

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 226 Week ending July 21, 1962
Every Thursday, price 6d.

Hyland, Dee, Scott here in November?

JOEY DEE and the Starlites, Brian Hyland and Linda Scott may come to Britain at the end of November for a two-week tour. Promoter Don Arden is negotiating with their agents in America and hopes to settle arrangements soon.

During November Joey Dee and the Starlites will be visiting the Continent and Arden wants to bring them over immediately they have completed that tour. Brian Hyland would arrive separately.

Clearance for the Starlites would have to be obtained in the normal way from the Musicians Union.

Arden has not decided on an accompanying bill yet, but he said that, as reported in DISC recently, he would pursue his policy of booking the biggest names available.

Sinatra special

CAPITOL RECORDS are to release a special Frank Sinatra album entitled "London By Night" tomorrow (Friday).

The set consists entirely of standards, including the title song, "Autumn Leaves," "Night And Day" and "South Of The Border." It is made up of extracts from past records with orchestras conducted by Billy May, Nelson Riddle and Gordon Jenkins.



RONNIE CARROLL—First single since his Eurovision entry.

Inside
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'I Remember You' sets an all-time sales record

"I REMEMBER YOU," Frank Ifield's sensational country and western hit, has made the top of the charts just two weeks after its release on June 29, and on Tuesday morning orders were pouring into EMI from wholesalers at the fantastic rate of a thousand a minute! By the end of the day they had reached 102,000 and the total figure was 367,000.

According to an EMI spokesman the disc, which entered our Top Twenty at number four last week despite the fact that advance orders were negligible, had proved to be one of Britain's fastest-selling singles ever.

At this time of the year, when sales are never as good as in the winter, such a figure is even more remarkable.

Although the EMI factory closes down for its annual holiday on July 27, a spokesman assured DISC that this should not mean a delay in supplies reaching the shops.

Never closes

"Our factory never closes down completely," he said, "and there will be a skeleton staff working there throughout the holiday fortnight."

"In cases such as the Frank Ifield hit, rare though they are at this time of the year, wholesalers and depots try to anticipate the retail demand and order sufficient stocks of it beforehand to see them over the holiday period."

A spot check on Tuesday afternoon with record shops in the London area revealed that the disc was selling rapidly, but that the supplies from the wholesalers were keeping pace with the orders.

At press-time Ifield was on his way to London from Jersey after a holiday in the Channel Islands, where he played a very successful summer season last year.

Bobby Darin moves to Capitol after a 'very generous' offer

BOBBY DARIN has changed record companies, from the Atlantic—Alto group (London label) to Capitol Records (Capitol here), for what is reported to be the most generous terms ever offered by that company.



He signed with the label last week, following five extremely successful years with Atlantic—Ato, during which time he won three Golden Discs and two Silver Discs—for "Dream Lover" and "Mack The Knife."

All Darin's singles and albums will be independently produced by his own company, Ferrion, Inc. His own manager, Steve Blauner, will supervise the sessions, the first of which are due to take place shortly.

Ronnie Carroll's search ends in U.S. hit

RONNIE CARROLL, who is at present enjoying a camping holiday in Spain with his wife Millicent Martin this week has his first release since that Eurovision number "Ring-A-Ding Girl," which swept the board in the British heat but didn't do as well as many hoped in the Luxembourg final. The topside is a cover of the number that is top of the American charts, "Roses Are Red."

NOT RIGHT

"We've been looking for the right type of song ever since the contest song," Ronnie's A and R man, Johnny Franz of Philips, told DISC. "There were lots of pretty songs around, but nothing quite right for Ronnie."

"I think 'Roses Are Red' is one of the most commercial songs in years, and Ronnie stands a very good chance of a big hit." Franz confirmed the general impression of affable, easy-going charm where the Carroll character is concerned.

"He's a delight to work with. Always cheerful and pleasant, and never flaps. He loves singing, and that fact shows all the time in his work."

Ronnie is no mean hand at song-writing, either. The flip "Wish-

ing Star" was penned by him in collaboration with Jackie Rae.

"It's a beautiful song too," said Franz. "One of the kind which unfortunately have to go on B sides."

Ronnie breaks his holiday next week to fly to London for an appearance in A-R TV's "Needle Match."

ATV's "Startime" on August 17 will feature Alma Cogan and Sergio Franchi.

Shapiro and Sarne guest in 'Twist'

HELEN SHAPIRO and Mike Sarne are to guest in "Twist" on BBC-TV this Saturday. The twist competition teams will feature members of the cast of "Z Cars" against some of "The Archers."

Only artists lined up so far for the programme next week are The Polka Dots, but it seems likely that the twist teams will be headed by the Duke of Bedford and Freddie Mills.

Top version

RONNIE CARROLL

ROSES ARE RED



PHILIPS

326532 BF

POST BAG

Today's pop music is far too sophisticated

PRIZE LETTER

I FEEL that the pop recording scene has become all too sophisticated, with everything from violins to harps being used on so-called beat ballad records.

At one time, rock 'n' roll stars had an air of mystery and earthiness almost equal to that of blues singers, and the music was a great deal better for it.

I don't say that the "boy next door" type of singer should be done away with, nor the tricky backings stopped, but I do feel that the originators of rock, like Jerry Lee Lewis, Bill Haley, Little Richard, etc., should be given as many chances now as they were a few years ago. — PETER GOLDBERG, 6, Trinity Road, Sale, Cheshire.

AT LAST

I AM glad to see that the British record buying public have at last recognised the talents of one of America's top singing groups—The Crickets.

Since the death of their founder and leader, Buddy Holly, the group has not even had moderate success, but now, with "Don't Ever Change," they have made a place in the British hit parade which I hope they will keep.—R. NICOLL, 34, Downs Road, Dunstable, Beds.

BRILLIANT

RECENTLY I bought the Lettermen's debut album, "A Song For Young Love." It is absolutely brilliant in every respect, and 25 per cent of the credit for the disc should go to Jimmie Haskell for his wonderful orchestral arrangements.

It's too bad that while the Lettermen enjoy top twenty status with their singles in the States, their discs are almost completely ignored over here.—GEOFFREY GRAY, 1, Heol-ganol, Sarn, near Bridgend, Glamorgan, S. Wales.

DANKWORTH?

EVERYONE seems to be praising Dave Brubeck for introducing modern jazz into the hit parade.

Although I am a great Brubeck fan, surely this assumption is incorrect. What about Johnny Dankworth's "Experiments With Music," and later on "African Waltz"? The former was a big hit about five years ago, and "African Waltz," although commercialised, was still modern jazz.

So, although considerable praise is no doubt due to Brubeck, we must give credit to

Dankworth for paving the way.—M. J. STAVELEY, Little Spinney, Knowe Hill, near Reading, Berks.

BREAKAWAY

I WAS very interested to read the article "John Leyton Changing His Style" in DISC. Although I appreciate that

Me," etc., and I was sorry to see that his latest records did not have the same immediate chart success.—MEL WRIGHT, 20, Clifford Gardens, Kensal Rise, London, W.10.

UGH UGH

DO they have to put these weird chanting voices in the background of so many recordings?

Take Anne Shelton's latest, "Rome Wasn't Built In A Day." It opens with a series of "ughs" and "aha's," like a native tribal dance or Indian pop wow! It is entirely out of keeping with the song that follows and, to my mind, spoils a good record by a great artist.

I like a proper chorus. It often lends atmosphere to a song, but a host of "yeah yeahs" and "oohs" only lend atmosphere to a zoo.—ANNE CHRISTINE, 2, Crescent Parade, Ripon, Yorks.

MISSED

IN "It's Trad, Dad," the Brook Brothers sang an item called "Double Trouble," which they composed themselves.

By public demand they recorded it as a single, yet it is not even in the top fifty.

It has been almost a year since "Warpaint" and "Ain't Gonna Wash For A Week" went in the charts, yet even by giving the public what it requests, the boys have sadly missed since then.—M. BUTLER, 94, Campden House, London, W.8.

FUSS

A LOT of unnecessary fuss has been made over the fact that Julie Grant once beat Helen Shapiro in a talent contest.

In my opinion making this fuss is utter stupidity. If a similar contest were to be held now, Miss Shapiro would have a resounding victory. One only has to look at the charts to see who is the more popular singer.—BRIAN DOWNING, 4, Mulberry Road, Saltash, Cornwall.

SO SCARCE?

I CAN understand an artist having a track released from an album as a single, owing to a possible shortage of material.

But surely recordings are not so scarce that it is necessary to release the same track on two singles by the same artist.

I am referring to "You Didn't Care" by Ray Peterson. This was originally the flip side of "Sweet Little Kathy," and has again been issued as the flip of his latest disc, "You Know Me Much Too Well." It is just not fair to the record buyers.—ANTHONY BAYLIS, 16, Quendon Road, Basildon, Essex.

VERSATILE

NOT being an Adam Faith fan I wasn't particularly interested when I first tuned in to his new show on Radio Luxembourg. But I was agreeably surprised



ANNE SHELTON—Weird. See "Ugh Ugh."

John is trying to break away from the "loneliness" that made him famous, I am sorry he is doing this.

I thoroughly enjoyed the new sound he gave us last year in the form of "Johnny Remember



ADAM FAITH—His 20th show was not just a succession of hits. See "Versatile."

to discover the versatile range of Mr. Faith. In my opinion, his interpretations of Joe Brown's "A Picture Of You," Lonnie Donegan's "Puttin' On The Style," and Brenda Lee's "Sweet Nellie's" were fabulous.—J. D. HELMES, Downes Place, London, S.E.15.

SANITY

HOW wonderful it was to see the magnificent achievement of Frank Ifield in attaining the number 4 position in the Top Twenty. At last some sort of sanity is with us which could even result in a breakaway from the everlasting "same name" monopoly in the hit parade.

Frank is not only an experienced and polished performer, but he also has that rare quality called talent. He has waited a long time for a hit, and with "I Remember You" he has managed to please the masses without changing his own distinctive style.

I can only hope that this is the first step in a major revolution in the recording world, and that there will be more variety in the hit parade as a result.—LYNN HOWARTH, 100, Beckets Park Drive, Leeds, 6.

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

Dr. Kildare disc film is a hit with the DJs

TV disc jockeys here have gone wild about the short film made available to them by MGM, featuring RICHARD CHAMBERLAIN'S disc "Three Stars Will Shine Tonight." They are saying that, although there have been many shorties of the type before, never has the film and sound been so perfect, and if more record companies went to this amount of trouble, they would get first-class promotion.

Top recording and theatre stars are helping radio station WIBG in Philadelphia to raise \$25,000 towards the maintenance of an Occupational Therapy and Educational Department in the children's wing of the famous City of Hope hospital. Already stars like Peggy Lee, Tab Hunter, Pat Boone, Sammy Davis, Vince Edwards and many more have recorded messages to be broadcast urging support for the station's efforts.

* * * THE new Irving Berlin musical "Mr. President" will open in September in Washington with a huge

charity performance to be attended by President Kennedy and his family. The seats will cost around \$100, but will also include a dinner invitation to the home of a Washington celebrity, and after the performance a grand ball at the British Embassy.

After 18 weeks in the hit parade with "Stranger On The Shore," and with a lot more weeks to come, Acker Bilk has made it again with his latest Atco disc, "Above The Stars." "Stars" looks as if it will be as big if not bigger than "Stranger" for

ACKER BILK—Will "Above The Stars" beat "Stranger"?



Acker. Also his album of the same name is still in the top five sellers.

Veteran jazz clarinetist Buster Bailey, who has played on at least 800 recording sessions, has started to write a book called "I Was There," telling of jazz as he has seen it over the past 45 years.

First single on the Epic label for Adam Wade, out this week, is "I'm Climbing (the wall)." Adam recently

Cable from AMERICA

edited by Maurice Clark

signed with Epic after a hit-full stay with Co-Ed Records.

Singer Eddie Fisher flew into Las Vegas to attend a star-studded opening at the Dunes Hotel of the new George Burns-Carol Channing act. While he is there he will probably get his divorce from Elizabeth Taylor, whom he married in Vegas in 1959. Eddie himself opens at the Desert Inn for two weeks on July 24 before playing Frank

Sinatra's Cal-Neva Club at Lake Tahoe.

Frankie Avalon's next film appearance will be in the recently completed "Panic In Year Zero," all about a family struggling for survival after a nuclear attack. Les Baxter has written the film score, but Frankie doesn't sing.

Mike Nichols and Elaine May, after three hit albums with Mercury, are considering a move to the Columbia label.

Looks as if The Ventures are going to come up with the hit version of "Lolita Ya Ya." Out of the many versions theirs is getting the strongest plays.

BUSINESS here has never been better for foreign labels placing discs with major American companies. So far it's mainly English, French and German instrumental discs that have made the biggest impact on the market, with the latest import being Norwegian. Now, nearly every label here has a foreign tie-up.

Columbia have just signed 21-year-old Tobin Matthews, whose first single will be a pop version of the famous "Vilia" waltz from "The Merry Widow," to be called "Susan."



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AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending July 14).

Last Week	This Week	Title	Artist
2	1	Roses Are Red	Bobby Vinton
1	2	The Stripper	David Rose
3	3	I Can't Stop Loving You	Ray Charles
14	4	The Wah-Watusi	Orlons
12	5	Sealed With A Kiss	Brian Hyland
4	6	Palisades Park	Freddy Cannon
7	7	Wolverton Mountain	Claude King
5	8	It Keeps Right On a-Hurtin'	Johnny Tillotson
16	9	Gravy	Dee Dee Sharp
6	10	Al Di La	Emilio Pericoli
9	11	Johnny Get Angry	Joanie Sommers
8	12	Snap Your Fingers	Joe Henderson

Last Week	This Week	Title	Artist
—	13	Speedy Gonzales	Pat Boone
18	14	I'll Never Dance Again	Bobby Rydell
17	15	Theme From Dr. Kildare	Richard Chamberlain
10	16	Playboy	Marvelettes
—	17	Having A Party	Sam Cooke
—	18	Ahah The Arab	Ray Stevens
—	19	Breaking Up Is Hard To Do	Neil Sedaka
—	20	Dancing Party	Chubby Checker

ONE TO WATCH
(Girls, Girls, Girls) Made To Love - Eddie Hodges

BOBBY DARIN

THINGS

HLK 9575 45 rpm



SHADOWS GO OUT FOR SALES

AND PRESTIGE WITH NEW DISC

If ever a record deserved to be a colossal success it's "Guitar Tango," the latest disc by The Shadows released this Friday (July 20).

It's not obviously hit parade material. It's not like any single they've cut before. It isn't even tipped as being a hit by our pop reviewer Don Nicholl.

But these are just the reasons why it deserves to be a hit.

And The Shadows would like you to buy it, but won't be really worried if you don't. . . all they, and their A and R man Norrie Paramor, are concerned with is that you LIKE the disc.

Said Norrie: "It's not an obviously commercial number, and none of us expects it to be as big as 'Wonderful Land' . . . but then it isn't designed to be."

"Of course, we all hope it will be a hit, but we don't expect it. It's really a prestige disc for The Shadows and we want people to like it even if they don't feel like dipping into their pockets."

So different

What is so different about the disc is that Hank and Bruce play acoustic guitars—not a trace playing between them—only the bass is amplified. Supporting are drums, three cornets and strings—violins, violas and cellos.

They produce a sound reminiscent of Spanish guitars, exciting but not proved as being commercial. For the flip they go even more wildly different, with a comedy number "spoken" by Brian Bennett.

Why another drastic change so soon after "Wonderful Land"? Said Hank Marvin: "What we are trying to do is make discs that are easily recognisable as being cut by The Shadows, but with a different sound each time. It's hard to explain. The basic sound we want to be us, the overall sound we want to be different."

"It would be the easiest thing in the world for us to go on cutting records that sounded the

by
JOHN WELLS



HANK MARVIN — "Our personal ego enters into it." (DISC Pic)

same but we don't want to do this, for our own satisfaction and because we don't want to bore the public.

"I suppose our own ego comes into it as well. We've wanted to cut a number featuring acoustic guitars for a long time now. . . a lot of people seem to think that the only thing we can play is electrified guitars, and, well, we wanted to prove that we don't always need amplifiers."

But this doesn't mean that the driving guitar-fronted sound which has made The Shadows Britain's leading instrumental group is on the way out. Far from it.

"We've only had two records released so far where our sound has been supplemented. One was a resounding success, but we do not know about this new one yet," said Hank.

"We've already cut two other numbers using strings in the background, but we are, and will, only be adding to our sound when we feel the tune calls for it."

"If we could find another number as strong as 'Apache' then I'm pretty sure we'd treat it in exactly the same way now as we did originally."

"We don't, of course, know how the public will react to 'Guitar Tango' . . . a lot will depend on that. If they don't like it I think we shall all be very disappointed."

Hank tells me that The

Shadows first heard "Guitar Tango" about six months ago while they were working on the Continent. They liked it immediately and though the version they heard was played with strings, thought they could adapt it for two guitars.

"When we tried it out," said Hank, "we liked it, but didn't think it sounded right with electric guitars."

"We've played acoustic guitars before on record, Bruce more than I, but always as backing for Cliff. This is the first time we've really had a chance to show what we could do, and I love flamenco guitar playing."

The Shadows have problems to sort out when they feature the number on stage though.

Experiment

"It's something we're going to have to experiment with," said Hank. "I imagine we'll be forced into using electric guitars as a matter of convenience. Some of the amplification systems in the theatres leave a bit to be desired."

Final word came from Norrie Paramor: "We rang the changes in style with Cliff," he told me. "And it was something which helped greatly to establish him as an international star. The same will soon be said of The Shadows. By varying their style they'll become even bigger stars."

TOP TWENTY

Compiled from dealers returns from all over Britain

Week ending July 14, 1962

Last Week	This Week	Title	Artist	Label
4	1	I Remember You	Frank Ifield	Columbia
1	2	I Can't Stop Loving You	Ray Charles	HMV
2	3	A Picture Of You	Joe Brown	Piccadilly
3	4	Come Outside	Mike Sarne	Parlophone
12	5	English Country Garden	Jimmie Rodgers	Columbia
11	6	Our Favourite Melodies	Craig Douglas	Columbia
5	7	Good Luck Charm	Elvis Presley	RCA
—	8	Speedy Gonzales	Pat Boone	London
8	9	Here Comes That Feeling	Brenda Lee	Brunswick
14	10	Don't Ever Change	The Crickets	Liberty
6	11	Ginny Come Lately	Brian Hyland	HMV
1	12	I'm Looking Out The Window	Cliff Richard	Columbia
10	13	Yes, My Darling Daughter	Eydie Gorme	CBS
16	14	Right Said Fred	Bernard Cribbins	Parlophone
9	15	Last Night Was Made For Love	Billy Fury	Decca
15	16	Sharing You	Bobby Vee	Liberty
13	17	Green Leaves Of Summer	Kenny Ball	Pye
—	18	Little Miss Lonely	Helen Shapiro	Columbia
—	19	Ya Ya Twist	Petula Clark	Pye
—	20	Palisades Park	Freddy Cannon	Stateside

ONE TO WATCH

Once Upon A Dream - Billy Fury

CHART CHATTER BY JUNE HARRIS

Pat Boone in at 8

WELCOME back Pat Boone and Freddy Cannon! And Pat is almost doing a Frank Ifield by living up to the name of his current hit, "Speedy Gonzales," and crashing into our chart at number 8.

His last chart entry was "I'll See You In My Dreams" in February, while his last disc, "Quando, Quando, Quando," didn't even make an impression.

Freddy Cannon, still being billed in the States as "the last rock and roller," makes a long overdue re-entry on the British scene with his U.S. hit, "Palisades Park," on the new Stateside label.

Many people thought the

subject chosen was too localised to have any impression here, but Freddy was determined to make it on disc again before his next trip, and "Palisades" looks set to push some of the more established chart entries down a rung or two.

Petula Clark is truly becoming international these days—she has got her French version of the American hit, "Ya Ya," into the British charts!

The original "Ya Ya" has been kicking around on album form for quite some time and, in fact, was issued months and months ago in the States by Lee Dorsey as a

single, but didn't reach these shores.

Both Dorsey and EMI, who release his discs must be feeling mighty sorry for themselves on missing out on this golden opportunity.

And Helen Shapiro. Are her sales dropping? Those in the know said that "Little Miss Lonely" would smash into the charts. Well, it hasn't. It's made an unobtrusive entry this week at number 17.

Watch out for Billy Fury. He could be in the charts with two numbers at the same time, even though "Last Night Was Made For Love" has dropped six places.

HITS FROM AMERICA



LINDA SCOTT

"NEVER IN A MILLION YEARS"

7N 25146

JAMES RAY

"ITTY BITTY PIECES"

7N 25147

JANIE GRANT

"THAT GREASY KIDSTUFF"

7N 25148

THE ANGELS

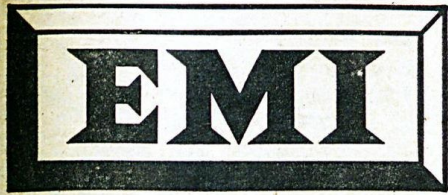
"EVERYBODY LOVES A LOVER"

7N 25150

THE HUTCH DAVIE ORCHESTRA

"BUT I DO"

7N 25149



NEW POPS

THIS WEEK'S TOP SINGLE

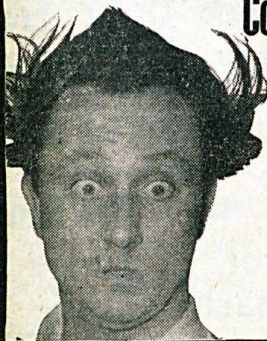
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45-AMT1182
BILLY ECKSTINE
Guilty

EYDIE GORME H.M.V.
Mississippi Mud 45-POP1046

LIBERTY
45-LIB 55473
BUDDY KNOX
with the Johnny Mann Singers
She's gone

LENA MARTELL H.M.V.
The reasons why 45-POP1049

This Top Twenty theory is sheer RUBBISH

WE in the pop world have become far too chart-conscious. An artist with a Top Twenty disc is a success, an artist without one is not—and that's that. Or at least, that seems to be the theory. I regard it as rubbish.

No one would deny that the Top Twenty is a useful kind of popularity poll. But it is only a guide, not the complete picture.

For instance, you may have a record that receives a series of powerful plays on radio and TV. As a result of this boost your record catches on and gets into the top ten.

But although it is an immediately likeable record, it is one that gradually bores you to tears, and anyway the artist is maybe one who doesn't really have any great impact.

Result? The record drops out as quickly as it pops in.

Another record doesn't get the same powerful plays and is therefore given no big kick-off. It sells very slowly at first and then gradually picks up as more and more people get to hear it. It sells very steadily for about six months but never in any one given week does it reach the Twenty.

Yet this one can notch upwards of 50,000 records more than one that reached number four or five.

The record that pops up and pops out again is often selling a gimmick. The artist is of secondary interest. The slow-burners are much more likely to be attracting buyers by the charm and quality of the artist's performance.

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JACK GOOD
writes about what
REALLY counts
in the pop world



So really what counts is not a chart rating so much as the number of copies sold. And this is what we rarely know about unless the record happens to get a Gold or Silver Disc.

But even total record sales is not an infallible measure of popularity. One artist may have a string of hits and yet have no great value as a performer and no great fan-following

● example

Another singer who has never been lucky with his record material may be one of the country's best-loved performers. Nobody in show business will realise this fact until the day arrives when the artist makes a hit record. Then all the goodwill that has been built up pays off big dividends.

Joe Brown is a prime example of this kind of performer. Michael Cox is another who will be quite ready when his big one comes along—as it most certainly will.

All this suggests to me that in the long run it is entertainment value that counts, not hit records. And how many great entertainers has our pop scene got?

Well, I can think of quite a few whom those in the recording industry would call "great little entertainers." But what does that mean? In particular, what does the "little" bit mean?

I'll tell you. It means "considering we expect less than nothing from the average pop star this boy is not as embarrassingly bad as we had feared."

In other words the pop business has taken to itself a set of standards that it would never dream of applying elsewhere.

This is all wrong. How can we expect our pop stars to make progress unless we, their public, start expecting — and in fact

demanding — more value for money?

One of the very few pop stars who is definitely not prepared to accept the low standard set by the public is Jet Harris.

Jet Harris is a boy who could have cashed in on his much-publicised split with The Shadows and gone out immediately on tour making a whole pile of fast bucks. Instead, he decides to take a back seat for a bit and use his new freedom to see the finest artist in all spheres of entertainment and go to the best teachers and really learn.

This seems to me to be the right way to go about raising our standards of pop entertainment. I wish it happened more often.

It was a nostalgic moment when I switched on to see the first edition of the BBC's new show "Twist."

You see, my first connection with "The Scene" was as producer of "Six-Five Special" some five or so years ago.

I always enjoyed the show and it was great to see some of the originals back there—Eke Don Lang and Peter Murray. Pity Freddy Mills and Jo Douglas weren't invited for the sake of auld lang syne.

In fairness I will say that "Twist" was a good deal more polished and less chaotic than "Six-Five" was. But then so it should be—they've been doing it for long enough now to have ironed out the kinks.

Personally, I LIKED the kinks.

ALONG THE ALLEY

NEWS FROM THE STREET OF MUSIC

More film scores for Feldman

FELDMAN MUSIC seems to be entering the film score world in a big way as the months go by, judging by the details Ben Nisbet gave me last week.

Noted screen composer Malcolm Arnold is spearheading their activities. The theme he wrote for "The Inspector" has already made the American charts via the recording by Ferrante and Teicher, now issued here on HMV.

Another important Arnold score on the way is the one he has written for the big budget film about the life of Mahatma Gandhi called "Nine Days To Rama."

'Sammy Lee'

Other Feldman film scores of the near future are those for Anthony Newley's "The Small Sad World Of Sammy Lee," being penned by jazzman Kenny Graham, and the screen version of "The Amorous Prawn." This will feature music by John Barry, and John will record the theme himself for future release on Columbia.

Feldman's have a healthy share of hitworthy pops on the go at present. There's Freddy Cannon's "Palisades Park" (Stateside) and "Cindy's Birthday" by Shane Fontana and The Fontones (Parlophone), for instance.

And two possible sleepers in the shape of new boy David Martin's "Cinderella Romeo" (Piccadilly) and (an even nicer

shape) Georgia Brown's "Don't Dilly Dally On The Way" with Ted Heath (Decca).

MAX DIAMOND and the Kassner Music crew are in the midst of a lively season with songs from "Gentlemen Prefer Blondes," that classic show about a classic subject which is going the provincial rounds with that personable character Dora Bryan in the lead before it comes to London next month.

"Diamonds Are A Girl's Best Friend" has got another useful outlet on disc as a result. Dora's done it as her debut top side for HMV, backed with "Little Girl From Little Rock," also from the show. Alyn Ainsworth, who is winning fresh plaudits as MD of this new production, has included it in medley of the show's tunes released on Parlophone.

JOHN MERRITT of Burlington Music, the only Tin Pan Alley representative in the New Malden area, has been having a swinging time with Dave Brubeck material of late.

Burlington have both sides of Dave's hit-parading coupling of "Unsquare Dance" and "Camptown Races" on CBS, and the plugs and sales have come rolling in.

Burlington had Karl Denyer's recent big one "Never Good-bye" on Decca, and have the B side of the same label's new Billy Fury single called "If I Lose You."

N.H.

JET HARRIS—Determined to learn all he can.



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TOP AGENT MAY START OWN DISC LABEL

AGENT and impresario Bunny Lewis may start his own disc label within the organization of a large record group in the near future.

This move follows the expiry of the disc contracts of Craig Douglas and The Mudlarks, whose record future has not yet been decided and who are handled by Bunny Lewis.

Lewis told DISC: "I can't say at all what may happen at this stage. It will probably be a matter of weeks before the final decision is made. But there's considerable interest from America in the artists concerned, and my own label could be a useful proposition in this respect rather than contracting the artists individually to various other labels."

Decca is rumoured as being a likely organisation for Lewis to be associated with in the event of his deciding to start his own label.

Mel Turner signed

COLUMBIA recording artist Mel Turner and his group, The Mohicans, are to sign a contract with the Tito Burns Agency, and they will probably appear on either the proposed Everly Brothers or Bobby Vee tours.

Other dates for the group include Drill Hall, Scunthorpe (July 21), South Pier, Blackpool (22), Majestic Ballroom, Bradford (27), Majestic, Hull (28), College Theatre Club, Manchester (29/30), Nuffield Centre, London (August 1), Empress B-a-l-l-r-o-o-m, Moxborough (3), Glycerdome, Boston (4), Moorlands, Thorne (5), New Park Ballroom, Brixton (6).

Trad boys go north

TWO top trad bands, those of Mike Cotton and Alan Elsdon, head north of the border for Scottish tours during the next two months.

The Elsdon group will play Edinburgh (August 4), Glasgow (5), Ayr (6), Aberdeen (8), Elgin (9), Mintlaw (10) and Inverurie (11).

The Cotton crew start their tour on August 31 at Inverurie, followed by Glasgow (September 1), Edinburgh (2), Ayr (3), Aberdeen (5), Elgin (6), Hamilton (7) and Bearsden (8).

Oriole-teen concert

ORIOLE artists make up the bill for the teen concert at Wembley Town Hall next Monday evening. Among those scheduled to appear are Susan Singer, the Gary Edwards Combo, Col James, Rey Anton and Jan Burnette.

Rosemary with Ken Dodd

THE new "Ken Dodd Show" is to open at the Opera House, Manchester, on Thursday, December 13. Topping the bill with Ken Dodd will be singer Rosemary Squires.

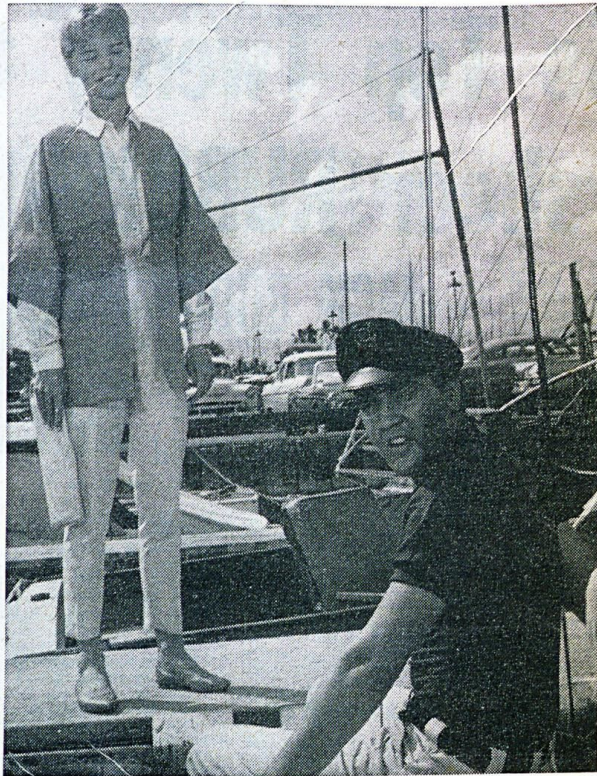
JOHNNY KIDD and the Pirates

wish to Congratulate

JOE BROWN

on the success of

"A Picture of You"



ELVIS GOES TO SEA IN NEW FILM

Elvis Presley goes to sea in his latest film, "Girls! Girls! Girls!" currently being made at Waikiki. He plays the part of a tuna fishing boat skipper who, at nights, entertains in the local clubs. Left, on board the boat "West Wind" in Waikiki yacht basin, Elvis is seen with Laurel Goodwin, and above in a shot from the picture he entertains his crew, singing one of the songs from the picture, "The Rolling Sea."

Fury, Denver, Brown, big autumn package

BILLY FURY, Karl Denver, Joe Brown, Marty Wilde, Mike Sarne, Jimmy Justice, Mark Wynter and Peter Jay and the Jaywalkers are the stars of Larry Parnes' autumn package, to be called "The Mammoth Star Show of 1962."

They will play 49 dates, mostly on the Rank and ABC circuits, and open on September 30 at Guildford.

Subsequent dates are Rochester (October 1), Bournemouth (2), Cheltenham (3), Wolverhampton (4), Manchester (5), Leicester (7), Sheffield (8), Watford (9), Southend (10), Ipswich (11), Briston (12), Portsmouth (14), Bristol (20), Empire, Liverpool (21), Doncaster (22), Bradford (23), Wakefield (24), Llandudno (25), Derby (26), Coventry (28), Dover (29), Hastings (30) and Worthing (31).

In November they play Salisbury (1), Northampton (2), Stoke-on-Trent (3), Gloucester (4), Brighton (10), Birmingham (11), Carlisle (12), Sunderland (13), Hull (14), Cleethorpes (15), Lincoln (16), Norwich (17), Cambridge (18), Southall (19), Croydon (20), Kingston (21), Romford (22), Plymouth (23), St. Albans (27), Colchester (28), Southampton (29) and Taunton (30).

There are three December dates - Worcester (5), Halifax (6) and Stockton (7).

Russ-first of nine

RUSS CONWAY begins a series of nine programmes for the Light Programme on August 3. They will be called "The Russ Conway Show," and Conway will compete them as well as being featured at the keyboard.

Resident with him in the series will be Frank Ifield and the Reg Wale Four, and The Brook Brothers will guest in the first programme.

The shows will be broadcast between 8.30 and 9 p.m.

Cliff and Shadows win awards

CLIFF RICHARD and The Shadows are among the top prize-winners in the Daily Mirror TV awards for 1962. Richard came first in the male vocalist section, and The Shadows were selected as the best instrumental group in the poll conducted among Daily Mirror readers.

ATV will screen a show featuring the poll winners on July 29 which will be compered by Bruce Forsyth.

Top date for Rydell

BOBBY RYDELL has been signed by top-American comedian Red Skelton for three appearances on the latter's own TV show during its next season in the winter. He will make the first of his guest visits on the programme on December 4.

Bobby's latest Stateside hit, "I'll Never Dance Again," has just been issued here.

Sarne on new 'Stars'

HIT parader Mike Sarne has been signed for the first of ABC TV's autumn run of "Thank Your Lucky Stars" on September 29.

No other names are yet available for the show, but it is believed that Brian Matthew will be comper of the series again.

Bookings for Alan Klein

SONGWRITER-SINGER Alan Klein, whose new release, "Three Coins In A Sewer" was issued last Friday, appears at the New Town Band Club, Rushton, tonight (Thursday), the Corn Exchange, St. Ives (Friday) and the R.A.F. Base, Cardington (Saturday).

Polka Dots with Castle

STARRING in Bernard DeLafont's ITV presentation on Sunday evening with Roy Castle are Janie Marden and The Polka Dots.

Sarne for JOHN LEYTON GETS OWN TV SERIES

JOHN LEYTON is to get his own TV series next year, probably on ITV. The programmes will last 30 minutes and will run for 13 weeks. Likely title is "John Leyton Presents."

The date for the first programme has been fixed initially at April 1 and although no details are available regarding the format, it is understood that Leyton will follow the Perry Como style of presentation.

Candy quits school

CANDY SPARLING, 15-year-old Piccadilly recording artist, leaves school tomorrow (Friday) to become a full-time singer.

She has signed a contract with the George Cooper Organisation, who are currently working on new dates, and she is expected to cut her second disc within the next few weeks.

Acker Bilk and his Paramount Jazz Band take over BBC TV's "Like Jazz" feature spot on August 1 and 13.

Faith fit after stomach illness

ADAM FAITH has recovered from the attack of gastroenteritis which hit him early last Saturday while he was in Ireland. He was advised to remain in bed and had to cancel an appearance that evening in Killarney.

He stayed in bed on Sunday, but by Monday was reported to be fit and well again.

Adam will remain in Ireland until the end of the month. He is there mainly for a holiday and to see about buying two race-horses, but he is also doing one or two shows for a promoter friend.

He intends to fit in the date at Killarney if he possibly can before he returns to England in time for his appearance at a concert at Blackpool on July 29.

'Night Out' for Gents

DICK CHARLESWORTH and his City Gents, who have a recording session for HMV this week, have been booked for ABC's "Big Night Out," from Skegness on August 12.

New Kane single

E DEN KANE is to record his next single soon, probably next week. He is currently sorting through possible material, and the completed disc will most likely be issued in September.

Audio Enterprises are not accepting any new dates until they know the result of Eden's proposed film test, which will probably take place next week. If this is a success he will start work immediately on the film, location work for which is in Egypt.

Festivals book Bilk

THE Acker Bilk Band will head two major jazz festivals in three days during the first week in August.

On August 4, the band will play at the East Coast Jazz Festival, being held at Cleethorpes. For this, they will be joined by Alex Welsh and his Band, and Monty Sunshine's Jazzband.

Two days later Acker will play at Platt Fields, Manchester. This will be a non-stop, nine-hour event, and sharing top billing with the Bilk Band will be Ken Colyer's Jazzmen.

BBC TV's "Saturday Show" from Blackpool on July 28 will include Michael Holliday and Sheila Buxton in the cast.

<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>PAT BOONE SPEEDY GONZALEZ HLD 9573 LONDON</p>
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Polish Jazz Festival

DINAH KAYE A SUCCESS - BUT NOT 'STRANGER'

ACKER BILK'S "Stranger On The Shore," Britain's entry in the Second International Festival of Light Music and Song held at Sopot in Poland earlier this month, was unplaced by the international jury, the British representative on which was DISC columnist and jazzman, Owen Bryce. But its singer, Dinah Kaye, scored a great personal success and was awarded a special prize for Interpretation. Highlight of her performance was her singing of the Kenny Graham arrangement of "Day In, Day Out."

OWEN BRYCE writes—Surprisingly the quality of jazz in Poland is extremely high and if arrangements can be made you will be able to hear for yourselves just how good it is. The Polish authorities want to import our records and export theirs. In the first place their records will be imported as required, but if the demand grows as they hope, then masters will be flown over and the discs pressed here.

They are also interested in our bands and I have been asked to consider a band exchange of my own outfit and a Polish Dixieland group. —The Twist has got behind the "Iron Curtain." There is a twist club in Sopot where the Festival was held. It is open every night and whenever I saw it, it was packed with teenagers listening and dancing to a first-class band and the final "Western" touch—many of them were dressed in black leather jackets.



DINAH KAYE singing "Stranger On The Shore" during the second day of the Polish Festival.

Trad Round-up

STOMPERS HIT UNION TROUBLE IN IRELAND

THE Clyde Valley Stompers certainly move their personnel around. Malcolm Higgins, one-time trumpeter and also leader of the band before leaving to join the Scotsville Jazz Band, has returned temporarily to fill Joey McIntyre's place during the illness of Joey's child.

Malcolm is currently on an Irish tour. There is the possibility that he may stay permanently with the band if Joey finds it hard to come back on a permanent basis.

Union troubles broke out at Belfast at the start of the Clydes tour and following a dispute between the M.U. and the ballroom owner, the band was turned away by pickets at the entrance. They returned two days later to play a different venue.

BOOM

JAZZ continues to boom in Bournemouth and Jazzshows announce the future bookings at the Pavilion as Acker Bilk (July 24), The Back O' Town Syncopaters AND Gerry Brown Band (31), Bob Wallis (Aug. 7), Terry Lightfoot (14), Monty Sunshine (21), and the Clyde Valley Stompers (28).

RADIO SHOW

MIKE COTTON'S Jazzmen is one of several booked to appear at the Radio Show. He will be there on August 24 and 25 and on the first day reunites with his ex-singer Jeannie Lamb. On August 23 the Cotton Band has a BBC "Jazz Club" broadcast.

PADDLING

PLAYING recently in Berkhamsted with the Alan Elsdon Band, bassist Mick Gill-

gan found time to paddle in a nearby stream. He didn't allow for kids fishing nearby who dipped his socks AND shoes in the water. With ten minutes to go before the shops shut Mick managed to make his way barefooted into town to buy a pair for the evening performance.

STOLEN

TERRY LIGHTFOOT has gone to the Isle of Wight for his annual holidays. But once a jazzman always a jazzman! Before leaving he arranged with Doug Richford's Band to have a sit-in with them at Lake on July 14.

Doug has suffered at the hands of thieves, both he and banjoist Pete Deuchar having lost expensive items. Doug had his clarinet

How do you make a successful 'funny' record?

Charlie Drake talks to Peter Hammond

Comedy boom—but there's a danger

"**THERE'S** a boom in comedy discs—and that's what I'm afraid of," said Charlie Drake, with "Naughty," "Please Mr. Custer," "My Boomerang Won't Come Back" and "I Bent My Assegai" probably Britain's most consistently successful exponent of the "funny" record.

"When there's a boom in anything you always get a crowd of people cashing in and that means the standard drops and before you know where you are the whole business has been killed. "This has happened before," he went on. "Comic discs were all the rage at one time. The time of Spike Jones for example. Then people cashed in on the market with inferior productions and it faded out."

YOU MUST SPEND IT

"People had the idea that you didn't have to spend as much money in producing a comedy disc. They didn't take comedy seriously enough. They didn't spend enough time or money on making them. "They didn't realise that the only way to make money is to

spend it. Consequently cheaply produced comic records ruined the market."

"If we are not careful this could happen again. "There are a number of artists who are making good comic discs, spending time on them, making them solid productions, and making money because they are selling well. But I am frightened of the quick-money boys who could come along."

I asked Charlie what his



CHARLIE DRAKE—Many people don't take comedy seriously enough. (DISC Pic)

formula was for a good comedy disc. "The most important thing is the production behind the record," he said. "I set out to produce a single side as if I were doing a remake of 'Ben-Hur'!"

"When I first decided to cut a comedy disc I looked back over past successes, and tried to see what made them click."

"The greatest in my opinion were the discs of Spike Jones. He was the most successful of the lot and although I was unable to adopt anything from him I noticed that a possible reason for his success lay in the quality of the production of his records."

"He had great backings, and had obviously spent time in producing his discs. Also there was as much tune as there was comedy."

"I decided to do the same. I knew that my first disc had to be good, and I was determined to spend time and money in making it so. I wasn't going to toss off a quick pot-boiler of a record just because my side of show business was not in the recording industry."

LIKE A FILM SCRIPT

"I sat down to pen the lyrics first of all with the idea of creating a 3-D picture. I've got to be able to act the story, you see. It's a bit like writing a film script. I just leave room for the music to come through. "This is the secret of the success of the recent comedy records—the music hasn't been hidden by the words."

"Music is an integral part of the comedy record. People can tire of even the best joke, but if it has a good melody line to go with it."

"I am fortunate that I have a good producer for my records in George Mang'n. In my opinion he is one of the finest record producers in the business."

Did Charlie, like all comics, have a yearning to "go straight"? "Definitely yes," he said. "I would like to sing straight songs. I tried it once and it was a disaster, nobody wanted to know. I have a public image as a comic and people expect me to be funny, they won't accept anything else from me yet."

STRAIGHT BALLADS

"I have a lot of straight ballads and things that I won't sell. I am keeping them in the bank until I think that I can record them with some chance of success."

"It would be less of a strain to record straight numbers. Just to sit up there and warble out the notes. You can't make a comedy record as easily as you can a straight disc."

"My last record 'I Bent My Assegai,' took four months to conceive, write, produce and record, change the groups, re-record, add tracks and to eventually get that professional sound behind the words."

"My next will take just as long. It is to be called 'The Charge Of The Light Brigade' and it will require a lot of production. It won't be ready for release until Christmas at least."

"Making a comedy record is a very creative job. It's no joke, you know, trying to be funny."

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Whenever you write to POP-TEN MONTHLY, write the name of your 3 favourite stars in the top left-hand corner of the envelope. For this is the magazine that gives you the stars YOU want to read about, and every letter you write to us automatically constitutes a vote... and possibly extra space next month... for YOUR favourite star.

RADIO LUXEMBOURG

Pick of the Programmes for week beginning July 22

SUNDAY.—7.0-7.30 Juke 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 Koub'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 Matthew; 11.30 Ray Orchard; 12.0 Night Service

TUESDAY.—7.30 Honey Hit Parade; 7.45 Let's Take A Spin;

8.0 Tuesday's Requests; 8.15-8.30 Favourites Old and New; 9.0 Topical Tunes; 9.15 Spin Around; 9.30 Record Date; 10.0 Peter West; 10.30 Pete Murray; 11.0 Twist 'n' Trad Club; 11.30 Ray Orchard; 12.0 Night Service

WEDNESDAY.—7.30 Honey Hit Parade; 7.45 Wednesday's Requests; 8.15 In The Groove; 8.30 Bingo Show; 9.0 The Big "O" Show; 9.15 Star Choice; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 Hits For Six; 11.30 Ray Orchard; 12.0 Night Service

THURSDAY.—7.30 Honey Hit Parade; 7.45 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 Smash Hits; 11.30 Ray Orchard; 12.0 Night Service

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

SATURDAY.—7.30 Saturday's Requests; 7.45 Let's Take A Spin; 8.0 Honey Hit Parade; 8.30 Twist 'n' Trad Club; 9.0 The Week's Top Discs; 9.30 Topical Tunes; 9.45 Smooth 'n' Swinging; 10.0 David Jacobs; 10.30 Trans-Atlantic Tops; 11.0 Sound-off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service

GOOD LPs ARE GETTING HARDER TO MAKE

ALBUMS are becoming a problem. As the demand increases—and despite the high price of LPs, it is still going up—so the demand for more material increases. Gone are the days when you could record a selection of songs, pick out two or three of the best for the next singles and still have plenty of GOOD numbers left to make up an album. For one thing, there aren't that many good numbers around, and for another the public are becoming more and more choosy. The standard of LPs must be high and in nine cases out of ten they have to have a specialist approach. Just any old mixture of the slow and sentimental and the fast and beaty will no longer do.

Said Tony Hatch of Pye: "We don't record a batch of songs with our artists, and we release what's left after we've taken out likely singles. We plan albums very carefully AS ALBUMS without regard to singles.

three types "I believe there are three categories for artists in terms of LPs. Those who sell albums on the strength of their hit singles, those who sell regardless and those who are comparative newcomers in whom you have confidence.

"We waited until the Brook Brothers had two big singles before we did their first LP. It sold well on the strength of their hits, and is still selling well. "Miki and Griff are in the second category. Their singles do quite well, but their LPs have fantastic success. "But all our album sessions are planned as such, and not just as a rather vague hodge-podge of material which might produce a single release with an LP left over."

John Schroeder at Oriole agreed in most respects. "You can't just throw a collection of songs together, and hope that an LP and maybe a single as well will result. LPs have got to have a character and theme of their own, depending on the artists involved.

a challenge

"They are a challenge and an opportunity for both artist and A and R man. For success on an LP will show the single hit paraders that they are versatile and talented. "An artist's popularity in the singles charts is obviously a help to his album chances, but he or she won't find lasting success on LPs relying on that alone."

Artists who sell big on LPs alone are still rare, but as time goes by they are going to come more and more into the spotlight, for in this, as in many other facets of the recording business, we are likely to follow the lead set by America where the album is now all-important. And the more popular they become, the more work will have to go into them and the higher will be the resulting standard. All of which can only do the recording industry a power of good.

Nigel Hunter

Holly disc muddle sorted out— new releases soon

JUST three years after his death in an air crash, the last of the discs that Buddy Holly cut with Coral in America— genuine "session discs" as opposed to the "taped at home" numbers that have been pushed out recently—are to be issued both here and in America.

They will go out at regular intervals and the first will be "Reminiscing." This will be released on August 7 in America and September 7, Holly's birthday, here.

Norman Petty, the late Buddy Holly's recording manager, revealed last week that the muddle surrounding the discs bequeathed by Holly had finally been sorted out. "We have had millions of letters since Holly's death," said Petty, "from teenagers asking when we are going to release the remaining material. Some of them even demanded that we do so immediately.

JUST NOT POSSIBLE

"This was not possible until last month. There were a great many complications and I suppose the kids didn't understand this. As far as they were concerned we were real bad boys for not letting them have what was left.

"The people concerned were Buddy's wife, his parents, myself and the recording company. And as usual when a person dies it takes time to sort out his affairs and estate.

"Now this has been done. A contract with Decca concerning all parties has been signed.

"There are eight complete masters which were cut in the studio with full musical accompaniment and there are six others featuring just Buddy's voice and guitar. Instrumental backings will have to be added to these."

This will be done under Petty's supervision at a special recording session in New Mexico next month.

Petty assures me that these recordings will be given treatment of the highest possible standard. Some of the Holly discs rush-released after his death were private recordings—Buddy singing in his apartment to a tape recorder—and the backings added later left much to be desired.

A LOT OF HARM

"These releases did Holly a lot of harm," Petty said. "Volume One of his album 'The Buddy Holly Story' has remained in the American top hundred for 80 weeks now, but the second volume containing some of these 'private' tracks hasn't reached anywhere near the sales of the first.

"I think the kids know that these tracks are not the best of Holly.

By Peter Hammond

"It is possible that we will re-record these tracks with better accompaniment and then they should be acceptable. Holly does a great job on them, as he always did, even when singing in his own apartment.

"It is nice to know that Buddy's remaining tracks will be released under the Decca banner. When he was first making records he was signed by Decca in the States and then after a year his contract was dropped.

"He and a high-up in the organisation didn't get on too well. In fact, Buddy was once described as 'the biggest no talent.' Those words have been well and truly eaten since.

"When Holly was released from Decca I took him and The Crickets to their subsidiary companies, Coral and Brunswick.

"We decided that Holly could make it on his own as a solo artist, so we put him on Coral and The Crickets on Brunswick.

"The Crickets didn't really exist at this time. They were really Buddy's musicians Jerry Allison and Joe Mauldin and with Buddy they became known as The Crickets. As soon as we

split the team we had to bring in some vocalists and form the Crickets proper.

"Buddy made a big impact on his own and then came his untimely death. It was then that Decca released some of his numbers recorded in his apartment and some original audition tapes.

"Now all the estate has been amicably worked out, Buddy has been signed again by Decca and he is one of their hottest properties."

When all the remaining Holly tapes have been issued a rich well of talent will have run dry. Is there anyone who could replace Holly? Norman Petty thinks not.

NONE AS GOOD

"When Buddy was killed we had thousands of 'replacements' writing in for auditions. Needless to say none of them got contracts. Some did a terrible job in trying to imitate Holly. Some did some pretty good singing. But none of them could replace Buddy Holly.

"Buddy had a sincerity and a feel that could be copied. He had an honest presentation that a lot of good artists have. But he also had something else that made him Buddy Holly and nobody could ever capture that."

BUDDY HOLLY... eight new masters, and six more to come.



It isn't only talent the U.S. wants

LEE MAGID, the American impresario, flew into London earlier this week to look after the British visit of Della Reese and to find more British artists to take back to the States.

But he isn't looking for just talented and original stars... he wants artists with DRIVE.

"A lot of your talent could make a big hit in the U.S.," he said soon after his arrival. "It is original talent we want... something different, but just as important is that the artist must have go. And too many of them don't have it."

"They've got the talent all right, but they have an easy life. When they get to the States they seem to think it is going to be easy. It isn't."

Magid has already had considerable experience of promoting British artists in the U.S. ... some of it unpleasant.

"Without mentioning any names I have taken British artists

to the States and had them quit on me more than once. I've been left holding the baby.

"That's not the way to dig a gold mine. They've got what it takes in performance but either they're not happy or their off-stage manner is not good enough to carry them through to the big time."

"One of your well-known singers cancelled a hotel cabaret engagement after only two weeks because she didn't like people walking around and gambling while she was singing.

"She forgot she was employed to bring the gamblers in. If she wasn't there they would not have come to the Hotel or the Casino."

"All she had to do was to stand up and sing, just like any other

top artist. Ella, Della Reese or Buddy Greco.

But it didn't suit her and so we managed to reach an amicable agreement with the hotel over her contract and she flew back to England.

"In Britain artists work for less money but they have an easier life, a better life if you like. There is a great opportunity waiting for them in the States but they would have to get out there like a prize-fighter and go after the big money in that way. "Some of your artists have mis-fired in the States but it is not entirely their fault. There has not been enough money behind them for promotion."

IMPORTANT

"The most important thing that British artists have, way above talent, is their difference from Americans. Their appearance is different, they talk differently. That is what could sell them if it were promoted right or they stuck to it long enough."

"What British artists really need is drive. A drive that is their own. There are a lot of artists singing around your night spots that I think would have great potential in the States."

"I'm going to see a few of them while I'm over here. If she also going to start up a London office and handle artists in this country and Europe with a view to schooling them for eventual appearances in the States."

"But they've got to work. They've got to stand the strain of working in the States. As I've said they got to get in there like prize-fighters. The prize is a big one."

John Warwick



If you're an American fan and want to be really "with it" then autograph books are out. The latest craze is to tape record souvenir messages from the recording stars. Here, Frankie Avalon is recording his best wishes for two young fans who spotted him on a New York street.

Temp 7 fly to Holland for TV

THE Temperance Seven are flying to Holland on Tuesday for their first Dutch TV show. Entitled "Meet The Band," it is a thirty-minute feature for international groups, and The Temps' contribution, lasting for the entire half hour, was tele-filmed yesterday in Amsterdam for screening today (Thursday).

They are the second British band to be featured in the series—the first being that of Victor Silvester some time ago.

The producer of the show, Fred Rombouts, flew to England last week to watch the Temps of a one-nighter date near London. On his recommendation, three top Dutch impresarios watched the telefilming yesterday, and afterwards set up dates for a tour of Holland later in the year.

Venues

The band will be appearing at a far-flung list of venues in the coming weeks, including several coastal resorts. Their itinerary is as follows: Prestatyn (July 21); Blackpool (22); Worthing (26); Scarborough (29); Shrewsbury (August 3); New Brighton (4); Blackpool (5); Morecambe (6); Wigan (10); Buxton (11); Bridlington (12); Chester (14); Redruth (16); Torquay (17); Southend (18), and Margate (19). On August 20 Captain Cephalus Howard marries secretary Helen Barr at the Kensington Registry Office, followed by a wedding-cum-holiday party in the evening before The Temps break up for their three-week vacation.

NEW LAURA LEE SINGLE SINGER LAURA LEE, who made her disc debut some time ago with "Tell Tommy I Miss Him," will cut a new disc for Audio Enterprises within the next two weeks. The single will be issued on Decca.