybe I should say an improper one myself," said Jon. "It is not risqué for the sake of it, however. The songs are sea shanties from the time of the first Queen Elizabeth. They are 'blue,' but they're blue in a traditional way. "It was a lusty age in those days, and they didn't have much inhibition in their songs."

Hard time

Jon had a hard time tracking down the shanties. It was thought that they were somewhere in the British Museum, but the search was fruitless. The assistants there were quite sure the Museum wouldn't keep that kind of song anyway.

"Then one of my friends traced an old sea captain who was an expert on these shanties," recalled Jon. "We got in touch with him, but he turned out to be a very shrewd old sea dog who wanted a fantastic percentage for his services, so that fell through."

Finally after much research **JON PERTWEE... songs from a lusty age.**

and effort, the material collected was sufficient for the album. Ivory Raymonde provided the appropriate backings. Very little of the LP is likely to get by the censorious BBC radio minds, but Jon reckons it's got a promising future as party entertainment.



JON PERTWEE... songs from a lusty age.

RADIO LUXEMBOURG

Pick of the Programmes for week beginning July 15

SUNDAY—7.0-7.30 Juice Box; 7.45 Spin Beat; 8.0 Topical Tunes; 8.15 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 Routh'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 Monday Spin; 10.0 Top Pops; 10.30 Hit Parade; 11.0 11.15 Brian Mathew; 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 Bingo Show; 9.0 The Big "O"; 9.15 Star Choice; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Brian Mathew; 11.15 Hits For Six; 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 Pop 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 Smooth 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 Disc Club; 9.0 9.15 Elvis Presley; 9.30 America's Hot Hits; 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 Twist 'n' Trad Club; 9.0 This Week's Top Disc; 9.30 Topical Tunes; 9.45 Smooth 'n' Swings; 10.0 David Jacobs; 10.30 Transatlantic Tops; 11.0 Sound-off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

Mike Sarne solves follow-up problem

COULD Mike Sarne . . . could ANYBODY . . . cut a successful follow-up to "Come Outside"? Just how would they go about making a disc as different and as sensationally successful?

Mike Sarne revealed what he hopes is the answer to DISC earlier this week.

He already has his next TWO discs ready and the follow-up to "Come Outside" ISN'T GOING TO BE DIFFERENT.

"I think it was necessary to use the same idea," said Mike. "It extends the character that I established in 'Come Outside' and I think it would have been a check for me not to have done so."

"The public now want to know about the character I have created—they want to hear at least one other record along the same lines."

HE CHATS HER UP

The disc, scheduled for release in August, is called "Will I What." On it Mike tries his hand at "chatting-up" a girl and to each of his advances gets the incredulous reply, "Will I What?"

And the third disc? Mike wasn't saying much. "You can afford to make two discs the same, but not three. I believe that these first two discs will consolidate faith in me as a singer and as a personality and then I can move on."

"My third disc is revolutionary. It has never been done before. The sound is different, the quality is different, the theme is different. It will be a revolution, as far as this country is concerned, of that I am sure. We are keeping it under our hats for the moment but it will be a big surprise to everyone."

"I was talking to Mike out at A-R TV's Wembley studios where he was filming a "Dan Farson Meets . . ." to be shown on August 16.

With him were his two disc

By **Peter Hammond**

girl friends Wendy Richards, who appears on "Come Outside," and Billie Davis, featured on his next release.

After an interview with Farson and the presentation before TV audiences of his Silver Disc for a quarter million sales of "Come Outside," Mike performed his latest release "Will I What" with the help of Billie Davis.

As he and Billie rehearsed I talked to Mike's first "Little Doll," Wendy Richards. I asked her why she wasn't on the second disc.

"I would have liked to have been," she said wistfully, as she watched Billie and Mike rehearse, "but I'm not a singer. I don't even want to make records really. I want to be a comedy actress."

Mike's latest flame, Billie, does sing on the new record and wants to be a top pop singer. She told me she is about to cut a record on her own.

TALKED OVER TEA

As soon as Daniel Farson had finished his interview Mike came out to me again. "Come outside," he said. I followed and we talked over tea in the studio canteen.

As we did so I noticed that Mike had dropped the Cockney accent that he uses on both records and slipped back into his natural, more cultured voice.

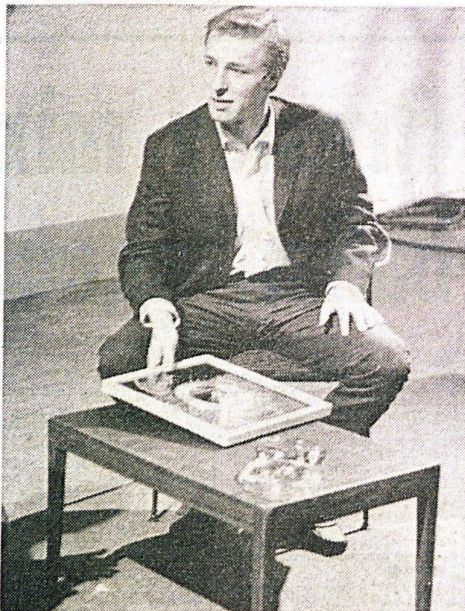
"I expect," he said, "a certain following for my first two records. Both are definitely trend-setters. I believe that other people will now make records like them. I want to be doing

something different when they do. Too many people doing the same kind of things is bad. I would rather set trends than follow them."

I asked Mike about the success of "Come Outside." Did he think that the comedy element in the record had contributed at all?

"I don't think it is really a funny record," he said, "after all, it is a situation that has happened to us all. But I don't believe the teenagers take it seriously. Lightly, perhaps, but it is a situation that is real to them. So for that matter is 'Will I What,' although we have included a marriage joke in that one."

MIKE SARNE with the Silver Disc presented to him, on behalf of DISC, by Dan Farson. (DISC Pic)



Ray celebrates five years on 208

ON July 9, 1957, Ray Orchard introduced his first record on Radio Luxembourg . . . "Baby Baby Wait For Me," by Peggy Lee. Last Monday his slick Canadian introduction to Buddy Greco's "Let's All Sing Like The Birdies Sing" marked his fifth anniversary of continuous broadcasting on 208.

No celebration. When I spoke to him he was almost surprised that I knew of his long run, unbroken except for occasional and short holidays.

Had he noticed any changes since he first began? Not really. "I was playing all Capitol discs then, basically LP material. That was the 'Capitol Show.' I suppose if anything's changed, it's that we appear to be going back to more lush, sentimental records."

But there have been changes, as Ray found when he checked back over some of his old scripts. "Presentation, I think I'd probably be saying the same things only I'd phrase them

scripts is rather sad, too. I can spot plenty of names which really should have made the grade, but we don't hear much about them any more.

"Keely Smith, she ought to have been really big. Ernie Ford, what's happened to him? And here's another, Johnny Otis . . . 'Ma, He's Making Eyes At Me' was a real knockout."

Ray probably presents the slickest, fastest show on Luxembourg. His scripts, which he writes himself, are also cut by him, every unnecessary word comes out.

"Other DJs have different programme formats," said Ray, "but I always believe that the records are the most important thing. That's what the audience is listening to, not me."

"For that reason, it doesn't matter what I think of a disc, but I still get a little disappointed . . . I am with Walter Brennan's 'Old Rivers.' I'm mad about it."

"But what I really hope for is that in five years time I shall still be doing this type of job."

J. W.

SONGS SAVE FURY'S FILM

Nigel Hunter reviews

'Play It Cool'

IN terms of pop music, the film "Play It Cool," which opened at the New Victoria Cinema on Monday and which goes out on general release on July 23, is well up to standard. In terms of everything else, it is appalling. In fact, it could do its star, Billy Fury, a lot of harm among even his staunchest fans.

True, there is plenty of pop talent in the film — Helen Shapiro, Bobby Vee, Danny Williams, Shane Fenton and Jimmy Crawford all have spots — and the songs themselves are bright and well done, but surely there should be some semblance of a plot in between the numbers?

And let's face it, if our pop stars are going to have acting parts as well, then somebody had better coach them before they face the cameras.

Relief?

The dialogue is incredibly bad and cliché-ridden, and I'm afraid neither Billy nor his Satellite team, played by Michael Anderson Jr., Jeremy Bullock, Ray Brooks and Keith Hamshire, are in any danger of winning awards for their acting.

The songs are the saving grace of the picture. Billy sings "Play It Cool," "You're Swell," "Once Upon A Dream," "Twist Kid" and "Let's Paint The Town" with what seems heartfelt relief in between the dreary dialogue. Helen Shapiro does "Cry My Heart Out" and "But I Don't Care"; Danny Williams does "Who Can Say?"; Jimmy Crawford does "Take It Easy," and Shane Fenton's number is "It's Gonna Take Magic."

The Fenton song seems apt as far as the film's chances of success are concerned.

Congratulations

JOE BROWN

on winning the 100th SILVER DISC for

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EYDIE GORME: SHE MAY BE COMING TO BRITAIN

DON'T be surprised to read, in future issues of DISC, that Eydie Gorme, with husband Steve Lawrence, will be coming to England for appearances.

After their first visit here for cabaret at London's Pigalle night spot they both said they wanted to return, Eydie particularly. Only she wanted to wait until she was better known.



"Now it's happened. Her disc, 'Yes My Darling Daughter' is in the charts, climbing steadily and is already a firm favourite with record request shows."

She and Steve could come back now and be a roaring success.

"Yes My Darling Daughter," which marks the newly formed CBS label's debut in the really big sellers, is a disc that could have sensational results on the sale of her LPs.

There's nothing particularly pop about the number . . . it could have been lifted from any one of her albums, but it is certainly going to encourage fans to listen again to some of the long-players.

And there's stacks to hear. Eydie has been a big, big name in America for at least the last nine years.

It was in 1953 when she scored her big break in TV, when she signed to appear in the "Tonight" show. There were two breaks

EYDIE GORME . . . there's nothing she'd like better than to return to Britain.

really . . . she also met husband Steve while they were working on the show together.

Eydie, until all too recently a singer who only seemed to appeal to a small minority, started in show business when she was three.

She got lost from her parents in a New York department store and unknowingly found herself in line with other tots waiting to perform on a children's radio show.

Just sing

From then on there was little she wanted to do but sing.

Like so many before her Eydie broke into the professional side by making a demonstration disc for a music publisher. It was heard by bandleader Tommy Tucker who, after an audition lasting one and a half songs, signed her as his vocalist for a two month tour.

At the end Eydie was taken by her manager to Atlantic City where Tex Beneke was looking for a vocalist.

Eydie can still recall that night. "It was very special. It was August 16, my birthday. I just felt somehow this would be my lucky night."

At the audition she sang four songs. When she left Beneke had a new vocalist.

During the next few years she began making a name for herself on TV in the "Tonight" show.

It was during a rehearsal for this show that she had a frantic call from New York's famous Copacabana night club.

Their star artist Billy Daniels had been suddenly taken ill. Could Eydie, as the Americans call it, "pinch-hit" for him?

She could. And with an hour to go was rushed to the Copacabana.

Without proper costumes or act Eydie went on the floor and scored such a triumphant success that she was immediately booked to star in her own show.

Over a year later she married Steve Lawrence in Las Vegas and three years after they teamed professionally.

Until recently Eydie hadn't enjoyed spectacular success with records in Britain . . . not with the younger buyers anyway. "Yes My Darling Daughter" has changed that.

Now that one song has encouraged people to take notice of her there should be many hits to follow. Not that her records will suddenly get better . . . not enough people have bothered to listen to them before.

John Wells