

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 227 Week ending July 28, 1962  
Every Thursday, price 6d.

## ATKINS, CRAMER, REEVES IN FOR ONE DAY

**C**HET ATKINS, Floyd Cramer and Jim Reeves will visit Britain for one day only on August 17, on their way to South Africa. They will, however, return in September for a two to three day visit, probably on September 6 or 7.  
Despite the shortness of their stay, attempts are being made to get them on the panel of "Juke Box Jury."  
All three have discs out here at the moment, on RCA. Jim Reeves has "Adios Amigos," Floyd Cramer has "Lovesick Blues" and Chet Atkins, A and R director of the RCA label, has a new album "Down Home."

### New film for Fabian

**F**ABIAN has won yet another film part. Following his success in "Mr. Hobbs Takes A Vacation," now on general release, he has been signed to co-star with James Stewart in Twentieth Century-Fox's "Take Her, She's Mine," based on the Broadway show of the same name.  
He will start work on the film immediately he gets through his summer tour in "John Loves Mary."

### 'Paddy Whack' on again

**S**INGER - songwriter Paddy Roberts begins another series of "Paddy Whack" for BBC radio on August 3, and has Sunday concert dates set for Cramer (August 5) and Bexhill (September 5).  
He begins a week's cabaret at the Ambassador Club, Edgbaston, on September 23.

# 'Nut Rocker' group to tour here in October

## Group to back Jet Harris

**J**ET HARRIS is to be accompanied by a five-piece instrumental group, to be known as The Jetblacks, in all his future appearances.  
Their first appearance with him will be on TV on August 10, and they will appear for the first time on the stage at the Princess Theatre, Torquay, on August 19.

**T**HE American instrumental group that put "Nut Rocker" to the top of our charts only a few weeks ago, B. Bumble and the Stingers, is to tour Britain for a month from October 19. And Ricky Nelson, Sandy Nelson and Johnny and the Hurricanes are also expected to tour here, either late in December or early next year.

## NEW PRESLEY DISC OUT

**A** NEW Elvis Presley single is released in the States this week. Top side is "She's Not You," written by Doc Pomus and Mike Stoller with Jerry Leiber, and is a "soft shuffle rhythm."  
The flip, written by Mike Stoller and Jerry Leiber, is a latin-styled beat entitled "Just Tell Her Jim Said Hello."  
This will be his next release here, but the date depends on the sales of his current hit "Good Luck Charm."

## Bernstein signs to Astaire's company

**C**OMPOSER Elmer Bernstein has signed a three year recording contract with Choreo Records, owned by Fred Astaire.  
For his first release, he has recorded an album of jazz themes, written by himself for several successful films.  
These include "The Man With The Golden Arm," "The Sweet Smell Of Success" and "Walk On The Wild Side."

Our recording career is in the experimental stage, says **THE BROOK BROTHERS.**



## Brooks keep an eye on U.S. and change their tune

**"S**URE we need another hit, who doesn't?" said Geoff Brook of the Brook Brothers over the 'phone. "So for our latest 'Welcome Home Baby,' we've varied our style a little."  
"Right now our recording career is in the experimental stages. We've done too much of the stomping, raucous, amusing kind of stuff, so for this single we decided to have a 'bash' at something different. "Let's hope we've made the right decision, for if we have, then we'll probably continue to record this kind of material."  
"Welcome" is an American beauty ballad, with a soft, swingy arrangement, and en-

tirely different from the kind of material they've given us in the past. The flip, penned by Geoff Brook, is entitled "So Long."  
"Now and in the future we're keeping an eye on the American market," said Geoff. "The Americans seemed to be very impressed with our last release out there, 'Tell Tale,' and we're practically sure that we'll go out to the States before the end of the year, so we'd like to record material which will suit both markets."  
"On our last session for Pye, we cut a variety of numbers. Some were C & W, some ballads and

some beat. Depending on the outcome of this disc, we'll see what we do next."

The Brooks' are extremely thrilled about their forthcoming tour with Chubby Checker. "We haven't toured with an American artist since Bobby Rydell," said Geoff "and we're really looking forward to being out on the road again."

Instead of doing a summer season this year, the Brook Brothers have chosen to play a series of one-nighters at seaside resorts. Their dates include—Morecambe (July 29), Liverpool (August 2), Blackpool (5), Southport (6), Torquay (12), Skegness (19), Northampton (22), St. Ives (24), Cardington (25), and an appearance at this year's Radio Show on August 27.

## Inside

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## Big day ahead for Paul Anka

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## Jack Good writes on Neil Sedaka

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## JOE BROWN'S NEXT SINGLE

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B. Bumble and the Stingers will play mainly ballroom dates, but one or two other one-nighters are expected to be arranged.

No details of the tour itself are yet available, but it will end on November 18. The other artists will probably stay here at least two weeks. For all of them it will be their first British tour.

The Bumble tour has been fixed by Roy Tempest, in association with Harold Davison, and Jack Green of the ABC booking agency in New York.

Green will arrive here within the next fortnight to settle details



SANDY NELSON—December?

for the B. Bumble trip, and also to fix up dates for Ricky Nelson, Sandy Nelson and Johnny and the Hurricanes.

"Nut Rocker" was B. Bumble's second disc. His first, issued about a year ago, was "Bumble Boogie," an adaptation of "Flight Of The Bumble Bee."

EMI are planning to release an EP in September on Stateside.

It is called "The Piano Stylings Of B. Bumble," and will feature "Nut Rocker."

There were plans to bring Johnny and the Hurricanes, who have won two Silver Discs (for "Rocking Goose" and "Red River Rock") here last year, but these fell through.

Sandy Nelson, who has also won a Silver Disc (for "Let There Be Drums") has a new single in the States "All Night Long." London expect to issue it here shortly.

Ricky Nelson, another Silver Disc winner with "It's Late," has no new disc releases scheduled in Britain or the States.

## Bilk goes up in U.S.

**A**CKER BILK'S current U.S. single "Above The Stars" the theme from "The Wonderful World of the Brothers Grimm," has moved up eight places in the "Cash Box" top hundred and is now at 49.

Following its tremendous success "Stranger On The Shore" is now dropping and currently stands at number 31.

# THE BROOK BROTHERS "WELCOME HOME BABY"



7N 15433

Sole Booking Agent: ERIC WINSTONE, 112/114 GT. PORTLAND STREET, W.1. Tel. LAN 4514  
Personal Manager: PETER WALSH, 26 ALBEMARLE STREET, W.1. Tel. GRO 7428



# 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.

# POP FANS HAVE APPALLING TASTE

## PRIZE LETTER

THE British record buying public ought to be ashamed of itself for its shocking taste and, with the advent of comedy discs in the charts, its appalling sense of humour.

The sooner people stop buying discs because they happen to like the name on the label, the better.

In the current charts, only six out of the twenty deserve their placings. These are "I Can't Stop Loving You," "I Remember You," "I'm Looking Out The Window," "Here

Comes That Feeling," "Yes, My Darling Daughter" and "Speedy Gonzales." The rest I rate as sub-standard.—**GEOFFREY SENIOR, 13, Marlborough Road, Shipley, Yorks.**

## INDUSTRIOUS

WHAT a refreshing thing it is to see many years of hard, industrious work rewarded. I am referring to Joe Brown, who, over the past two years, has been turning out first-class performances on record, only to see them fail at the last hurdle.

How many times do you see a record come into the charts at number 16, slowly move past all the opposition, and eventually leave the mighty Presley from the top.

This is the sign of quality, and after years of hard work Joe Brown has managed to make it pay.—**ROLAND PEXTON, 15 Wivern Road, Bilton Grange, Hull.**

## CONTROVERSY

WHY all the fuss and controversy over Elvis' films? These are first-class entertainment and contain fabulous songs. Elvis is now a seasoned actor and has improved beyond recognition when one compares "Loving You" with "Blue Hawaii."

Nowadays, the film industry has to face stiff competition from television, so no film company

**BILLY FURY . . . Not bad for a first film. See "Excellent" (DISC Pic)**

would use a pop singer unless it could be sure of success. The number and quality of Elvis' films proves that he is not being over-exploited.—**M. D. HUGHES, 21 Greatfield Road, Farnborough, Hampshire.**

## INFURIATED

AS a devoted C and W fan it infuriates me to read about pop artists who would like to have a go at recording country and western—no doubt to cash in on the current popularity. While Messrs. Karl Denver, Frank Ifield, Ray Charles and Bobby Darin can change their style to give the public fair performances, the devoted and sincere artists are forgotten.

All these new followers of C and W should listen to the true artists, like Hank Snow.—**J. M. ANDERSON, 104 Queens Road, Whitely Bay, Northumberland.**

## NEXT TREND

I DISAGREE with Brian Chalker when he implies that there is nothing to show that country and western will be the next big thing to hit Britain. Surely "I Remember You," "I Can't Stop Loving You" and "A Picture Of You," all of which have reached number one, are proof enough.—**STEPHEN HILLIARD, 21 Crannagh Road, Dublin, 14, Eire.**

## SURPRISED

I WAS pleasantly surprised to learn that Shane Fenton's latest disc, "Cindy's Birthday," seems to have a good chance of entering the charts.

## RAW DEAL?

I DISAGREE with the view that some readers have put forward that pop stars are given a raw deal by television.

Television is there to be used as a medium, it's not meant to be a "star polisher." If a pop star has not enough talent and personality to shine in the most limited of programmes, he should not be allowed on the screen.

If you really want to see an artist who takes full advantage of the TV screen, I suggest you watch the next Tony Newley spectacular.—**CYNTHIA GIFFORD, 50 Wrayfield Road, N. Chess, Surrey.**

## LP PLUGS

I WOULD like to suggest that each recording company devotes at least one of its many programmes on Radio Luxembourg to the playing of tracks from its LPs.

LPs are very expensive for the average teenager and many record shops do not like them to be played before they are bought.

Surely it would do no harm to the major companies to follow this policy, and it might well help to increase LP sales.—**R. C. MEFHAN, 209 Harborough Road, Northampton.**

## EXCELLENT

HAVING read Nigel Hunter's review on "Play It Cool," I must disagree with almost every word he wrote.

As he said, the songs are well done, but I entirely disagree that the dialogue is very bad and cliché-ridden. It is just natural, everyday language. And considering this is Billy Fury's first film, I think he made an excellent job of it.

You can't become a good actor overnight, and I feel sure that if



HANK SNOW . . . New converts should give him a spin. See "Infuriated."

Billy continues to work hard, he will establish himself as a popular film star and box office draw.—**MADELEINE COX, 156 Elibank Road, Eltham, London, S.E.9.**

## INSPIRATION

RECENTLY, during a lengthy discussion concerning music, I was surprised to find that many people did not know what the appeal of authentic blues was, even though they were dedicated blues fans.

Anyone listening to this moving form of music must surely find the answer in its sincerity, its depth of feeling, its complete expression of the essential character of the defeats and frustrations which were and still are, its sole inspiration.—**MICHAEL CREGAN, 97 Firhill Road, Bellingham, London, S.E.6.**

**THIS MONTH'S BONUS PRIZEWINNER: Peter Warrack, 103, Alexandra Road, Gt. Crosby, Liverpool, 23.**

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

# ALONG THE ALLEY

NEWS FROM THE STREET OF MUSIC

GERALD BENSON at Pan Musik is having a plucky season with material on the smaller, newer labels these days. For which assistance they will no doubt be truly grateful, because the tiny outfits can have a tough time in the modern pop industry unless one of their discs attracts interest and attention by taking off towards the big parade.

Pan Musik are interested in "The Painted Smile" recorded by Grant Tracey for Ember, and "The Feminine Look," done for Aral by Terry Dene. The first is the tune from the film of the same name currently on release, and Grant has some use-

# Smaller labels get a chance

ful radio dates in his engagement book to help it along. Gerry Dene's number is pleasing the Aral people on the initial sales returns, apparently. He's rousing interest with the number on his one-nighter round the country, and showing that airplay aren't the only and only method of starting a selling spurt.

Pan have two LP tracks on the way which should do very well for all concerned. One is "Talking Guitars" in Joe Brown's forthcoming Piccadilly album, with Joe playing the instrument and talking to it as well as singing. The other is "You're Gone" which will be included in Karl Denver's next LP for Decca.

LES PAUL at Apollo Musik is getting plenty of action on Lionel Bart's "Blitz" score. Latest disc coverage goes on release tomorrow (Friday) in the shape of a Russ Conway medley of the tunes (Columbia).

On the flip is another Bart medley, this time from his long-running show success "Oliver!" Apollo are publishing the pleasant ballad written by



BART—Mo.e "Blitz"

Ronnie Carroll and Marty Wilde called "Wishing Star." This has been cut by Ronnie as the flipside of his current Philips coverage of the American hit "Roses Are Red."

Finally from the Apollo office, there's talk of a Georgia Brown single on the way from Decca, but title details are still on the secret list.

IN the quickie department, there are a couple of likely British songs gathering momentum. One belongs to Marilyn Music, where Roger Welsh is looking after it. It's called "To This Man," was penned by Brian Bradley, and has been recorded by Lena Martell (HMV).

The other is Aberbach property, and is a tuneful ballad entitled "I've Got To Learn To Forget," tunelessly sung by Susan Maughan for Philips. Al Leslie likes it so much and plays it so often that they've been getting letters of complaint from neighbouring offices. The complaints were about the volume, though—not the song or the performance.

Al also has the new Chubby Checker on Columbia called "Dancin' Party," and the U.S. Bonds latest, "Seven Day Weekend" on Stateside.

# Paul Anka—July 30 will be as important as the day he sang 'Diana'

THE last time that I met Paul Anka I had to buy all the drinks—he hadn't a cent in his pocket. This was not meanness on his part, he just doesn't carry money around with him. Yet he must have earned more cash than any other pop singer of his age. Indeed, he must be very nearly the world's richest teenager.

Or rather was, for next week, on July 30, Anka comes of age.

It is only five years since Anka first appeared on the recording horizon. He had written and cut a single called "Diana." It has since reached a world sales figure of eight million.

From that record on Paul began to coin it in. He soon reached the two thousand pounds a week wage, packet and since then "Diana" has earned him

more than a quarter million pounds in royalties.

Now his income is gleaned from many sources other than records. It is difficult to assess whether he earns more money from property investments, his various music publishing companies, his songwriting, his records, his films or his personal appearances. He even has his own radio station.

And of course there is poker, at which he has been known to win frequently, adding more money to the Anka coffers.

## rushed

But it was "Diana" that began it all, and he composed the song in 20 minutes. He was due to appear on a radio programme and they had asked him to sing an extra song. He hadn't one in his repertoire.

So Anka went out of the studio, bought himself a ukelele and sat down in his father's restaurant to compose. He thought first of all of a

love song, and then of the 18-year-old girl who lived next door whom he was "crackers about." With this inspiration he wrote "Diana."

Immediately he had finished he leapt into a taxi and was on the air singing it inside 20 minutes. Few people have made so much money in so little time or with so little obvious effort.

With the riches pouring in Anka promptly announced that he was going to retire at 18. He said: "I wanna clean up as much money as I can during the next two years. Then, when I'm 18, I wanna retire."

Of course he hasn't. Neither has he married. He lists among his hobbies "looking at pretty girls," but so far all he has done is look. One or two reported romances have fizzled out.

## marriage

"I go out with girls," he says, "but no steady dating. I never have the time, and my fans wouldn't like it. I guess marriage will have to wait."

Even the lyrics of his songs fail to reach a more passionate height than a "head on his shoulder."

Although these songs have been warmly, and even hotly, received in other parts of the world, they have recently won a cool reception in Britain.

He ran into a thick gluey patch last year when an Anka disc was about as lively at the British cash registers as a mesmerised tortoise. Since then he has changed his record company, from ABC-Paramount to RCA, and his first two releases on the new label, "Love Me Warm



PAUL ANKA . . . Plenty of girl friends, but no steady.

And Tender" and "Steel Guitar And A Glass Of Wine," have done much better.

But what he really needs to make a big comeback in this country is another happy, carefree, bouncing number like "Diana."

## worried

When I saw him last year he was worried about his lack of impact on British audiences and, he said, he intended to do something about it.

"I know that I can break back any time that I want," he said to me with confidence, "but I don't want to creep in with a

small hit. I want to break back with a smash."

I suggested to him at that time that perhaps he wasn't concentrating enough on his recordings. Perhaps his varied business interests were taking up too much of his time. He disagreed. "I employ business managers to look after things for me. I really don't know how much money I have, I would never have the time to count it."

"Lend me a dollar," he said, "and I'll buy you a drink."

Peter Hammond

**ROSES ARE RED**  
the original hit version  
No. 1 IN THE U.S. CHARTS!

**BOBBY VINTON**  
COLUMBIA 45-DB4878



**ANTHONY NEWLEY**

THAT NOISE

F 11486 45 rpm

**DECCA**

**AMERICAN TOP DISCS**

These were the twenty numbers that topped the sales in America last week (week ending July 21).

Last Week	This Week	Title	Artist
1	1	Roses Are Red	Bobby Vinton
4	2	The Wah-Watusi	Orlons
3	3	I Can't Stop Loving You	Ray Charles
2	4	The Stripper	David Rose
5	5	Sealed With A Kiss	Brian Hyland
7	6	Wolverton Mountain	Claude King
11	7	Johnny Get Angry	Joanie Sommers
13	8	Speedy Gonzales	Pat Boone
9	9	Gravy	Dee Dee Sharp
6	10	Palisades Park	Freddy Cannon
10	11	Al Di La	Emilio Pericoli
18	12	Ahab The Arab	Ray Stevens

Last Week	This Week	Title	Artist
19	13	Breaking Up Is Hard To Do	Neil Sedaka
8	14	It Keeps Right On A-Hurting	Johnny Tillotson
20	15	Dancing Party	Chubby Checker
14	16	I'll Never Dance Again	Bobby Rydell
17	17	Having A Party	Sam Cooke
15	18	Theme From Dr. Kildare	Richard Chamberlain
—	19	(Girls, Girls, Girls) Made To Love	Eddie Hodges
12	20	Snap Your Fingers	Joe Henderson

**ONES TO WATCH**

You'll Lose A Good Thing - Barbara Lynn  
Loco-Motion - Little Eva

**BILLY FURY**

ONCE UPON A DREAM

(From the film "Play it cool")

F 11485 45 rpm

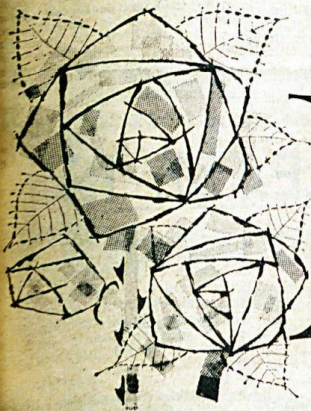
**DECCA**

TOP VERSION

*In full colour sleeve*

**RONNIE CARROLL**

**Roses are Red**



**PHILIPS 326 532 BF**

**TOP TWENTY**

Compiled from dealers returns from all over Britain

Week ending July 21, 1962

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

**ONES TO WATCH**

Things - Bobby Darin  
Breaking Up Is Hard To Do - Neil Sedaka  
Gotta See Baby Tonight - Acker Bilk

**CHART CHATTER**

BY JOHN WELLS

**New Fury in at 13**

LAST week it looked as if Billy Fury was going to have two discs in the charts. "Last Night Was Made For Love" and his latest release "Once Upon A Dream." He just missed it though. "Last Night" goes out after dropping rapidly on the issue of his new disc which comes crashing in at 13.

The Columbia label are getting Cliff's next single ready at this moment. "I'm Looking Out The Window" has dropped six places this week, down to 18, and the new one has already been picked for release. Columbia played some of his tapes to an

invited teenage audience . . . they did the selecting. Titles, of course, haven't been made generally known.

Pat Boone has really come back to the charts with a bang. His "Speedy Gonzales" is now riding in the third slot after coming in the previous week at number 8. There's just Frank Ifield and Ray Charles stopping him from going higher.

And Frank Ifield certainly isn't ready to move over yet. From the letters that pour into this office it's clear that "I Remember You" has caused more interest and inspired more people to write

in their congratulations than any disc released in a long time. If these readers are also buying the record then it's set for a long stay at the top.

Another entry which will please a lot of fans is "Cindy's Birthday" a cover version of the American hit by Shane Fenton who appears to be gaining a lot of popularity via his one nighter appearances.

Next week expect a bit of a shake up. There's Bobby Darin, Neil Sedaka and Acker Bilk waiting for places in the twenty. They ought to get them, too.

**NICK VILLARD**

**"THE DAY OF THE SUN"**

7N 15454

**LITTLE JOEY**

**"BONGO STOMP"**

7N 2512

**THE CHARIOTS**

**"PROBLEM GIRL"**

7N 35061

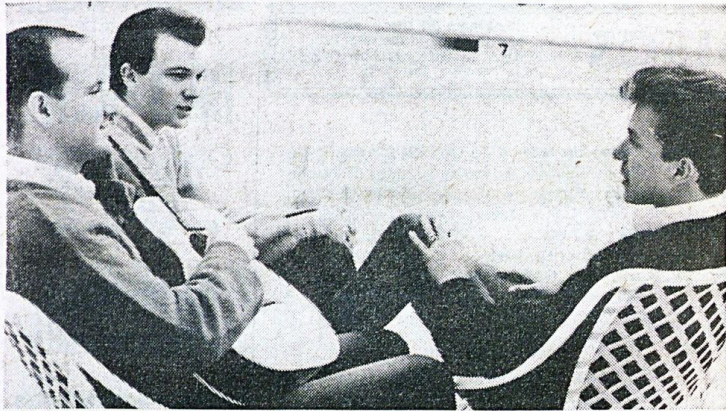
**THE ANGELS**

**"EVERYBODY LOVES A LOVER"**

7N 25150







THE CRICKETS, left to right, Sonny Curtis, Jerry Allison and Jerry Naylor.

# Crickets may have to tour without Jerry Allison

**JERRY ALLISON**, longest-serving member of The Crickets, whose "Don't Ever Change" is still climbing our Top Twenty, may not be able to get to England when the group make their October tour with Bobby Vee.

He joined the United States Air Force in May and is not due for release until December, and unless 15 days leave, which is due to him, can be fixed for the autumn, a substitute will have to be included. To find out exactly what the prospects are I phoned the other two members of the group, Jerry Naylor and Sonny Curtis, in Los Angeles.

"Yes, there is a chance that Jerry may not be able to make it," Jerry Naylor told me. "In which case we will have to bring over a substitute, but we're praying that our manager, Danny Whitman, will be able to fix it all right."

"Although Jerry is not due for demob until December 20, there is that matter of the 15 days leave. We're both just keeping our fingers crossed."

## so thrilled

It was 9:45 a.m. Los Angeles time when I spoke to Jerry. I apologized for waking him up, but he told me that he and Sonny Curtis had been expecting my call.

"We're so thrilled," he said, in between greetings of "hi to England" from Sonny over the phone. "None of us can believe that after so long we've had a disc hit in England."

"The group's had some pretty rough times over the past year or so. Sonny was in the Army until May, stationed in France, and then Jerry went in. Things hadn't been working out too well until we signed our contract with Liberty, and the three of us were

just together long enough to record a couple of albums and that single.

"When Jerry comes back to L.A. at the end of next month (he is being moved from his present station in San Antonio, Texas), we're cutting some more singles with Liberty's A and R man Snuffy Garrett and possibly a new album.

"Snuffy swings through our sessions—we really have a ball. We've cut our follow-up to 'Don't Ever Change,' and this will be issued in the States in about three weeks, but probably not until much later on in England.

## old number

"The A side is a number called 'Parisian Girl,' written by Sonny Curtis. Guess he must have been inspired by the 18 months he spent in France.

"Right now, the flipside is 'I Believe In You,' which is a revival of an old number. But this is likely to be changed at any time."

I asked Jerry what The Crickets had been doing since we last saw Jerry Allison and one-time member Joe Maudlin here in 1960, with The Everlys.

"Since I joined the group eight months ago," he told me, "we've been working when we could. But until Sonny got out of the army in May, there was very little we could do.

"The only time we ever worked with any other singers was on that occasion with the Everly Brothers. We had toured with them for quite a while and finally

came to England. But Jerry and Joe weren't even billed.

"This time, when we get over—and this trip means a lot to us—we'll be billed as The Crickets, and we'll have had enough success for you people to remember the name. We're coming with Bobby Vee but will have our own act.

"Working with Bobby on the album was great, and we may even do a couple of numbers with him on stage, but it's important to us that, as a group, we give you something worthwhile.

"You British people were kind enough to give us another chance by putting 'Don't Ever Change' in the charts, when it hardly sold here. So the least we can do is come over in person to say 'thanks a million.'"

Before I rang off, Sonny Curtis cut in. "Don't worry about Jerry Allison," he said. "If we have to kidnap him from his base in California—we'll get him there."

"So stand by for the wire which will give us one of the greatest thrills of all time. ALL THE CRICKETS COMING TO ENGLAND."

June Harris

# STAR

## TALK

By June Harris

### This tune will be a real knockout

**WATCH** out for a stack of instrumentals on a new number which is going to knock this country sideways. The number is "A Taste Of Honey," which has just crashed into the American charts, and sounds like a cross between "Exodus" and "Lullaby Of Birdland." Martin Denny has captured the U.S. market with his disc, but there are also superlative versions out there by Quincy Jones and our own Vic Feldman.

The big British recording of the tune is still on the secrets list, but I can tell you that when released, this song is going to give you ear strain!

Anyone bet me that next time we see Jimmy Savile he'll be heading towards a Mecca ballroom on a camel, complete in Arabian garb, promoting his new disc, "Ahab, the Arab"?

As a result of having had his portrait hung in a Mayfair gallery, Joe Brown has

received at least 50 paintings of himself from aspiring young artists. His favourite, he says, is one which measures two feet 18 inches, and arrived complete with frame from a fan in Harrow.

Three ex-Vernons Girls, The Breakaways, came home from Spain at the end of last week, WITHOUT a tan. Seems that after their cabaret spot each night, they were so tired they just flopped out until the afternoon, by which time it was far too hot to go on the beach, so they came home with only a slight bronzing.

I HEAR from New York that both Bobby Darin and Dion went down with froggy throats during recent performances in New York. Bobby missed seven night club performances and had to postpone an Ed Sullivan Show, while Dion missed two shows, returned for another two, and was then ordered by his doctor to cancel the rest of his booking.

Joe Henderson says that the Charlestone and Dorothy Provine are such a rave in Blackpool that he's now doing a "twenties" act in his show up there, complete with tassels, headband and beads. He puts so much effort into this routine that he's lost four pounds in weight since his season began!

Mark Wynter is enjoying the pleasures (?) of being in the British sea. When he's not at his health club, or attending drama lessons, he can be discovered (weather allowing), sunbathing on a secluded beach just outside Bournemouth.

Bobby Vee reports that to keep warm when the temperature's 32 below at home in MARK WYNTER . . . you might see him on a secluded beach near Bournemouth.

North Dakota, he wears two or three heavy sweaters, thick corduroy pants and fur lined boots. Bobby, if you ever visit Britain in the summer, bring all those clothes with you!

In all the time I've known Freddy Cannon, I've never realised that he's nicknamed "Junie." Nothing to do with me, I'm afraid—I've got the same christian name as my dad," says Freddy, and "Junie" comes from being a junior.

IT'S cars, cars, cars all the way this week. Geoff Brook told me over the phone that he's just taken delivery of a brand new white Zodiac. . . . Kenny Ball has treated himself to a golden-bronze Jaguar Mk. 2 in memory of his first Gold Disc. . . . Doug Sheldon reports he's ordered a new Jag XK150, which he's planning to race. . . . and June Harris reserves judgment on the old bike she's got stacked away in the garage. . . .

Latest report from Hawaii where Elvis is filming "Girls Girls Girls," shows El's consideration for other people. While 15 of Hawaii's shape-liest females were photographed diving, surfing, swimming and sunbathing for the movie, Elvis remarked: "With all the males in the audience straining to peek around the credits to see the girls, imagine the epidemic of stiff necks there's going to be!"

Tony Orlando solved the problem of how to keep both parents happy at the same time. "My mother was in favour of a singing career," he says, "but my father said it was risky. So I went to Aviation High School in New York to study mechanics. . . . I kept singing though, and when my record became a hit, it made both parents happy."

Alan Klein says his songs are not just imagined comedy situations. "I write about life as I have lived it," he says. "Everything in the songs happened on our street. I suppose you can call them social commentaries."



# CONNIE—NEW RELEASE IS AIMED AT BRITAIN

**CONNIE FRANCIS'S** next release here, issued tomorrow (Friday) has been written by Connie herself, Hank Hunter and Garry Weston, with the elusive British market firmly in mind. The top side is called "Vacation" and it is a happy, beaty song, a complete contrast to the slow, sad "talkie-talkie" numbers that she has been giving us of late.

And to emphasise the attack on our market, the single will have a special British B-side, "It's Gonna Take Me Some Time," that follows the style of the one up top. In America, where "Vacation" this week entered the "Billboard" Top Hundred at 78, the flipside is a slow number, "The Biggest Sin Of All."

When I spoke to Connie in Rome a few months ago she said she was worried about her lack of recent success in Britain. But she knew then what sort of number she would have to cut to get back in the charts over here and "Vacation" is obviously her attempt at it.

British arranger Geoff Love, who has worked on many sessions with Connie, last week flew to Paris to conduct another session for her—she had asked Geoff to arrange the numbers for her film "Follow The Boys" now shooting in Nice.

I talked to him on his return and he told me that Connie was still trying to get back to where she used to be with her British public a year or so ago.

"She knows that she has to go back to her original style of number, of the up-beat tempo, in order to get back into the big sales in Britain," said Geoff. "I've heard 'Vacation' and I

think Connie has done the right thing as far as Britain is concerned. It has a great beat and, most important, it's a happy number.

"Connie is a great artist, do not let this fact go hidden by her lack of success in this country. It is just that she lacks material.

"She is one of the most professional people that I have ever worked with. She even records different types of records in different places.

"If she is recording a romantic number she likes to do it in Italy or in Paris. If she is recording a number that needs that Nashville sound of guitars and beat then she does it in America.

## Fine strings

"She would record a number that requires strings in London because she knows that we have the finest strings in the world.

"But right now she needs material. Material that will put her back on the British scene.

"There is a great shortage of popular music writers and finding the right number is not something that Connie can do overnight."

Both Norman Newell and Geoff Love, responsible for

recording Connie's four film numbers, agreed that there was a lack of songwriting talent in Britain today. Between them they could only name six successful lyricists. Small wonder that artists such as Connie find it difficult to record numbers for the British market.

But "Vacation" could be the breakthrough. Said Miss Betty Melville, the secretary of Connie's British fan club: "I think it will get Connie back into the Twenty."

"I was told by Mr. George Scheck, Connie's manager, that this number was written and recorded by Connie so that she could hit back at the British market. I think she has done the right thing. We have had far too much of the romantic talkie-talkie numbers of late."

The next few weeks will tell. Peter Hammond

the dynamic music from the sound track

some people

valerie mountain and the eagles

7" E.P.

some people johnny's tune too late yes you did briatol exprne some people

NEP 24158

CONNIE FRANCIS . . . almost a year since her last British hit.

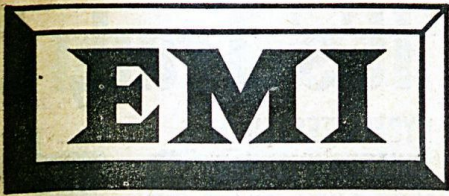
ROSES ARE RED

the original hit version No. 1 IN THE U.S. CHARTS!

BOBBY VINTON

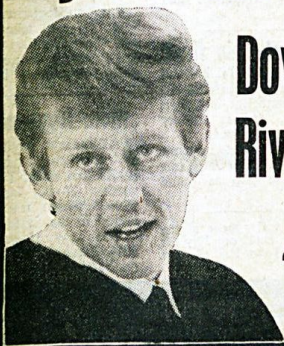
COLUMBIA 45-DB4878





# NEW POPS

THIS WEEK'S TOP SINGLE  
**JOHN LEYTON**



**Down the River Nile**

H.M.V.  
45-POP1054

COLUMBIA  
45-DB4876  
**CHUBBY CHECKER**  
Dancin' Party

NAT KING COLE  
with The George Shearing Quintet  
Let there be love  
CAPITOL  
45-CL15257

MERCURY  
45-AMT1183  
**LEROY VAN DYKE**  
I sat back and let it happen

BRIAN HYLAND  
Sealed with a kiss  
H.M.V.  
45-POP1051

COLUMBIA  
45-DB4870  
**THE SHADOWS**  
Guitar Tango



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

# Sedaka can't miss—he has a magic touch

NEIL SEDAKA was born with a Silver Disc in his mouth. The Sedaka number that doesn't click is one of the rarer sorts of collectors' pieces. Hit after hit seems to roll off the Sedaka-Greenfield mass production belt with frightening regularity.

The first time this country heard Sedaka on disc was as a session pianist. Remember Bobby Darin's first big hit, "Dream Lover"? Well, the flipside was an up-beat rocker, the lyrics of which concerned a knocked out medium beater with a chorus which sort of goes "come-a, come-a down, dooby-dum-do-do," which has always been one of my favourite lines in all English lyric poetry.

BY **JACK GOOD**



piano thumper by the name of Bullmoose. In the middle of the record we were treated to one of Bullmoose's solos—one of the wildest pieces of rock 'n' roll pianistic fireworks ever engraved in wax grooves. And "Bullmoose" was none other than Neil Sedaka, who, despite a classical music background is the only star who can give Jerry Lee a run for his money on the old joanna.

## TEAMED UP WITH GREENFIELD

Around about this time Neil teamed up with Howie Greenfield and opened up a vein of rich commercial songs with a rock 'n' roll beat and a strong melodic line.

The Sedaka-Greenfield hits have the same feel as Paul Anka's material but with more polish and more consistency. One of the first smashes from the Sedaka-Greenfield factory was "Stupid Cupid." Then Sedaka took the plunge and recorded two of his own songs—"The Diary" and "No Vacancy."

"The Diary" was one of those slow, sad beaters that often make a deep notch in the States but don't do so well here. This one was true to form. But the flip, "No Vacancy," gave a hint of the pattern for Sedaka's future hits.

Solid beat, chromium-plated sound, high-pitched, piercing teenage-y voice, jolly tune, unsexy lyric.

## TEENAGE LIBERACE

Sedaka turned out to be a teenage Liberace—same grin, same flamboyant manner, same keyboard mastery, same high register voice—and above all, the same rock solid commercialism.

Except, of course, that Sedaka writes his own stuff and is still going very strong. In fact, he must be an extremely rich young man. Not only does he sell big here and in the States, but he is a great favourite in Europe and particularly in Italy.

All this is leading up to Neil's latest sure-fire hit, "Breaking Up Is Hard To Do."

This is one of those bouncy

what it reminds you of, and you wonder why you never thought of writing it at first.

## If only Darin didn't copy!

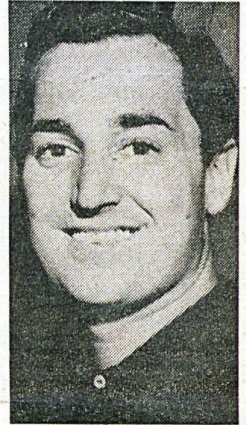
POOR old Bobby Darin! He's stacked with talent, drive and intelligence. He just seems to lack that one important ingredient—originality.

He was first heard in this country as the featured singer of a group called The Rinky Dinks who had covered a Buddy Holly record called "Early In The Morning." That seemed to be the beginning and end of the Darin-Holly period.

Then with "Plain Jane" and "Queen Of The Hop" we had a sort of Darin-Domino era.

Following this, whatever Mr. Darin himself may aver to the contrary, we have a "touch of the Frank Sinatras" with the release of the "That's All" album and the smash hit of the first track "Mack The Knife."

Finally Bobby seems to have a very bad case of prevalent malady these days—Ray Charles-itis. From the album "Bobby Darin Sings Ray Charles" (a Frank title,



NEIL SEDAKA—Can give Jerry Lee Lewis a run for his money (DISC Pic)

at least) we have had the single "What'd I Say"/"Ain't That Love."

To say that the Darin record is like the Charles record is an understatement. The only trouble with it is that it has all been done before.

Bobby's latest is a sort of country and western number with a chorus backing called "Things." Does that ring a bell?

## Temps say: 'We haven't forgotten the charts'

HAVE The Temperance Seven forgotten the charts? With films and foreign tours keeping them busy the recording side of their life seems to have slipped more and more into the background. Certainly it's been months since they've had a chart success.

"It has been some time," said their spokesman Brian Innes when we met recently, "but we've by no means forgotten the hit parade. But I will tell you this; our policy on records has always been to make discs we can live with."



"We regard a disc as the record of a particular performance. Of course, everyone likes to make a hit but it isn't always possible. However, we expect great things from our new disc which comes out quite soon."

Despite their lack of a popular hit work hasn't decreased for the Seven. Quite the reverse in fact.

"What is happening," said Brian, "is that we are developing as performers so that now we're a complete show on our own. None of us came into this business completely green but even so we have had to improve and develop an act."

"But we would never sacrifice anything in the performance of a number—because at heart we are all quite serious musicians."

"Success has made us work harder and made us more aware of our responsibility to the public, but it hasn't changed us as individuals."

"The music of the 'twenties has become integrated with the present day music," he said, "and although perhaps it doesn't sell as many records as it once did it's still quite a force in music. As far as we are concerned work hasn't fallen off one bit. In fact when we all turned professional recently we thought we were in for more time off—instead we now get less time than before."

"But if it all burst we would go before people got tired of us. As soon as we start to wane we shall all go back to our old jobs and just meet up for an occasional blow in the back room of a pub."

BRIAN INNES—A great deal of touring abroad.

been to Italy and Holland and negotiations are going well for us to visit Russia.

"America? We'd love to go there, not for the chance of making money because we know that's not possible, but just for the opportunity of seeing the place and working there."

"In preparation for our foreign tours we're each learning a language, so that we'll have French, Spanish, German and Danish between us. Paul, of course, speaks a little Arabic although we may not need that."

## Still popular

When I asked Brian whether he thought his 'twenties style of music was passing out of popularity the answer was a most definite NO.

"The music of the 'twenties has become integrated with the present day music," he said, "and although perhaps it doesn't sell as many records as it once did it's still quite a force in music. As far as we are concerned work hasn't fallen off one bit. In fact when we all turned professional recently we thought we were in for more time off—instead we now get less time than before."

"But if it all burst we would go before people got tired of us. As soon as we start to wane we shall all go back to our old jobs and just meet up for an occasional blow in the back room of a pub."

Brian Gibson

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Next Sunday's programme will include excerpts from these LPs

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'THE MUSIC MAN' ROBERT PRESTON  
Capitol SW990 (stereo) • W990 (mono)

RAY CHARLES  
Modern Sounds in Country and Western Music  
H.M.V. CLP1580 (mono)

'SHIRLEY BASSEY'  
Columbia SCX3419 (stereo) • 33SX1382 (mono)

LONDON BY NIGHT FRANK SINATRA  
Capitol T20389 (mono)

STRANGER ON THE SHORE MR. ACKER BILK  
Columbia SCX3434 (stereo) • 33SX1407 (mono)





DAVID MACBETH, ANITA HARRIS, COLIN DAY, CHRISTINE CAMPBELL and NOEL HARRISON, the British team at the Knokke Le Zoute song contest, take it easy on the beach before the evening's heats (DISC Pic)

## DUTCH QUIT KNOKKE CONTEST

## DARIN CUTS OWN SONG FOR CAPITOL DEBUT

**T**HE Dutch team has quit the European Song Festival being held this week at Knokke Le Zoute, Belgium. Their sponsors withdrew the team last Sunday—the day they were scheduled to meet the British team—following a disagreement with the judges over the number of points awarded, in their previous heat. The finals of the contest are being held tonight (Thursday) between the two teams with the highest aggregate of points. At press time, Britain and Belgium had appeared in two heats, with two to go. Members of this year's British team, defending the title won in 1961, are Christine Campbell, Colin Day, Anita Harris, David MacBeth and Noel Harrison.

**T**HIS week Bobby Darin reports to the Capitol studios in Hollywood to cut his first single for that company after his move from Atlantic-Atco.

He has chosen one of his own compositions, "If A Man Answers." This is the title tune from his forthcoming film in which he stars with his wife, Sandra Dee.

This disc will be released in September, both here and in the States. As soon as the single is cut Darin will begin work on two albums, the first of which will be issued early in the autumn.

He will complete his initial recordings just before his opening at the Flamingo, Las Vegas, on August 2.

**Val Masters—TV date**  
VALERIE MASTERS appears on Southern TV on August 23, and has two appearances at the Radio Show lined up for August 28 and September 1.

## Granada pick 'West End' as Spec title

**G**RANADA TV have settled the title for their forthcoming series of three Spectaculars. It will be "West End," and it will be produced by Nick Vanoff, producer of the highly successful Perry Como Shows on American television.

The first show, already taped, features George Sanders, Robert Goulet, the Smothers Brothers, Lee Evans and Don Adams. The second, which was due for telefilming yesterday (Wednesday), features Della Reese, Johnny Carson and U.S. dancer Barrie Chase.

Guests for the third show are Alan King, the Temperance Seven, Caterina Valente, and Bobby Van. Taping is due for August 1. The programmes will probably go out in August, October and November.

## Joe Brown steps out

**J**OE BROWN and his Bruvvers and Eden Kane are to star in the Light Programme's show "Stepping Out" on August 6.

With them will be Chris Barber's Jazz Band with Otilie Paterson, The Kestrels, Valerie Masters, and Johnny Keating's Z Men. Don Moss will introduce the programme.

## Sinatra disc—again

**F**RANK SINATRA has a new Reprise single out this week, only a fortnight after his Capitol single "One For My Baby."

With accompaniment by Neal Hefti, he has waxed "Goody Goody," the song which he chose as his opening number for his recent British concerts.

## Acker Bilk preview

**A**LTHOUGH Acker Bilk is unable to appear in A-R TV's "Story of Trad," due for screening next Wednesday, he will be represented in a two-minute snippet from his new film "Band of Thieves," due to go out on the Rank circuit in the autumn.

This will be the first authorised showing of any part from the movie.

## 'Cool' breaks all records

**A**NGLO-AMALGAMATED report that the Billy Fury film "Play It Cool" has broken all existing box office records at the Regal, Great Yarmouth.

Billy Fury is currently appearing for the season at the Windmill, Great Yarmouth.

## CONNIFF IN 'MATCH'

**A**MERICAN maestro Ray Conniff, due in Britain on August 2 for about 12 days, is to appear as a guest on AR TV's "Needle Match" on August 7.

## Pye put out 'Some People' EP

**R**ECORDINGS available from the film "Some People," which had its West End premiere last week, include an original sound-track EP by Valerie Mountain and The Eagles, and a single by The Eagles, both on Pye.

The single features "Bristol Express" and "Johnny's Tune," and the numbers on the EP are the title song, "Johnny's Tune," "Too Late," "Yes You Did" and "Bristol Express."

## EVERLYS' RECORD

**T**HE Everly Brothers smashed a 40-year-old attendance record when they played the Roof Garden Casino in Arnold's Park, Iowa, last week.

3,000 fans turned up to see them, blocked all entrances and held up traffic for two miles outside the town.

The date was one in the current "Bus Tour USA," which ends on August 20 at Freedomland, New York.

## Weedon to play film score?

**B**ERT WEEDON has been approached to write and play the music for a new dramatic film with a teenage slant.

Although details of the film are not available, Weedon says the plot gives him plenty of opportunity to work on a "beat" theme.

Bert Weedon has cancelled his trip to Spain next month for one day's cabaret appearance in Madrid in favour of a week in the same city in November.

## Temps radio series?

**T**HE Temperance Seven, who will tape a guest spot in Granada's "West End" on August 1, are negotiating for their own radio series before the end of the year.

The Seven will guest in "Trad Time" for the Overseas Service on September 18, and tomorrow (Friday) vocalist Paul McDowall will appear in "Spot the Tune."

# 'It's Trad, Da a new

## RYDELL TESTED IN SINATRA PICTURE

**B**OBBY RYDELL, now filming "Bye Bye Birdie" has been tested for a leading role in the film version of "Come Blow Your Horn," which is being made by Frank Sinatra's Essex Productions, and which will star Sinatra.

The score for the film, which is based on the long-running play, will be composed and conducted by Neal Hefti.

Shooting starts in September.

## A Bricusse special

**L**ESLIE BRICUSSE, who has written several hits and collaborated with Tony Newley in the writing of "Stop the World," has written a special song for the film "We Joined the Navy" which stars Kenneth More.

The song is called "Take It From Me," and it will be sung in the film by Windmill girl Denise Warren.

## Burnette cuts his first

**J**OHNNY BURNETTE has cut his first single following his signing with Chancellor less than two weeks ago. It has already been issued in the States.

Top side is a twist number called "I Wanna Thank Your Folks," and the flip is "The Giant."

Danny Storm will appear at the Wembley Town Hall on July 31 and the Hornsey Town Hall (August 1).

## BBC to screen Montreux Rose winner

**B**BBC TV are to screen the Swedish show which stars Eartha Kitt and which won the Golden Rose competition in this year's Montreux TV Festival. The show is called "Cascade" and goes out on August 8.

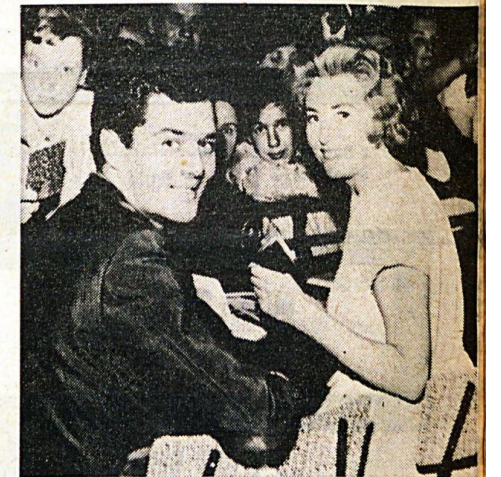
With Eartha Kitt will be a supporting bill of Swedish variety artists. During the production she sings four of her record hits, "I Wanna Be Evil," "Old Fashioned Girl," "C'est Si Bon" and "It's Nice To Have A Mat Around The House."

On subsequent Wednesday BBC TV will televise the Czech and West German dance productions which came second and third respectively in the contest.

## Alvin Roy—new single

**J**AZZMAN Alvin Roy cuts a new single in the Decca studio this week. This follows the success of his last disc, "True Blue," which is shortly to be issued in the States.

The new single, written by Ron Davies, will feature Alvin on harmonica.



Signing autographs at the dance held in conjunction with the Star Organisation for Spastics at the Lyceum, London, on Monday are EDEN KANE and VERA LYNN. Also present were David Jacobs, Mike Sarge and Wendy Richards, Roy Castle, Acker Bilk, The Allison's, Tommy Bruce, Russ Conway and Dennis Lotis (DISC Pic)

CONGRATULATIONS

**Frank Field**

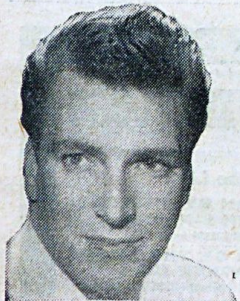
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<p><b>SAM COOKE</b></p> <p>HAVING A PARTY</p> <p>RCA-1296</p> <p>RCA VICTOR</p>	<p><b>NEIL SEDAKA</b></p> <p>BREAKING UP IS HARD TO DO</p> <p>RCA-1298</p> <p>RCA VICTOR</p>
<p><b>DUANE EDDY</b></p> <p>DEEP IN THE HEART OF TEXAS</p> <p>RCA-1288</p> <p>RCA VICTOR</p>	<p><b>LIFE'S TOO SHORT</b></p> <p>THE LAFAYETTES</p> <p>RCA-1299</p> <p>RCA VICTOR</p>



# 'd' man plans film musical

MILTON SUBOTSKY is planning another screen musical spectacular along the lines of the highly successful "It's a Wonderful Life" production. No exact details were available at press time, but DISC understands that Subotsky, who is in Britain, is putting the finishing touches to the script this week.

## BENBOW ON ANGLIA

FOLK singer and guitarist Steve Benbow starts another week of Anglia TV appearances with the "About Anglia" series on Monday (July 30). He has a "Saturday Club" date on August 11, followed by "Easy as Pie" (Wednesday). Benbow began recording his first LP for HMV with arrangements and accompaniment under the direction of flautist Johnny Pratt.

## Trad on the river

THE Light Programme will broadcast a programme of jazz from Bishops Park, Slough, overlooking the River Thames, on August 6. Artists featured will be Acker Bilk and his Paramount Jazz Band, Alex Welsh and his Jazz Band with singer Jeannie Lambie and Diz Disley, who will conduct the show. Title is "Trad Upon Thames."

## Rock champs to Cologne

JOHNNY HUDSON and The Hi Four, the Scottish rock and twist champions, have been booked for a month at the Merryville Club, Cologne, during August. English dates are being arranged for them following their German season.

## Ten Golds for Mitch

MITCH MILLER has been awarded ten Golden Discs for his extremely successful "Sing Along" series, the largest collection of Gold Records ever awarded to an individual for album sales.

The records were awarded to him last week, following a sales conference by American Columbia in Miami. He received four Gold Records for LPs which have sold more than 1,000,000 copies: "Sing Along With Mitch," "More Sing Along," "Still More Sing Along," and "Christmas Sing Along." A further six Gold Discs were awarded for LPs, sales of which have exceeded 500,000 each. These were "Party Sing Along," "Saturday Night Sing Along," "Sentimental Sing Along," "Happy Memories Sing Along," "Happy Times Sing Along" and "Holiday Sing Along."

This will then be submitted to a major film company for consideration before a final decision is made concerning the financing of the project.

Subotsky scripted "It's Trad, Dad!," and also produced the film, which starred a host of pop personalities including Helen Shapiro, Craig Douglas, John Leyton and Chubby Checker.

The new film would star more than 20 top names in the pop world, and would take every advantage of the formidable lineup of American talent due to play this country in the autumn.

This could mean that artists like Dion, Del Shannon, Joey Dee, The Everly Brothers, Kelly Lester, The Crickets and Freddy Cannon among others might take part in addition to a strong team of British artists with the accent on newcomers to the hit parade.

## 'Picture' is picked

JOE BROWN'S "A Picture of You," has been made a "Pick of the Week" in the "Cash Box" charts on its American release. Flipside, as here, is "A Layabout's Lament," and the disc has been issued on London International.

Ricky Valance is to appear in Scottish TV's new musical programme, "Studio Downbeat," on August 7.

## Folk duo in demand

JIMMIE MacGregor and Robin Hall have five radio and TV engagements.

Next Tuesday they pre-record two 15-minute "Linger Awhile" shows for the Overseas Service of the BBC, followed by a tele-filming for German TV. They guest in the Light Programme's "Go Man Go" on August 3, and are featured in "Saturday Club" and "Easy Beat" on the Saturday and Sunday.

Susan Maughan guests in ATV's "Morecambe And Wise Show" this Saturday.



FRANK IFFIELD collects his Silver Disc from A and R man Norrie Paramor, who made the award on behalf of DISC at the recording of EMI's "Friday Spectacular" (DISC Pic)

## Star spot in Lauder film for Stewart

SCOTTISH entertainer Andy Stewart, who won a Silver Disc for "A Scottish Soldier" and appeared at the last Royal Variety Show, is in line to play the role of Sir Harry Lauder in a film version of the great man's life.

It is understood the family of the late Sir Harry Lauder, who are being consulted on the film, have already turned down Danny Kaye for the part, but it was hoped that this time permission would be granted.

If not, then plans will go through for Andy to appear in an alternative film, which will most likely be a comedy.

Currently appearing at the Empire, Glasgow, Andy Stewart is scheduled to visit America, Canada, Australia and New Zealand during 1963, and next spring he has a series of BBC TV Spectaculars.

## Folk singer in cabaret

FOLK singer and guitarist Maureen Stobie, who sings in six languages, and has been appearing on Anglia TV, may make her West End cabaret debut in the near future.

## Kestrels on 'Easy Beat'

"EASY BEAT" on August 12 will star Marion Williams, The Kestrels, The Lorne Gibson Trio, Terry Lightfoot and his New Orleans Jazzmen and Tony Bruce.

# RAY CHARLES, FRANK IFFIELD WIN THEIR FIRST SILVER DISCS

RAY CHARLES and Frank Ifield, who have both made the number one slot with their latest releases, "I Can't Stop Loving You" and "I Remember You," have each won our award of a Silver Disc for a quarter million sales in Britain.

## Petty cuts Britten

NORMAN PETTY, over here to tie up the release of Buddy Holly's remaining discs, has recorded a single with Buddy Britten.

Petty plans to issue it on his own label in the States and also to try to get a major company to release it here.

At one time it was suggested that Buddy Britten might play the part of Buddy Holly in a film of the star's life.

## Monarchs on special show

THE Three Monarchs are to guest in the BBC's "Saturday Show" on August 18. The group are currently appearing for the summer season in "Roundabout" at the Britannia Pier, Great Yarmouth.

## Justice on 'Jury' panel

THE "Juke Box Jury" panel for this Saturday will be Susan Franks, Jimmy Justice, Alan Dell and Shirley Eaton.

Two names so far fixed for August 4 are Rose Brennan and Brian Rix.

## Brown tops 'Club' bill

THE star line-up for "Saturday Club" on August 11 will include Joe Brown and The Bruvvers, Humphrey Lyttelton and his Band, Dinah Kaye, Robb Storme and Steve Benbow.

<p><b>PAUL ANKA</b> STEEL GUITAR &amp; A GLASS OF WINE RCA-1292 RCA VICTOR</p>	<p><b>DON GIBSON</b> I CAN MEND YOUR BROKEN HEART RCA-1297 RCA VICTOR</p>
<p><b>AL DI LA</b> (theme from 'Lovers must learn') <b>AL HIRT</b> RCA-1294 RCA VICTOR</p>	<p><b>ADIOS AMIGO</b> <b>JIM REEVES</b> RCA-1293 RCA VICTOR</p>

RCA Victor Records, product of the Decca Record Company Ltd. Albert Embankment, London, S.E.1

# BOBBY VINTON

## Roses are Red

MY LOVE

# THE ORIGINAL No.1 U.S. HIT!

COLUMBIA 45-038878

**COLUMBIA RECORDS**

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



**NEW SINGLES BY . . .** Brian Hyland...Chubby Checker...Clinton Ford...Ray Conniff...Susan Singer...Vic Damone...Ron Grainer...Leroy Van Dyke...Dean Martin...John Leyton



# Checker's 'Dancin' Party' should make it

**RATINGS**

\*\*\*\*\*—Excellent.  
 \*\*\*\*—Very good.  
 \*\*\*—Good.  
 \*\*—Ordinary.  
 \*—Poor.

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

**Chubby Checker**  
 Dancin' Party; Gotta Get Myself Together (Columbia DB 4876)

**D N T**  
 CHUBBY, oddly enough, hasn't had the sales success on this side of the water that he found in the States. Despite the fact that twisters go for him in such a big way, I'm betting they'll go for this recording, too. "Dancin' Party" has a brash twisting attack and Checker's vocal is exciting enough to drag you out of your chair. Wild, enthusiastic band and chorus noise helps—enough to push it into the lists, I believe. "Gotta Get Myself Together" is a slower, steadier beat offering with some punchy brass behind the star. Makes a sturdy rhythmic contrast to the upper half.

**Brian Hyland**  
 Sealed With A Kiss; Summer Job (HMV POP 1051)

**D N T**  
 AN excellent studio sound and a fine arrangement by Stan Applebaum both help to make this a chart climber. "Sealed With A Kiss" is a ballad with an easy tune to hold and a slow contagious beat. Hyland sings the song sentimentally but clearly, double-tracking occasionally while the rhythm and mouth organ give him a great background. There's a chorus oh-ing in the distance, too. "Summer Job" is a brisk, light-hearted item which you can twist

CHUBBY CHECKER'S success here hasn't been as great as in the States, but his latest could change that.

if you wish. Hyland puts it over snappily, again getting the benefit of a smart background noise.

**Clinton Ford**  
 Under The Bamboo Tree; Who's Next In Line? (Oriole CB 1747)\*\*\*

ANOTHER novelty number from Clinton Ford. Using a half-baked kind of pigeon English for part of the lyric, it bounces along merrily. George Christl's All-Stars supply the backing, and change tempo for Ford round

gets around the country. Creampuff is sung by mixed chorus in a way which often comes up in TV shows like those by the Adams Singers. Steady tune and crisp production swinging through some seat phrases.

**Ron Grainer**  
 Johnny's Tune; Yeoman's Parade (Fontana 267232 TF)\*\*\*

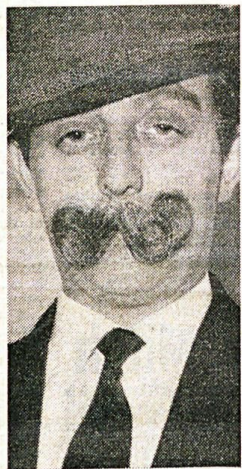
TWO of Ron Grainer's own compositions for the film "Some People." They're played by the London Wind Symphony group under Grainer's direction . . . a

## DISC DATE BY DON NICHOLL

about the mid-mark, belting everything into a rowdy jazz effect. Frank Barber directs the accompaniment of Who's Next In Line? This is a country and western song and Clinton's hill-billy accent is laid on so thickly he almost goes over the border into burlesque.

**Smitty Williams**  
 The Cure; Oh, Seymour (MGM 1167)\*\*\*\*

WATCH this novelty. It could take off in a happy way, with Miss Smitty Williams handling the clever lyric attractively. The Cure brings in those TV characters Casey and Kildare and there are hospital gimmicks to keep the idea going. "The Cure" consists of kissing the boy friend a dozen times a day. A smart, polished item with a simple, infectious (if you'll pardon the word) tune. Oh, Seymour brings out the funny voice in Miss Williams as she chants beatily of her boy friend. She'd like to see more of Seymour, in case you hadn't guessed!



**Ray Conniff**  
 'S Wonderful; The Continental (CBS AAG 111)\*\*\*\*\*

THE pattern set by Ray Conniff in his great orchestra and chorus LPs like "S Wonderful" was copied by many outfits on both sides of the Atlantic . . . yet we got remarkably few singles as a result of the big-selling albums. Here's one . . . 'S Wonderful itself and the so enjoyable mixture of instruments and voices ought to sell high even now. The blend is delightful.

The Continental, reviving memories of the Astaire-Rogers days, is another winner in this frame. Makes you realize that despite the imitations, no one has quite caught Conniff's own distinctive recipe.

**Susan Singer**  
 Johnny Summertime; Bobby's Lovin' Touch (Oriole CB 1741)\*\*\*\*

IF Susan Singer is going to reach the charts (and she ought to) then maybe this is the one. John Schroeder's beaty song, Johnny Summertime, is a minor storm full of good studio sound, apart from Susan's own exuberant vocal. Frank Barber directs the band and group.

The life and enough energy to accommodate a power station in this half. Bobby's Lovin' Touch is a darker effort with a stalking blues feeling emphasised in the arrangement. I have the impression, however, that it needs a slightly older performer to get the right mood.

**Sonny Lester Orchestra**  
 Mr. Hobbs Theme; Creampuff (Ember EMB 159)\*\*\*

FROM the new Jimmy Stewart comedy picture comes the Mr. Hobbs Theme played by Sonny Lester's orchestra. It's a relaxing melody with a rather Continental flavour to it despite the American setting. Chorus la-las above the guitars and keyboard noise. Enjoyable—and something which may grow in sales when the picture

Novelty number from CLINTON FORD blends along merrily.

mixture of woods and brass that I find very pleasing indeed. Johnny's Tune is a fast-moving design with plenty of colour despite the basic simplicity of the melody line. Yeoman's Parade is another whirling dancer, intriguing and with a dash to it, though hardly a hit parade bet.

**The Isley Brothers**  
 Twist And Shout; Spanish Twist (Stateside SS 112)\*\*\*\*

THE hoarse-voiced, excitable Isley Brothers are in strong raucous form for Twist And Shout, which they plant with a heavy beat for the topside of this release. It'll get you twisting, all right. A good seller. No vocal for the second half. Spanish Twist is an instrumental deck with hand-clapping and guitars providing the noise. Dancers will twist themselves silly over this one.

**Vic Damone**  
 Vieni, Vieni; Cathy (Capitol CL 15262)\*\*\*\*

A lad, Vieni, Vieni is sung half in Italian, half in English by Damone here. A bouncy Continental tune which will set a lot of toes tapping happily. Vic's in sure voice and he is given a whipped-up froth of a backing by Billy May. Cathy is a Sammy Cahn-Jimmy Van Heusen ballad from the film "Boys Night Out." Damone sings the slow love song tenderly to a smooth May accompaniment. Cannot see it becoming a big one, however.

**Santo and Johnny**  
 Spanish Harlem; Stage To Cimarron (Stateside SS 110)\*\*\*\*

ANOTHER guitars special from Santo and Johnny. They go sliding attractively through Spanish Harlem and there's a firm raft of drums for them, as well as some

strings in the accompaniment. The Spanish atmosphere is well evident, though perhaps more Mexican in noise than Spanish. Catchy Latinwork. Stage To Cimarron is a fast western ride with bass notes coming through dramatically. Strings conjure up the open air melody while the stars pluck the melody.

**Billy Eckstine**  
 Guilty; I Want To Talk About You (Mercury AMT 1182)\*\*\*

THE old ballad Guilty comes up in dreamy fashion with this treatment by Eckstine. The velvety drawl is well in evidence once more as he walks slowly and feelingly through the well-known romantic lyric. Bobby Tucker directs the orchestra and high-riding chorus as Eckstine sings. A straightforward production, but with plenty of appeal inherent in the star himself. Eckstine's own composition, I Want To Talk About You, is a slow ballad, warmly performed but without much magic, I'm afraid.

**Susan Maughan**  
 I've Got To Learn To Forget; I Didn't Mean What I Said (Philips 32653 BF)\*\*\*

TWO singers wrote the numbers on this release . . . the topside, I've Got To Learn To Forget, was composed by Alan Fielding, and the other song is by Miss Maughan herself. Susan duets with herself for the Fielding number, singing it to an easy lilt. A pleasant treatment of a simple tune. Wally Stott dresses up the background with strings. I Didn't Mean What I Said will suit steady twisters, and Susan sings it firmly, though the lyric's very ordinary.

**Elmer Bernstein**  
 Walk On The Wild Side; Walk On The Wild Side Jazz (MGM 1164)\*\*\*\*

BERNSTEIN directing Bernstein Walk . . . the theme from the film Walk On The Wild Side. On one side we have orchestra walking dramatically through the slinky melody and getting the atmosphere superbly with a compelling noise and gait. Then turn-over to a smaller unit cutting the thing deeper into modern jazz. Here's a haunting and always interesting bluesy blend that ought to bring a lot of customers running.

**Suzy Cope**  
 No Never, Not Now; Kisses And Tears (HMV POP 1047)\*\*\*

YOUNG Miss Cope is singing two of her own compositions for this release, and she's accompanied by a Bobby Richards orchestra. No Never, Not Now is a lither which Suzy sings with some strength—yet some lack of feeling. Despite the fact the words are her own, she puts little true romance into them. Kisses And Tears is accomplished

(Continued on page 9)

**new!**

**FRANK SINATRA**

**'GOODY GOODY'**

R 2092

from **reprise**

**DEAN MARTIN**

**'DAME SU AMOR'**

R 2082

**DAVID MACBETH**

**'Roses Are Red'**

7N 35062

**new!**

**DAVID MARTIN**

**'Cinderella Romeo'**

7N 35060

from **PICCADILLY**

**ROSES ARE RED**

the original hit version  
 No. 1 IN THE U.S. CHARTS!

**BOBBY VINTON**

COLUMBIA 45-DB4878



# BOBBY VINTON GETS A GOLDEN DISC

**BOBBY VINTON** has won a Golden Disc for his big American hit "Roses Are Red" which last week topped the U.S. charts. Although it is a vocal disc, his first hit has been covered here by Ronnie Carroll and David Macbeth) Bobby Vinton isn't really a singer! He is first and foremost a bandleader. But his decision to sing on disc came as no great surprise to the many people who had worked with him or had heard his concerts, for it is part of his job at the beginning of a show to "warm up" his audience and this he always does with a song.

In addition to his big band, Bobby Vinton also has his own small group. The Bachelors, said to be the 1962 equivalent to the Benny Goodman Swing Quartet of a past era.



Although he is first and foremost a band leader, **BOBBY VINTON** topped the U.S. charts with his debut vocal.

## Twist kick

This small combo is, in fact, a band within the big band, run on a twist kick to keep the teenagers happy. Bobby Vinton's father was also a bandleader. Bobby grew up with one idea. "I wanted a big band of my own, with a young sound for young people," he says. He knew that the kids of his own age wanted a group with plenty of swing, which could rock if necessary, with the required heat.

Following his first dance band in high school, and played the usual round of parties and hops. For students at a neighbouring university he formed a second group, which saw plenty of action in the Pittsburgh ballrooms. Then Bobby started singing, and

soon his voice became the main attraction on the dates he played. By late 1960 he had hit on the "Vinton Sound," and he sent recorded tapes to Epic, with whom he signed a long term contract as a result.

This upward swing continued and, in November, 1960, he made a nationwide tour with some of the biggest names in U.S. show business.

He, Fabian, Chubby Checker and Brenda Lee among others, stomped their way across the States, Bobby sometimes sharing the mike with the stars, or providing musical accompaniment.

Following this, he took his band into the Paramount theatre, Brooklyn, for a Christmas show, and smashed all existing box office records. This year, he'll return to the same venue—as a singer.

In 1961, Bobby Vinton and his Orchestra, incorporating the Bachelors, won a poll as one

of the most promising bands of that year, and this year "Roses Are Red" resulted in his being dubbed "The Most Promising Vocalist of the Year."

But in spite of his vocal success, Bobby Vinton is primarily a dance band leader.

His debut album, "Dancing At The Hop," was followed by a second LP "Bobby Vinton—A Young Man Plays For His Lil' Darlin's." This won him an even larger following, and that "Vinton Sound" became the accepted noise of the '60s.

For his first vocal album Bobby has chosen his hit single as the title song and selected favourite C and W type songs, including "Crying," "If I Give My Heart To You" and "I Fall To Pieces."

As yet, he doesn't use his own band on his vocal singles, but such is his success in the States that it shouldn't be long before Epic team them together.

June Harris

# LPs REVIEWED BY NIGEL HUNTER

## Backroom boy cuts a superb piano set

### LP OF THE MONTH

**JOHNNY PEARSON**  
Piano Sweet—Piano Wild

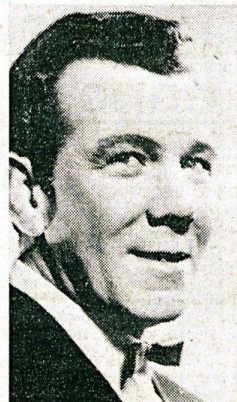
Baubles, Bangles And Beads; Enalaine; Tonight; South Of The Border; Spring Theme; I've Got Rhythm; Hello, Young Lovers; Something New; The Lady Is A Tramp; It's A Raggy Waltz; Tears; Old Devil Moon. (Orlone PS 40023)\*\*\*\*\*

**JOHNNY PEARSON** is one of the backroom bunch of arrangers, musicians and broadcasters coming to the fore at last, and making the utmost of his disc opportunity.

He is a fabulous pianist by any yardstick, and there's plentiful evidence of the fact in this set. His dazzling keyboard work dominates a selection which fully justifies its title. And the original, ear-taking arrangements maintain undivided interest from beginning to end in a manner which few other pop instrumental albums ever achieve.

Jazz, honky-tonk, the rhapsodic, a little Latin—the Pearson scores and pianistics stir a heady cocktail of movement and melody. A string section is employed smoothly and sparingly, and the rhythm section swings behind Johnny's piano with faultless precision.

An instrumental set with a refreshing character all its own, and one of the best recorded in Britain for many a long month.



**JOHNNY PEARSON**—A truly fabulous pianist.

ing that catchy Whirling Dervish which caught my ear recently via a Connie Stevens set. Effectively prominent on several of the tracks is a harmonica.

**EDDIE LAYTON**  
Greatest Organ Hits

The Happy Organ; Mr. Lucky; Ain't Misbehavin'; Tico-Tico; You Can't Be True, Dear; Granada; Patricia; Twilight Time; The Dipsy Doodle; The Perfect Song; When The Organ Played At Twilight; By The Waters Of Minnetonka. (Mercury MMC 14094)\*\*\*\*

**AMERICAN** organist Eddie Layton, in his personal tributes to other exponents of the ponderous instrument, both alive and dead, by playing their hits. It's all quite reasonable, although I didn't like the sound of the Hammond any better by the time the LP had finished.

**ANDRE KOSTELANEZ**  
Star Spangled Marches

(CBS BPG 62011)\*\*\*\*\*  
The veteran maestro on a different kick as he drills a big line-up of brass, flutes and percussion in a set of rousing march standards, bringing all the usual Kostelanez polish and artistry to bear with very pleasing results.

**ETHEL SMITH**  
Swines Sweetly

(Brunswick LAT 8398)\*\*\*  
SHE does swing sweetly, too. She and Buddy Cole are really the only organists I can listen to with any degree of lasting enjoyment. Ethel works through mostly big band era standards with firm support from a rhythm section.

**"THE FOUR HORSEMEN OF THE APOCALYPSE"**  
Original Sound-track Music (MGM CG 882)\*\*\*

**ANDRE PREVIN'S** background score for the recent remake of this film. Once again I wonder why so many discs like this are released. In its original function the music is colourful, dramatic and more than adequate. Issued on a record away from the film, it sounds largely meaningless and indeed pointless. The MGM Studio Orchestra conducted by the composer are those involved.

**THE ALEXANDER BROTHERS**  
Haste Ye Back

(Golden Grooves GGL 0124)\*\*\*\*  
SCOTTISH favourites like Song Of The Clyde, Skye Boat Song and Ye Banks And Braes, mingled with less-familiar but equally attractive songs from the same locality, sure and played with charming skill by the two Alexander boys.

## ROSES ARE RED

the original hit version  
No. 1 IN THE U.S. CHARTS!

# BOBBY VINTON

COLUMBIA 45-DB4878

## DISC DATE

Continued from previous page

ough, but again I get the uneasy feeling that Suzy's singing the song she thinks it should sound because she's heard plenty of similar numbers.

### Gordon Franks

Theme From "Outbreak Of Murder"; Johnny's Tune. (Parlophone R 4929)\*\*\*\*\*  
**GORDON FRANKS** follows up on "The Rag Trade" by producing a catchy and very intriguing record which is being used in the BBC's Saturday night serial *Outbreak Of Murder*. Played by musicians under his direction here it has a subtle atmosphere conjured out of guitars, drums and the skilful, Gimmicky enough to succeed. On the turnover, Gordon and orchestra compliment another theme man Ron Grainer, playing his attractive Johnny's Tune and giving it a coating of sunshine.

### David Macbeth

Roses Are Red: Little Heart (Piccadilly N 3502)\*\*\*  
**MACBETH'S** version of the American hit *Roses Are Red* is smooth and warm, catching the country inflections nicely. Vocal chorus sings along easily and there's a very comfortable backing directed by Earl Guest. Don't know whether Earl himself played piano on the session—but he certainly made sure of that C and W technique at the keyboard. *Little Heart* (a Johnny Worth song) is a tender, sha-la-lai-ing ballad which David handles well, but which doesn't impress me as one of Johnny's better compositions.



**SUSAN SINGER**—Enough energy to put her in the charts (DISC Pic).

### John Leyton

Down The River Nile; I Think I'm Falling In Love (HMV POP 1054)\*\*\*\*\*  
**TERRY GILKYSON** has written plenty of big selling songs in the States and he's sung some of them on disc himself... but here it's our boy Leyton who picks up Terry's tune *Down The River Nile*. This is a complete change of character for John, and one which could do him a lot of good. A snappy beat number with a very cute lyric. Charles Blackwell directing the backing keeps the Middle Eastern motif going amusingly. Leyton borrows somewhat from Darin here and there, but it won't hurt. I think I'm Falling In Love is a hand-clapping beat number with good edgy studio noise on Leyton.

May even have the power to turn the record over.

### Leroy Van Dyke

I Sat Back And Let It Happen; A Broken Promise (Mercury AMT 1183)\*\*\*  
**PAST-MOVING** and very infectious is I Sat Back And Let It Happen, the country tale told by Leroy Van Dyke this time out. It'll grow on you, I think, and there's a very polished accompaniment from musicians and vocal group to emphasise the brisk attack. A Broken Promise also keeps things moving. Sad C and W lyric, which somehow seems to go well at this speed—a contradiction really. Good thumping piano sound in between choruses.

### Dean Martin

Dame Su Amor; Baby-O (Reprise R 20082)\*\*\*\*\*  
"A luck word for Martin on records—and Dame Su Amor should collect him plenty of royalties too. Italian flavour, of course. In this romantic ballad, You'll hit gently to it, and you'll enjoy Neal Heftis' lush combination of vocal chorus and orchestra behind Dean. Baby-O lifts the tempo for a quicker catchy ride and Dean moves effortlessly through this one to another good Helfti backing.

### Nick Villard

The Day Of The Gun; Evergreen Tree (Pye N 15454)\*\*\*  
**JOHN BEVERIDGE** and Peter Oakman co-wrote the western story song *The Day Of The Gun*

which Nick Villard tells on this release. Jog-trotting ballad about the last days of an outlaw, it is well-suited to Nick's dark voice.

Tom Hatch's accompaniment is simple with guitars in character. *Evergreen Tree* is an American romancer—slow and pulsing with dark guitar in the rear underlying Villard's treatment.

### Gary U. S. Bonds

Seven Day Weekend; Gettin' A Groove (Stateside SS 111)\*\*\*  
**POMUS-SHUMAN** song from the film "It's Trad, Dad," *Seven Day Weekend* is given the familiar muzzy beat treatment we've come to expect from Mr. Bonds. His husky chanting comes over the thudding and vocal group abating rather as if it were being strained through cotton wool. *Gettin' A Groove* seems to have more life in it—a steady beat offering with Bonds chanting encouragement to vocal chorus.

### Jack Scott

I Can't Hold Your Letter; Sad Story (Capitol CL 15261)\*\*\*  
**ONE** of John D. Loudermilk's compositions, *I Can't Hold Your Letter* (in my arms) makes a flowing ballad that's right up the Jack Scott Street. Seems a long while since Scott was in our parade, but he has a great chance to show again. He sings this one sincerely and tunefully to make it a side with plenty of potential. Scott's own composition *Sad Story* is about as great an up between singer and girlfriend as conventional in thought and execution.

### JERRY MURAD

Motion Picture Songs And Themes: Moon River; Exodus; La Dolce Vita; Maria; Over The Rainbow; Tender Is The Night; Love Theme From "El Cid"; Never On Sunday; Theme From "Come September"; Love Is A Many Splendored Thing; The Guns Of Navarone; Around The World. (CBS BPG 62008)\*\*\*

**THE** three Harmonicats mouth-ing through a set of movie tunes, and showing the capabilities of the harmonica when in practised hands.

It's not the most melodic of instruments, but the Murad trio always ensure tolerable listening. But I've heard *Never On Sunday* so many times in so many different ways in so many albums that I'm heartily sick and tired of it.

### CHET ATKINS

Home Salty Dog Rag; I'm A Pilgrim; Trombone; Steel Guitar Rag; Little Feet; Blue Steel Blues; Windy And Warm; I Ain't Gonna Work Tomorrow; Never On Sunday; The Girl Friend Of The Whirling Dervish; Give The World A Smile; Tuxedo Junction. (RCA Camden CDN 165)\*\*\*\*

**ANOTHER** object lesson for guitar provided by one of the kings of the Nashville scene. There are none of those silly, ear-searing waves of electronic distortion here which so often mar the discs of other less discerning soloists and groups, who mistakenly seem to reckon that the more noise they generate, the better they must be. Backed by the usual star Nashville sessioners, Chet picks his way through a bright selection, includ-



# Jazz

MOD BY TONY HALL

TRAD BY OWEN BRYCE

## NEW BRITISH GROUP TO DEBUT SOON

KEEP your fingers crossed! All being well, there'll be a most intriguing new British modern jazz group on the scene on a fairly permanent basis soon.

Possibly the two most interesting young tenors around (along with Kinsey's Peter King) have got together to work on some arrangements. And they have asked Tubby Hayes' former rhythm men to back them.

They are Scotland's avant-gardist, Bobby Wellins, and Manchester-born Stan Robinson.

Young Wellins is unquestionably the most adventurous local jazz-man I know. Always searching for new ways to express his



MILT JACKSON - An LP typical of the Savoy era of jazz. (DISC Pic)

# These King Jazz records MUST be bought

TRAD  
THE MEZZROW BECHET QUINTET

The King Jazz Story, Vols. 1-5  
*Ole Miss; Really The Blues Pt. 1 and 2; Gully Low Blues; You Got To Give It To Me; Where Am I? Kaiser's Last Breath; Sawmill Man Blues; 32 Bars Of Blues; House Party; Cow Cow Blues; Bowing The Blues.*

(Storyville SLP 137)\*\*\*\*\*  
*Really The Blues, Parts One and Two; Funky Butt; Whoop This Wolf Away From My Door.*

(Storyville SEP 403)\*\*\*\*\*  
*Revolutionary Blues, Parts One and Two; Blues Of The Roaring Twenties; Bowin' The Blues.*

(Storyville SEP 402)\*\*\*\*\*  
JUST what can I continue to say about these great records? Any more superlatives would be out of place. Any addition to my previous reviews would be superfluous. Anything but advice to BUY AS MANY AS YOU CAN AS QUICKLY AS YOU CAN would be merely carping.

When Mezz Mezzrow and Sidney Bechet got together to form the King Jazz label and to record as much as possible together, they produced history. For years, that is until the coming of the long player and until the "popularity" of jazz, these were held up as the supreme examples of New Orleans playing.

Just what happened to Mezz on these sessions has never really been explained. He is now a good clarinet player. Yet it would be impossible to suggest a better one as duettist and foil for Bechet. If I must advise which to buy, let me just say that my personal preferences lie for the non-vocal, medium-paced numbers where Mezz and Bechet carry all before them. *Ole Miss, Really The Blues, Revolutionary and Where Am I?*

But buy them all if you can; you'll never blame me for your subsequent lack of pocket money.

BESSIE SMITH—1923-1924  
*Bessie's Blues, Classic Jazz Masters Tain't Nobody's Business If I Do; Keeps On A Rainin'; Aggravatin' Papa; Beale Street Mama; Mamma's Got The Blues; Bleeding Hearted Blues; Midnight Blues; Nobody In Town Can Bake A Sweet Jelly Roll Like Mine; Graveyard Dream Blues; Eavesdropper's Blues; Cemetery Blues; Haunted House Blues; Rainy Weather Blues; Moonshine Blues; Boweavil Song;*

*Sail Water Blues*  
(Philips BBL 7513)\*\*\*\*\*  
THESE are not the best recorded examples of the art of Bessie Smith, the finest of all the blues singers, the Empress of the Blues, as she was called. But they are among the first she ever waxed and thus achieve historical importance for the collector and student of Bessie and the blues.

The backings are mostly inclined to corniness, and neither Fletcher Henderson, nor clarinetist Ernest Elliott can be considered jazz musicians. Clarence Williams is better on some sides, and Charley Green "talks" the language to perfection.

I couldn't do without these for myself, but I don't mind the "mush" of pre-electrical recording and already have all the later Bessies.

If you haven't got the better material these aren't for you; if you go for this great artist and wish to add further to your enjoyment, then go ahead.

SAMMY PRICE  
The King Jazz Story  
*Boogin With Big Sid; 133 Street Boogie.*

(Storyville A 45068)\*\*\*  
BAD labelling gives the impression that this is yet another Mezz/Bechet quintet. Fault lies with taking 45s from LPs, where these are two sides formed part of King Jazz Story album. The sides were recorded at the same time as

the fabulous Quintet sessions, but in fact feature Sammy Price playing solo boogie woogie piano.

Sam Price is a first-class pianist, ideally suited to small band improvisations in the New Orleans, Chicago or even Harlem idioms. But he is not a boogie woogie man and nothing sounds less inspired or more mechanical than gifted pianist playing boogie without that essential inborn feeling for the blues.

This becomes merely organ-grinder music. Efficient but ground out "ad lib" as the occasion demands.

DOC COOK  
featuring Freddy Keppard  
*Classic Jazz Masters*  
*Here Comes The Old Tameless Man; Spanish Mamma; Brown Sugar; High Fever; Sidewalk Blues (Doc Cook and His Dreamland Orchestra); Cutie Blues; Chinaman Blues (Erskine Tate's Vendome Orchestra); Alligator Crawls; Brainstorm; Willie The Weeper; Slue Foot; I Got Worry; Hum And Strum (Doc Cook And His 14 Doctors of Syncopation).*

(Philips BBL 7520)\*\*\*  
THIS is by no means such an important issue as might at first seem. Though Freddie Keppard is famed as a legendary trumpet player of power and great invention he does nothing on these sides to justify his claims.

With Jimmy Noone and Joe Poston in the line-ups, and Buster Bailey, George Mitchell, Johnnie St. Cyr, and Jimmy Bertram members of the bands at various times I expected more than better-than-average dance-type tunes of the middle twenties.

The arrangements are complete enough for their day, though they sound dated by comparison with either later dance music or the King Olivers of the time.

And one feels the enormous waste of so much jazz talent. We're told that Keppard was constantly holding himself back, and when I think of his playing of several small group discs I'm inclined to agree.

## Two reissues that will enrich your collection

MOD  
SONNY ROLLINS QUARTET/ QUINTET

*Movin' Out; Swingin' For Bamsy; Silk 'n' Satin; Solid; More Than You Know.*

(12in. Esquire 32-155)\*\*\*\*\*  
PERSONNEL: (tracks 1-4) Sonny Rollins (tenor); Kenny Dorham (trumpet); Elmo Hope (piano); Percy Heath (bass); Art Blakey (drums); (5) Rollins; Thelonious Monk (piano); Tommy Potter (bass); Arthur Taylor (drums).

GOOD for Esquire! I'm very glad they've re-issued these thoroughly stimulating 1954 recordings, and your collection will be all the richer for their presence.

At this period, Rollins was possibly a harder-swinging, more freely-flowing player than in the later '50s, just before his self-enforced retirement. Still very much under the Parker influence, he was nevertheless, very much his own man.

In fact, his playing was immensely rewarding, extremely enjoyable and not too "far out."

The classic track here is *More Than You Know* with Monk. He and Rollins bring out surprising lyricism in each other. A track to play again and again.

The Quintet sides are hard-hitting, roughly-hewn, unpre-

tentious swingers. Solid is a very groovy piece. Silk, a highly reflective ballad tenor tour de force on ascending-descending changes, like "All Of A Sudden, My Heart Sings."

The other two are "up" and exciting. Kenny and Elmo (who had a wonderful, very Bud Powell-ish session) also solo well, kicked along by Art and Percy.

MILT JACKSON  
Jackson's-Ville  
*Now's The Time; In A Sentimental Mood; Mood Indigo; Azure; Minor Conception; Soul In 3/4*

(12in. Eros-Savoy ERL 50058) \*\*\*  
PERSONNEL: Mill Jackson (vibes); Lucky Thompson (tenor); Hank Jones (piano); Wendell Marshall (bass); Kenny Clarke (drums).

THESE re-issues were originally cut in 1956. They typify a whole era of jazz recording. The Savoy era of the mid-'50s.

The A and R man was Ozzie Cadena and his personality was etched all over these albums. Cannonball and Nat Adderley, Donald Byrd and Lee Morgan were a few of the stars who made their debut on these Savoy sessions.

This is a typical LP. Very good; but not the best. Bags is really excellent. Lucky is pretty consistent. And what a tremendous asset Klook was to a rhythm section. To a band, in fact! His sense of time is terrific. Hank Jones' solos flow quickly and freely and his "comping" is quietly inspiring.

The ballad melody (*Mood, Indigo and Azure*) is probably the least successful of these nostalgic tracks. And Rudy Van Gelder's sound is still superb.

MAX ROACH  
We Insist! Freedom Now Suite  
*Driva Man; Freedom Day; Trip/Trip (Prayer/Protest/Peace); A11 Africa; Tears For Johannesburg.*

(12in. Candid 8002)\*\*\*  
PERSONNEL: Max Roach (drums); Abbey Lincoln (vocals); Coleman Hawkins; Walter Benton (tenors); Roy Little (trumpet); Julian Priester (trombone); Jimmy Schenck (bass); Michael Mantini (conga drums); Raymond Olantunji, Romas du Vall (percussion).

THIS is the highly controversial racial protest record of works by Roach and Oscar Brown Jr., which has caused much hurtful mud-slinging in American jazz magazines.

Though the sincerity of the performers (especially Roach and Abbey Lincoln) cannot be questioned, I do not think the results are completely successful. Side two is by far the most interesting musically. The African drumming is quite terrific. Side one features the strident and aggressive (to my ears) voice of Abbey Lincoln.

The hysteria she displays on *Protest* is frighteningly stark in its intensity. The ensuing *Peace* lacks the conviction of *Prayer and Protest*. Hawkins solos on *Driva Man* and there are stimulating solos by the other horns on *Day*.



MAX ROACH - Controversial racial protest record.

## Trad Round-up

### Melodisc release rare sides

AFTER a wait of nearly two years Melodisc are going to release the fabulously rare Commodore Bunk Johnson sessions. Contractual reasons have left bossman Ziggy Jackson sitting on them all this time.

They are due out some time in August.

May we now hope for the Commodore Billie Holiday sessions? Titles include the much sought-after "Strange Fruit."

ALEX WELSH returned from his holidays to find himself booked for a one-night gig at Interlaken, Switzerland, on August 14. Already well known here for two concert tours, the boys will on this occasion fly out and take a few days rest looking around.

MIKE COTTON'S Northern tour is fixed for Burslem (August 4), Doncaster (5), Manchester (6), Sheffield (7), Burton-on-Trent (9), Bowness (10), Manchester (11) and Crewe (12).

And on the way back they drop in to Ipswich (13) and Bristol (14).

The film "Wild And Willing" features large chunks of the Cotton band, playing four compositions by Norrie Paramor. The four titles are due out in October, to coincide with the release of the film, on Columbia-Landsdowne.

If anything comes of it Alan is playing his first gig at the coast of Scotland. He has been invited by

two lighthouse keepers to play a session for them during his forthcoming Scottish visits.

The two men heard Alan's "Trad Scene" on the radio and suggested a half-hour show in the lighthouse. And Alan is seriously thinking about the possibility!

"Leathertown Jazzmen" will tour Britain during August, and will be the first German band ever to do so. The "Trad Scene" show is accurate as I'd like for out of the six musicians three are British anyway.

The band opens at Morden on August 7 then has Redhill (9), Hampton Court (10), Burslem (11), Oldbury (12), Golders Green (13), Derby (14), Brighton (17), Cowley (18), Maidstone (19), Norwich (22), Kidderminster (23), Cambridge (24), Manchester (25), Doncaster (26), Nottingham (28), Oxford (29) and Swindon (30).

FORRIE CAIRNS has his first BBC "Jazz Club" airing on August 23. At present the band is in the Isle of Arran, though Forrie nearly missed the opening date when he found himself stranded on the nearby Holy Island.

Forrie decided to visit the island for a look around but his boatman failed to return as promised, and rock climbing and frantic waiting were necessary to attract attention.

TALKING to Bill Carey of the National Jazz Federation I was surprised that the Richmond Jazz Festival had received so little publicity compared with the many others. Yet everything points to this one as the most important of them all.

For one thing it is the only Festival in the London area. For another, with the exception of Acker Bilk, every top band will be represented: Barber, Welsh, Wallis, Humph, Bruce Turner, Ball, Lightfoot, Dankworth, Tubby Hayes... you name 'em, they got 'em.

A total of 25 outfits are playing during the two-day shindig (July 28 and 29) and applications for tickets are pouring in.

O.B.

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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... c/o DISC, 161, Fleet St., London, E.C.4.

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# ELVIS

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# Are those words really necessary?

Do we need words with our pop songs? Wouldn't discs with a good sound do just as well if not better without them? In short—are lyrics becoming old fashioned?

These thoughts have followed the recent success of Petula Clark's "Ya Ya Twist" single, the very commercial and attractive EP of hers including this number, and Emilio Pericoli's "Al Di La."

They had something in common—foreign language lyrics. According to the long-standing creed of pop music, numbers in another language are the kiss of death for the British market. So it must have been the tune or the sound of "Ya Ya Twist" and "Al Di La" which started them hitwads—not the lyrics.

I asked three prominent pop personalities what they thought



PET CLARK—Foreign.

about lyrics. Johnny Worth, the songwriter, naturally was all for them.

"I regard a pop record as a production from the word go, and it doesn't rely on any one thing specifically. Tune, treatment, sound and lyrics all play an important part in the final result.

"If you're just after a sound on a record, then by all means produce an instrumental without words. But lyrics are vital in registering and developing the basic idea of a number as well as giving it its title."

Norrie Paramor, busy A and R man and composer, agreed.

"Lyrics are terribly important, and play a major part in attracting people to the number. The sound counts as well, of course, but producing a record sound to the exclusion of everything else is old-fashioned and unwise in my opinion."

"I know people often say that some lyrics are unintelligible, but even so they still serve a purpose. I don't think anyone could hear

all the words of Cliff's 'Move It' yet they helped to create the exciting sound of the record.

"The main attractions of Frank Ifield's 'I Remember You' are the words and the way Frank sings them, because there is very little else on the disc.

"When I'm writing song melodies, I want my lyricist collaborators to use plain and direct language in their work."

However, BBC TV producer Johnnie Stewart, whose "Juke Box Jury" panellists often complain about unintelligible lyrics, took the opposite point of view.

"I don't think lyrics matter a hoot. It's the sound that counts these days. People buy records for two reasons. They like the name on the label, and they like the sound of the disc.

"Lyrics have some significance in standards written for shows or films obviously, because they have some relation and meaning to the plot.

"But I don't think they mean much outside the production for which they were written."

N.H.



1962 has been a great year for MITCH MILLER.

## Mitch—six Gold LPs in six months

A TOTAL of 24 albums and one single disc have just been certified by the Record Association of America as gold record winners during the first six months of 1962. Included in the 24 albums are no less than six by Mitch Miller and the fabulous live concert LP by Judy Garland. The single is "The Lion Sleeps Tonight."

The Voice of America commemorated the 25th anniversary of the death of George Gershwin with a special one-hour programme which was broadcast world-wide on July 15. The programme traced Gershwin's short but fantas-

## Cable from

# AMERICA

tic career from his "Swanee" through to his wonderful folk opera, "Porgy and Bess."

Clyde Otis, who recently left his A and R post with Liberty Records, has formed his own firm to be called Argon Productions. It will produce record masters to be placed with major companies. Otis will remain the manager of Timi Yuro, and will still record her for Liberty.

The "Newport '62 Jazz Festival" has proved a great success both musically and financially this year. The festival, which was held from July 6-8, drew some 30,000

will be called the Celebrity Room and will feature the top name entertainers. Also they will have a "Sing-along Room," a "Discovery Room," a "Gay Nineties Room," etc. The brothers, Joe, Gene, and Vic, will move to Houston to manage the club, and will make personal appearances.

FIRST recordings in over 20 years will soon be available on the Delmar label of blues singer, Sleepy John Estes . . . and they are said to be a wow.

Damita Jo is hoping to bring the "Tennessee Waltz" back into the hit charts with her hot 1962 version on Mercury

Nancy Sinatra is all set to make the parade with her latest for Mercury, "June, July, and August." It has received terrific reviews and many DJs have picked it as their "disc of the week."

Composer Rudolf Friml recently made his first public appearance in more than 30 years when he appeared with the Cleveland Pops Orchestra. The occasion was the presentation of "An Evening With Rudolf Friml" to mark his 50th anniversary as a composer.

Atco Records are urging DJs throughout the States to participate in a stunt to help promote a new disc by Bent Fabric, called "Alley Cat." Listeners are asked to send in pictures of their favourite



NANCY SINATRA—"Disc of the Week."

alley cat. The prize is, of course, "a yard of bent fabric."

Epic Records have just recorded the original cast of the off-Broadway production revival of Cole Porter's 1935 musical "Anything Goes." It features Eileen Rogers, a name to watch.

Percy Faith has accepted an invitation from the Camera Musicale del Ritmo Sinfonica to appear at its first international competition for Symphonic Composers, to be held in Rome from July 27 to 29. The Columbia disc star will share conducting of a 70-piece orchestra with other conductors from Europe.

Maurice Clark

## EPs

### HARRY SECOMBE

Show Souvenirs, No 3

Climb Ev'ry Mountain; Song Of The Vagabonds; Younger Than Springtime; You'll Never Walk Alone.

(Philips BBE 12515)\*\*\*\*

THE rotund little man with the big heart and a high tenor in four more standards from the musical show and film world, accompanied as ever by Wally Stott's orchestra and chorus.

Harry does a first-rate job on three of them, but sounds a little uneasy and uncertain in the difficult "You'll Never Walk Alone." Nothing to deter his hordes of admirers from getting and liking the disc, though.

### MICHAEL SAMMES

All The Hits From "State Fair" Our State Fair; Isn't It Kinda Fun?; This Isn't Heaven; It's The Little Things In Texas; Willing And Eager; I Might As Well Be Spring; Never Say No; That's For Me; It's A Grand Night For Singing.

(HMV 7 EG 8744)\*\*\*\*

HERE is more ample proof why the Mike Sammes singers are so popular and so constantly busy.

The choir works through this set of songs from Rodgers and Hammerstein's State Fair in medley fashion, doing full justice to oldies like *Might and Grand Night* and emphasising the worth of the less-familiar numbers.

Mike Sammes conducts both singers and orchestra for the EP, which is well up to his usual high standard.

### DION

Swing Along With Dion Heaven Help Me; Could Somebody Take My Place; Tonight; The Kissin' Game; Save The Last Dance For Me.

(HMV 7 EG 8745)\*\*\*\*

FOUR typical offerings from the "Runaround Sue" bloke. He's aided by accompaniments which are far too good in beat terms to remain anonymous.

Not up to the standard of Dion's recent LP, but still a reasonable set in its idiom, with a pleasant treatment of *Save The Last Dance* as a climax to the selection.

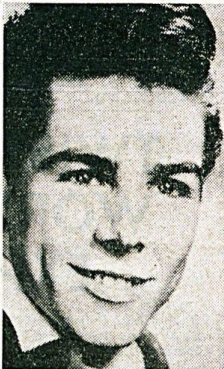
### TONY ALLEN

Time To Swing

When Love Comes To Call; Mr. Happiness; My Heart Is Free; Fool's Hall Of Fame.

(Philips BBE 12522)\*\*\*\*

A CAPABLE beat set from young Mr. Allen, who first



TONY ALLEN, formerly Johnny Goode, has the makings of a big seller.

entered the rock stakes as Johnny Goode. He gets solid support in the most modern teen-slanted idiom from Ivor Raymonde's group.

The songs are quite interesting, too. The first is a Mike Hawker lyric version of that old favourite

## EP OF THE MONTH

### PETULA CLARK

Pet—Ooh La La!

Ya Ya Twist; Bye Bye Mon Amour; Si C'Est Oui, C'Est Oui; A London. (Pye NEP 24157)\*\*\*\*\*

ALL sung in French, but all good enough and sufficiently commercial to go like a bomb here as well as in France.

Pet sounds better and better as the years go by, especially since she's been dividing her time between here and on the Continent. And Peter Knight deserves his full share of credit for the extremely effective arrangements and accompaniments he's contributed to this set.

The first three are all good for twisting, and the last is a charming little ballad put across with all the Clark sweetness and skill.

Pet seems to be parlay-voing the old fransay like a native these days, and when she couples her linguistic ability to songs of this calibre, she can't go wrong on either side of the Channel.

### LOS VALLEDEMOSA

Music From Mexico

La Paloma; Despierta; Cu Cu Ru Cu Cu Paloma; Ay, Jalisco No Te Rajes.

(Philips BBE 12521)\*\*\*\*

THIS Majorcan quartet is not quite adequate for the task of putting across the vivid, full-blooded Mexican music to its best advantage.

La Paloma is a doubtful starter under the title of *Music From Mexico* anyway, and the solo singer is none too good. The rest is pleasantly innocuous, but hasn't a chance in cars which have heard Mexicans themselves doing this material on record.

best known as "Over The Waves" or "The Loveliest Night Of The Year"; the third is the result of a Hawker-Marty Wilden collaboration, and the last is one of Paul Anka's ditties.

Tony has the makings of a big disc seller on this showing, especially with the benefit of Raymonde backings of this calibre.

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

SUNDAY.—7.30 Honey Hit Parade; 7.45 Let's Take A Spin; 8.0 Topical Tunes; 8.30 Topical Tunes; 8.45 Fan Fare; 9.0 David Jacobs' Star Time; 9.30 A Time

## RADIO LUXEMBOURG

Pick of the Programmes for week beginning July 29

SUNDAY.—7.0-7.30 Juke Box; 7.45 Spin Beat; 8.0 Alan Dell's Showcase; 8.30 Topical Tunes; 8.45-9.0 Cliff Richard; 9.15 Sunday's Requests; 9.30 The Heien Shapiro Show; 9.45 Billy Fury; 10.0 Sam Costal; 10.30 Reouts'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; 9.0-9.08 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 Topical Tunes; 9.30 David Jacobs; 10.0 Teen and Twenty Disc Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 Hls 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 Indio Mood; 8.45 Fan Fare; 9.0 David Jacobs' Star Time; 9.30 A Time

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

## WAIT FOR IT!

THE FABULOUS LP ALBUM RECORDED BY FRANK SINATRA DURING HIS RECENT LONDON VISIT WILL SOON BE ISSUED BUT MEANWHILE BEWARE OF IMITATIONS!

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THE TITLE OF THE ALBUM WILL BE "SINATRA SINGS GREAT SONGS FROM GREAT BRITAIN" AND WILL BE RELEASED LATER THIS YEAR

The Entire Album was Arranged and Conducted by Robert Farnon and his Orchestra and none of these Recordings have previously been released in any country of the world.

REMEMBER—WAIT FOR IT!

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# Follow-ups? Not for me says Joe Brown



**JOE BROWN** has cut the number which will probably be his next single release. He did it at a midnight recording session last week when, with A and R man Ray Horricks, he cut three sides, all of them straight songs. One of these will almost certainly be chosen as his next release to follow the fantastic success of "Picture Of You."

Said Ray Horricks on Tuesday: "These numbers are not comedy songs. In this respect you could say that they follow the pattern of 'Picture,' but one of them is totally different from anything that Joe has done before."

"We have some comedy songs up our sleeve for Joe to record, but they will come later. He certainly hasn't given up all idea of cutting comic numbers just because of the success of 'Picture.'"

The problem of what to do next has been with Joe ever since "Picture Of You" zoomed into the charts, but Joe is certain of one thing—he's not going to cash

**JOE BROWN** — "I only believe in good records."

By **Peter Hammond**

in on his first big hit by cutting a very similar follow-up.

"I don't know what I shall be releasing yet," he said. "I don't believe in biting the hand that feeds you, but at the same time I don't believe in following a line, or a trend, with anything, good or bad, just because some people think I ought to."

"If I have to follow 'Picture Of You' with a similar kind of number, then it will have to be a good number. If none of the three songs that I have tried out as possible releases are any good, then they won't be released. "If something comes up that

is good and is completely different, it could be a Russian folk song or an operatic number, providing it is good then I shall record it and blow follow-ups! "I don't believe in follow-ups, I believe in good records."

"There is too much emphasis put on the follow-up. Artists are too keen to follow their last success with the same formula, whether it is a good record or a bad one doesn't seem to matter."

"I made this mistake myself. I followed my first good records with the same kind of thing. I concentrated on the cockney bit. I kept cutting cockney records. What happens when I change and do something different? I get into the number one slot."

## On the map

"All this doesn't mean that my next record will not be a C and W record. I shall just do whatever comes up that is good at that time."

Whatever Joe feels about following on his latest success, "Picture Of You" has certainly put him well and truly on the map. He is working harder now than he has ever worked before.

I met him as he finished a BBC "Go Man Go" broadcast and helped him carry his guitar down to his car before he drove to Birmingham for a one nighter.

"It's all go man," he punned. "They're really working me to death. I've done two TV shows, two radio shows and three one-nighters this week."

"I left Newcastle at two yesterday morning and drove to Waltham Cross for another appearance and then on to the recording studios to cut these singles from midnight until four this morning."

"Mind you I like recording during the wee small hours. It's quieter and I never could sing at ten o'clock in the morning."

# ELVIS LOVES HIS FANS, BUT THEY'RE A PROBLEM

**FANS.** No pop star can do without them, but some pop stars find that they can become quite a problem, especially if the star's name happens to be Elvis Presley.

For instance, two 10-year-old girls once tried to gatemash his Hollywood hotel room by saying they were chambermaids employed there. Another girl aged 12 hopefully sought admittance at the hotel by insisting she had a room there and she had lost the key.

Tennessee truck driver who rocketed into world-wide fame and fortune.

The problems posed by such vast change in his circumstances on a simple lad from the country were many. His doubts and modesty about his own ability have never left him, either. After he was the rushes of his first film "Love Me Tender," he was very disappointed with his own performance.

## Victim

Presley has fallen victim to hysterically enthusiastic girl supporters more than once.

"One took a dive at me and clawed me down my back. It stung pretty bad for a while."

Those who can't get near him content themselves (according to the latest book on the pop wonder, "Elvis The Swingin' Kid," by Charles Hamblett, May Fair Books Ltd., 2s. 6.), by inundating the Presley household with fan letters.

Example: "Dear Elvis, I would crawl through three miles of broken glass in rain and snow and polish your boots with my cheeks, (signed) Your Adoring Slave."

"Well, I guess I like it," smiled Elvis, "though I never take any of the girls up on their offers. Maybe that's just as well."

Hamblett is a breezy and interesting writer, and, although the book covers mostly familiar territory, he manages to paint a clear and fair picture of the

"I said to myself, 'Elvis Arou you can do much better.' There are no problems of temperament or conceit from Elvis before the cameras. His remark to some film executive before starting work on a picture was: "Gentlemen, you know the motion picture business, I don't. I'll do most anything you say."

## Inbred

He has retained the simple virtues inbred by his family environment in the old days and sums up his purpose in life adequately by saying:

"One of my greatest aims is to help others. If my singing adds a bit of enjoyment or encouragement, then I'm happy to be singing. What depresses me is when I hear that I contribute to juvenile delinquency. I ask myself how anyone can think that."

"I'm not perfect, but I think I've fulfilled my aim never to do anything that would hurt my family or offend God."

**Nigel Hunter**

## STUDIO SNIPPETS

# Conway goes honky-tonk for a trad jazz album

**IN** two sessions last week **RUSS CONWAY** cut a special Christmas LP in trad jazz style. "I thought of the idea about a year ago," he said, "but this has been the first opportunity of doing something about it."

"It's going to be an LP blending of normal styles with trad jazz. We chose 16 numbers, including the trad hits of the last year or so, and Geoff. Love and I arranged them so that my honky-tonk piano merged with the trad sound."

"I had an all star line-up backing me, including Jack Parnell on drums. The sessions went extremely well, and I'm very happy with the results."

## Very busy

Russ has been very busy at the EMI recording studios recently. Apart from this album, he cut a single of medleys from two Lionel Bart shows, "Blitz!" and "Oliver!", which Columbia release tomorrow (Friday).

"I waited a while to do this single," said Russ. "There was a heavy coverage of vocal discs on the songs from 'Blitz,' and I didn't want to clash with them. "Also they've helped a lot in making the tunes familiar to the public, so I think that holding back on my melody single until now has been an advantage all round."

Russ has more assignments in the studios which promise interesting future releases. This week he's working on a Latin American LP with Tony Osborne's orchestra, and he will shortly start planning some LPs designed

**RUSS CONWAY** . . . an all-star line-up to back him (DISC Pic).

for the American market at the suggestion of Arnold Maximo of MGM.

**DOUG SHELDON** also talked to me about his Decca session last week. One of the songs for the single is his, and he wrote it while watching television. He didn't say which programme caused his inspiration or his attention to wander.

"The song's called 'My Billie,' and it's an up-beat ballad with plenty of feel," Doug said. "I'd like a hit, and I hope this may be the one to do it. It features guitar and strings prominently in the backing, and Charles Blackwell has done a first-class job on the arrangement and accompaniment."

**OTHER** people active in the studios last week were **Cliff Richard** and **The Shadows**, who continued recording titles for Columbia under Norrie Paramor's supervision. The Shadows also did a few instrumentals as well as backing Cliff.

**David Macbeth** was the only Pye group artist recording, cutting his version of the American hit "Roses Are Red" for



Piccadilly under Ray Horricks' guidance.

Apart from the Sheldon disc, the only other single canned at Decca was one by **The Scott Brothers**. LP activity there involved internationally-known songstress **Caterina Valente** with Stanley Black's orchestra, and **Georgia Brown** with Ian Fraser's orchestra.

Ortote had two single sessions during the week, featuring **Tony Raymond** and **Alan Littlejohn** and his jazz band.

# TWIST FILM IS WORSE THAN EXPECTED

**I AM** told that producer Sam Katzman made "Don't Knock The Twist," released this week, in seven days. Normally this is an unbelievably short time to make a feature film.

Having sat through one hour and 26 minutes of absolute boredom I am surprised that Katzman took so long.

We have come to expect poor production from pop films since Katzman gave us "Don't Knock The Rock."

The only sign that pop films could reach the standard of entertainment and quality of production of the feature film came with the Anglo-American production "It's Trad, Dad," but with this latest "effort," pop music on celluloid has hit a new undreamed of low.

We are asked to sit through the same corny script, frequently interrupted by the most poorly staged production numbers that would shame the worst one-nighter package show. We are given numbers by **Chubby Checker**, **The Carroll Brothers**, **The Dovells**, **Vic Dana**, **Gene Chandler** and **Linda Scott**.

Not one of these artists are able to breathe any life into the film.

**Chubby Checker** sings: "Don't Knock The Twist," "Twistin',"

"Let's Twist A La Paloma," "The Fly" and "I Love The Twist"; **The Carroll Brothers** do "Bo Diddley"; **The Dovells** have "Bristol Stomp" and "The Continental"; **Vic Dana** sings "The Little Albat Boy."

**Gene Chandler** chants "Duke Of Earl" and very nearly lifted



Checker

everyone out of their seats with a gimmicky performance that he takes seriously.

**Linda Scott** breaks in with a very dull "Yessiree," and there is a dance number called "Salome Twist" that features a close, close-up of a bottom; and even that does nothing to stir us.

Yes, I AM knocking this film. I don't knock the twist, but it will be lucky to survive after such a travesty of presentation.

**John Warwick**

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