

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Sinatra, Riddle fly in on same day

FRANK SINATRA and the man who has backed many of his most successful records, Nelson Riddle, will be arriving in England on the same day, Thursday next, May 31.

Sinatra will fly in on Thursday morning from Milan for his charity concerts, and Riddle will arrive later in the day from New York for his tour with Shirley Bassey.

Opening concerts for both of them are set for Friday, June 1, and Riddle will spend six hours on the Friday, rehearsing with his orchestra, many members of which are drawn from the Ted Heath band, before opening his tour at the Astoria, Fimbury Park.

His tour lasts for ten days, after which Riddle will fly directly back to the States.

Sinatra will stay in England until June 4, but will return on June 10 in order to record a new LP for Reprise with Robert Farnon. The album will consist entirely of British songs, and Sinatra will be here for a week, cutting it.

An interview between Eartha Kitt and David Jacobs will be accorded in BBC TV's "Wednesday Magazine" on June 6.

JERRY LEE LEWIS BACK IN OCTOBER

Plans for bigger tour

JERRY LEE LEWIS is to return to Britain in September or October for another major tour, probably on a big theatre circuit. He revealed these plans to DISC just before he left London early on Monday morning with his wife, Myra, for his week's tour of Germany.

At present no definite dates or venues have been fixed, but Lewis stated that he was so pleased with the reaction to the tour he has just finished that he intended to return "just as soon as possible."

After his week in Germany he flies back to America for recording sessions, a TV show and to complete arrangements to appear in a film. Then, he said, "it's back to Britain for me."

Also in line for autumn tours here are Johnny Mathis and Peggy Lee.

Agent Vic Lewis of William Victor Productions announced on his return from the States last week that he had signed Mathis to tour here in October.

This comes as a direct result of his successful tour of Britain in July and August of last year.

The Ted Heath band accompanied Mathis on his last series of concerts, and it is quite probable that they will do so again.

Peggy Lee, who made a great success of her season at the Pigalle night spot in London last year, will probably do a series of one-nighters later in the year.

The full story of the fantastic Jerry Lee Lewis tour is told by Jerry himself on page 12.

LISA'S SINGLE

LISA KIRK, American singer currently appearing at The Talk Of The Town in London, is featured on an MGM single release on June 1.

The titles are "I'm Sitting On Top Of The World" and "I Need You So."

Acker Bilk gets a gold Bowler

ACKER BILK is to be presented with a Gold Bowler Hat for his services to British music. The presentation will be made by the Marquess of Bath on June 21, during the Bath Festival at which Bilk is appearing.

It will be made in the Marquess's home during the evening.

Irish TV for Shane

SHANE FENTON and the Fentones, who leave for their first-ever Irish tour on Sunday, have been booked for another "Saturday Club" on June 30.

The group will remain in Ireland, doing one-nighters until June 11. They will appear on Ulster TV while in Belfast on May 28.

Shapiro records an all-blues EP

YESTERDAY (Wednesday) Norrie Paramor supervised a new Helen Shapiro EP, which consisted entirely of blues numbers. It will be released in about two months time.

Title of the new record is "A Teenager Sings The Blues," and in addition to the title song, Helen sings "St. Louis Blues," "Basin Street Blues" and "Blues In The Night."

She was backed by a 20 piece orchestra, which was led by Paramor, who also wrote all the arrangements.

On June 5 Norrie Paramor flies to Athens to see Cliff Richard, who will be on location there for his latest film "Summer Holiday," to discuss the music and decide on possible releases from the film.

3,000 a week season

CANADIAN singer Lester Ferguson has been offered a 3,000 dollars a week season at a leading night spot in Waitaki.

If he accepts, he will be unable to go at least until the end of the year, as he opens for the summer season in "Gaytime" at the "Summer Pavilion, Paignton, next Monday. This show will run until the end of September.



DOROTHY PROVINE—Plans for a major film for the "Roaring Twenties" star.

'PINKY' WILL CUT A SINGLE HERE

THE girl who brought the Roaring Twenties back into the states with a "boop a doop" crash, Dorothy Provine, arrived in Britain on Tuesday morning to star in the Palladium TV show on Sunday and to tele-record a Sunday Show to go out later. While here she is also recording a new single for release by Warner Brothers.

The date for this recording is not fixed, but if it can be done in time, the single may be released while she is here. "Pinky" Provine was to have visited Britain earlier this year, but she had to cancel her trip owing to a fractured spine. And there was almost a second cancellation when she developed bronchitis while recuperating.

Dorothy Provine, who starred in Granada TV's "Roaring Twenties" series, has yet to be seen in a major film, but plans are in hand for her to star in a comedy called "It's A Mad, Mad, Mad, Mad, Mad World." Among Dorothy Provine's successful discs here are her single "Don't Bring Lulu," and an album, "The Roaring Twenties."



HELEN SHAPIRO—"A Teenager Sings The Blues."

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WELCOME Dorothy Provine

Her two best-selling LPs

THE VAMP OF THE ROARING 'TWENTIES
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THE ROARING 'TWENTIES
● WS 8005 ● WM 4035

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This pop approach is killing trad

PRIZE LETTER

THIS jangling cacophony of sound which has been tragically linked with the good name of trad jazz makes me sick. How much longer must we put up with this commercialisation? Is nothing sacred?

Please do not think I am criticising the capabilities of the more popular trad bands, but I am heartily sick of what is being played on some of the radio jazz clubs.

The popularisation of trad in the past year may have done the artists some good, but the standard of this type of music has dropped.—E. SHINN, 764 Sydn., R.N.A.S., Lossiemouth, Morayshire, Scotland.

NOISIEST

I HAVE just bought a record by Tad and the Small Fry called "Checked-out Continental Pants," and it's about the noisiest, most commercial-sounding record I've heard this year. It's vocal and instrumental. There's whistling and shouting, rocking guitars and what sounds like dark echoing saxophones playing.

Any rock 'n' roll fan who heard this record would, I am sure, agree with my views.—ROGER PRYOR, 35, Highfield Road, Yeovil, Somerset.

BRIGHTEST

BRUCE CHANNEL is, in my opinion, one of the brightest newcomers for some time. His record "Hey! Baby" is just great, and it's different—breaking away from the "wah-wahs" and "yeah-yeahs" of scowling girls and the loud, twangy backing, and introducing the harmonica, which isn't often used in pop music.

Although I don't think his latest, "Run, Romance, Run," will be as big as "Hey! Baby," I don't think we've seen the last of Bruce in our Top Twenty.—PATRICIA WHITE, 385, Pontefract Road, Lundwood, Barnley, Yorks.

QUALITY?

THE next time someone writes that Americans are better than the British they ought to ask themselves whether they mean in quality or quantity.

There are more American singers, more record releases and more fans because the country is bigger. This means that pop stars get bigger followings in America and sell more discs. But it doesn't mean that they are better artists.—L. GILL, 20, Wychwood Avenue, Edgware, Middlesex.

'FEEL'

THE rock and roll which Jack Good raves about is of a far higher level than appears in the Top Twenty. Good rock and roll is "feel" music on a

level with rhythm 'n' blues and modern jazz.

Unfortunately, this type of music only appeals to a minority. Rhythm and blues will never be popular because people will not make the effort to understand or feel it.

Ray Charles puts that raw "feel" into his records, but only does this with a simplified and artificial sentiment, expressed in an unoriginal and conventional way, seem to reach the Top Twenty.—J. R. POTTS, Noemandy, Castle Cary, Somerset.

BAD LP

WHY all the fuss over Ted Heath's "Big Band Percussion"? I think it is the worst LP he has made, and I cannot say that I am all that impressed

POST BAG

with Decca's Phase Four Stereo recording. In places, the Heath disc is very distorted and leaves a lot to be desired.

Give me "All Time Top Twenty" any day in preference to "Big Band Percussion," in sound and performance.—PETER OWEN, 45, Raleigh Road, Prege, London, S.E.20.

FAILED

WHAT has happened to the Bobby Vee fans? After five hits in succession, his latest recording has failed to reach the charts.

To my knowledge, this disc is the best double-sided hit record I have ever heard, as in addition to "Please Don't Ask About Barbara," it has a very good B side entitled "I Can't Say Good-bye."

It makes me sick to think a good record like this can't make

EDEN KANE, seen here with Jerry Jordan during a Southern TV "Day By Day" taping, has covered a Linda Scott number. See "Imitation?"

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/jashtay set.

the charts when such rubbish as "Hey! Baby" gets to number 2.—KEITH BLAND, 25, Clifton Road, Horschurch, Essex.

TOO MUCH

I FEEL that there is far too much of the so-called C and W music, and not enough of the genuine, authentic type.

The C and W field is being invaded by pop artists, and is becoming too commercialised and so the public is being given the wrong impression of our music. These so-called country artists chant out their pop-ified stuff, and the public believe that this is the true C and W music.

Times change, and so does the music, but there is no need to

commercialise it to the extent that it has been.—THE COUNTRY AND WESTERN APPRECIATION SOCIETY OF GREAT BRITAIN, John McKenzie, 18, Woodville Avenue, Mile End, Colford, Gloucestershire.

THAT 20

ISN'T it about time we stopped bowing down to the hit parade? Why must having a hit record determine whether or not we see our favourite artists on TV or hear them on radio?

There are several fine artists who don't even hold a recording contract, and although they are very good to watch and listen to, I only get the opportunity of seeing them work in local clubs, pubs and theatres.—MARGARET STANLEY, 196, Wood Lane, Dagenham, Essex.

GIVE CREDIT

I WONDER where the good material and good songs of the future will come from. The best of today's songwriters seem to concentrate their energies mainly on writing for musical shows or films. It would seem that there is little incentive, honour, or even remuneration in trying to write a Top Twenty hit.

Surely this state of affairs should be rectified and the songwriter given the credit and fair share of the rewards that this work deserves.—W. H. BULLOCK, 36, Albert Street, Padham, Nr. Bursley, Lancs.

EXCEPTION

JACK GOOD made a notable exception in his list of American singers who had visited Britain and lost popu-



BOBBY VEE—where have his fans gone? See "Failed."

larity as a result. I refer to the Everlys, who scored a number one with "Cathy's Clown" while they were here.

I would suggest that Jack Good puts in ALL the facts, not only the ones that bear out his point.—ERIC WALSBY, 16, Badock Drive, Goodmayes, Hford, Essex.

IMITATION?

WHY all the praise for Eden Kane's version of "I Don't Know Why"? Linda Scott's original waxing of the song is in every degree very much better and more appealing. Yet her recording is overlooked—in fact, forgotten, in preference to this "imitation" by Eden Kane.—DEN JERRY, Langley Hall, Wilton, Gilbert, Dorset City.

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



Eden Kane, seen here with Jerry Jordan during a Southern TV "Day By Day" taping, has covered a Linda Scott number. See "Imitation?"

THE DAY THEY GAVE FLOWERS TO CLIFF—AND NEARLY RUINED THE SHOW!



DANNY WILLIAMS — A wonderful success story.

LAST Sunday I did my last "Easy Beat" after two years as resident guitarist and MD. Believe me, it was a wrench to leave, for "Easy Beat" has meant a great deal to me and I've met some fine artists and had some wonderful times on this show. But I've got my memories—lots of them.

So many in fact, that it's difficult to single any out. But perhaps my outstanding memory concerns not an occasion or even a top star, but the man who has done more than almost anybody else to make the show a success: compe Brian Matthew.

Brian has given a lot of confidence to the new artists that have appeared on the show. I have seen him take artists such as Helen Shapiro into a corner, who, believe it or not, was a nervous little schoolgirl when she first appeared on "Easy Beat," and talk to them quietly.

I don't know to this day what he said to them, but after a talk with Brian they came out brimful of confidence.

Successful

One of the most successful artists we have ever had on the show was, without doubt, Cliff Richard. I remember the time he was up on stage singing "The Young Ones" and was pelted with flowers.

We always have a wonderful audience at the "Easy Beat" shows, but they rarely show this kind of enthusiasm. As Cliff was singing a party of girls crept down to the stage and threw flowers at him.

As he saw them approaching Brian Matthew went pale. He didn't know what they were going to do. Imagine our relief when they quietly threw the

flowers and went back to their seats. Cliff finished the number holding the flowers in his hand.

One of the nicest success stories that I have seen through working on "Easy Beat" has been the rise of Danny Williams. A year ago I met him on "Tuesday Rendezvous." Then he was virtually unknown. He was downhearted and was worrying if he would ever make a success of his career.

Trad jazz

Then, a year later, I met him again on "Easy Beat" when his "Moon River" was riding high. Danny was riding even higher. We recalled that time a year ago and there were tears of joy in his eyes.

When Jim Davidson, the Assistant Head of Light Entertainment (Sound) who originated the programme with Brian Matthew, told me that they were going to include traditional jazz, I must confess that I was against it, and I told them so.

They had booked a trad man who was not in the top bracket, as were Acker and Chris Barber then, and I didn't feel that "Easy Beat" was the kind of programme to house trad.

But when I heard Kenny Ball play on the programme I flipped. Immediately we knew that here was a world beater.

As always, whenever you get a group of musicians together in one place they can't help playing

and I have enjoyed many impromptu dressing room sessions in my career. Two that I can recall that have been great were with Ella Fitzgerald and guitarist Barney Kessel.

But by far the greatest was on



JOHN LEYTON

"Easy Beat" with The Shadows. We really had a great dressing room session together.

When John Leyton came on "Easy Beat" he brought two girls with him as a backing group, but he left behind the cat that he had on "Tuesday Rendezvous," the cat that resulted in a nickname for John.

He was singing "Lonely City" and he had the cat walk along a wall behind him as he was singing. During the show the cat followed him everywhere and wouldn't leave his side.

Eden Kane, who was on the same show, Marilee Young and I nicknamed John "Pussy" Leyton.

Bert Weedon

who has left "Easy Beat" after two years



on the show, writes about just some of his many memories

As far as the three of us are concerned the name has stuck. John takes it in good part.

Other "Easy Beat" artists that leap to my mind for one reason or another are Acker Bilk—who always has cider in his dressing room and passes glasses of it around freely. The Mad-Larks—because of Fred Moody's sheer guts. They appeared soon after their car accident and Fred was still in considerable pain from injuries to his hand and legs. Colin Day—as the nicest natured man I have met on the programme. Adam Faith—for the efficient and quiet way he goes about a performance.

Potential

There are two I would like to mention that have yet to make the grade but who I am sure will reach the top—Rolly Daniels and Jackie Trent.

Both are great artists, especially Jackie who has tremendous potential and I tip her to be a big name in the not too distant future.

Ron Belcher, the producer, has a great eye for new talent, and I felt that many more big stars will come from his show.

Well, it's over for me for the time being at least, but while I'm away on my summer season in Blackpool the show will have at least one ardent listener. I shall be tuning in every Sunday morning to hear Brian Matthew yell out in his own inimitable way—"Easy Beat!"

JACK MURRAY (13 Layard Street, London, E.C.1. Telephone 8570) PRESENTS

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YET ANOTHER SMASH SINGLE— HIS FIRST FOR RCA VICTOR

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DUANE EDDY

RCA-1288
45 rpm record



AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending May 19).

Last Week	This Week	Title	Artist
1	1	Soldier Boy	The Shirelles
3	2	Stranger On The Shore	Acker Bilk
2	3	Mashed Potato Time	Dee Dee Sharp
4	4	Johnny Angel	Shelley Fabares
6	5	She Cried	Jay and the Americans
8	6	Shout! Shout! (Knock Yourself Out)	Ernie Maresca
7	7	Old Rivers	Walter Brennan
12	8	Everybody Loves Me But You	Brenda Lee
11	9	P.T. 109	Jimmy Dean
14	10	Funny Way Of Laughin'	Burl Ives
5	11	Good Luck Charm	Elvis Presley

Last Week	This Week	Title	Artist
10	12	Shout	Joey Dee and the Starliners
19	13	Lovers Who Wander	Dion
17	14	The One Who Really Loves You	Mary Wells
16	15	Conscience	James Darren
9	16	Twist, Twist Senora	Gary (U.S.) Bonds
18	17	I Wish That We Were Married	Ronnie and the Hi-Lites
—	18	Uptown	Crystals
13	19	Slow Twistin'	Chubby Checker
15	20	Lover, Please	Clyde McPhatter

ONES TO WATCH

I Can't Stop Loving You	Ray Charles
Tell Me	Dick and Dee Dee

FLOYD CRAMER

Lovesick blues

RCA-1284
45 rpm record



Jimmy Justice's new single has been tipped for the charts, but

HIT OR NOT, THAT TOUR OF SWEDEN IS STILL ON

JIMMY JUSTICE has just established himself in the charts with "When My Little Girl Is Smiling" and his follow-up has been tipped to get him into the Twenty again. Yet at the end of May he leaves for a Swedish tour.

"It may seem a little odd," said Jimmy when we discussed it, "but the contracts for Sweden were signed some time ago. I shall be away all of June with July as an optional extra. Of course, if my new disc, 'Ain't That Funny,' gets away well over here then I shall probably return, but I like playing in Sweden."

Certainly Jimmy owes a lot to Swedish audiences who began latching on to his carefree way with a song a long time before British record fans discovered him. In Sweden his discs have been in the hit parade and are heard frequently over the radio.

by **Brian Gibson**



"I like songs with a story," says JIMMY JUSTICE

Certainly Jimmy is unique in that his voice has been described by several leading DJs, as being like that of a coloured singer. "When people say that I naturally feel complimented," said Jimmy, "because I make no secret of the fact that I like coloured singers."

"I've never consciously tried to copy anyone else's style but if there's any influence in my voice it comes from Ben E. King whom I admire tremendously. This man is a thinking singer who puts over a song with a tremendous amount of feeling."

Feeling

"This is what I aim for in my recordings, and if my voice is anything it's a feeling voice. When I make a record I like to learn the song the way an actor learns a part. Unless I can understand the story, the lyrics tell and feel them myself, then I can't do much with a number."

"Johnny Worth has a tremendous talent for being able to come up with songs that do tell a story and these are the numbers I want to record."

If "Ain't That Funny" makes

the charts—and Don Nicholl in last week's DISC predicted that it would—then it will give great impetus to his autumn tour with Billy Fury.

"I enjoy touring and I love making records," said Jimmy, "and frankly I wouldn't mind being a recording star for the rest of my days."

"But I'd love to break into films. As far as my recordings are concerned, I'd like to do some ballads because I like adaptable music and I don't want to be typed by any one kind of song or style of singing."

"I'm fond of folk music and I want to experiment in my recordings—that and improve as an entertainer is all I'm concerned with at the moment."

Happier

"It took me four records to get established here," said Jimmy, "and even when we cut 'My Little Girl' I wasn't sure how it would go."

"I'm much happier with my new one because it's the first time I've had a disc all to myself and not covered by anybody else."

"I'm fortunate in having had Johnny Worth to write my new song. At first, when Tony Hatch went to him about a song for me, Johnny tried writing something similar to 'My Little Girl'. Then he threw it out and came up with this one."

"They might sound a little similar to places but the tempo is completely different and on this one I sing a lot more."

TOP TWENTY

Compiled from dealers' returns from all over Britain

Last Week	This Week	Title	Artist	Label
1	1	Good Luck Charm	Elvis Presley	RCA
3	2	I'm Lookin' Out The Window	Cliff Richard	Columbia
2	3	Nut Rocker	B. Bumble and The Stingers	Top Rank
6	4	As You Like It	Adam Faith	Parlophone
4	5	Wonderful Land	The Shadows	Columbia
5	6	Speak To Me Pretty	Brenda Lee	Brunswick
9	7	Last Night Was Made For Love	Billy Fury	Decca
8	8	Love Letters	Ketty Lester	London
7	9	Hey Little Girl	Del Shannon	London
17	10	Come Outside	Mike Sarno	Parlophone
16	11	Gunny Come Lately	Brian Hyland	HMV
—	12	I Don't Know Why	Eden Kane	Decca
11	13	Hey! Baby	Bruce Channel	Mercury
13	14	When My Little Girl Is Smiling	Jimmy Justice	Pye
14	15	Wonderful World Of The Young	Danny Williams	HMV
10	16	Let's Talk About Love	Helen Shapiro	Columbia
19	17	Lonely City	John Leyton	HMV
20	18	Green Leaves Of Summer	Kenny Ball	Pye
18	19	The Party's Over	Lonnie Donegan	Pye
12	20	Dream Baby	Roy Orbison	London

ONES TO WATCH

A Picture Of You	Joe Brown
Deep In The Heart Of Texas	Duane Eddy
Lover, Please	Vernons Girls
Jezebel	Marty Wilde

CHART CHATTER

BY JUNE HARRIS

Eden takes a jump

BECAUSE of the reaction by 3,000 fans at a one-nighter, Eden Kane recorded "I Don't Know Why." It was his first standard and he took a big chance—particularly as he won't be cutting another side until September. But the chance paid off. The disc was released in the same week as new offerings from Cliff Richard, Elvis Presley and Billy Fury, who all made the charts within days of issue, and now, two weeks later, "I Don't Know Why" has joined them at number 12.

Another British singer worth noting is Mike Sarno, whose debut disc, "Come Outside" is currently standing at number 10, having jumped seven places. This is soon to be issued in the States on the Cameo label. Mike cut the disc for HMV under the supervision of his personal manager, Robert Sigwood, and within a couple of weeks will again be in the studio for his follow-up. Fresh back from America, Billy Fury and Kenny Ball are both on the upward move, although neither seems to be taking terrific strides. Billy stands at number 7

and Kenny moves up to 18. However, in both cases now they're back, personal exploitation should do much to send their sales soaring. Presley, as expected, is holding the number one slot for the second week running, with Cliff now one behind. This week there are four discs ready to come into the Twenty, the minute some of the long-standing numbers drop out. Heading the list is Joe Brown, who could easily make it this time with "A Picture Of You," and right behind him is Duane Eddy, long overdue for another hit.



FRANK SINATRA
"I'LL BE SEEING YOU"

B/W
"WITHOUT A SONG"
R 25013

SAMMY DAVIS Jnr.
"ONCE IN A LIFETIME"

B/W
"SOMEONE NICE LIKE YOU"
R 25017



SINGLES FROM

Elvis was sold into stardom— for 45,000 dollars

WHEN the one and only Presley cut his first record he had to PAY the record company to let him do it. No one took any notice of him and only when the executives heard the playback some time later did they realize what a performer he was, and by then they had lost all trace of him. It took them six weeks to locate him again.

Judd Phillips, with his brother Sam the owners of Sun Records, were the first men ever to record the world's number one pop singer—Elvis Presley.

"I was sitting having coffee with my secretary in the Peabody Hotel, opposite our little studio at 706, Union Avenue in Memphis," said Judd.

"We finished our coffee before we went across to open up for the day. I'd noticed this guy waiting around the studio, but then as far as we knew he was just another kid who wanted to make a record.

• for Mum

"He told us he wanted to cut a little record to take home to his Mum. He cut 'That's Alright Mama' and 'Blue Moon Of Kentucky.' He was pretty good," he paid us seven or eight dollars for the session. I don't remember exactly how much.

"It wasn't until after he'd gone," recalled Judd, "that I realized what a terrific performer we had recorded. I didn't even bother to watch that first session. It wasn't until we listened to the playback some time later that it really dawned on us.

"And you know what? We hadn't the slightest idea how to get in touch with the kid. We hadn't even got his address. It took us six weeks to find him again."

On the Phillips' brothers Sam labeled the first record company to set up in Memphis. Elvis became a national star.

• to RCA

It was Judd who taught him presentation and guided his career. He was also responsible for selling out his interest in Elvis to RCA.

"I'd like to get something straightened out," said Judd. "People seem to think now that I was the world's biggest idiot selling Presley. It's even being reported that I'm still going around kicking myself."

"Man, I should kick myself! Sam and I collected 45,000 dollars for that guy!"

"And in those days we needed the cash. I reckon that Sun Records are now the third largest independent recording company in America, if we hadn't sold Presley we couldn't have developed."

"And I'll tell you something else. If we hadn't released Presley, he wouldn't be the star he is today. We didn't have the organization or the money to promote him."

"The best thing that guy ever

and among the Negroes around Tennessee there was all this rock music going to waste.

"They'd been singing and recording it for years of course, but it was confined to Negro audiences.

"We just took the same music and rhythm patterns and had a white man sing it. We were lucky with Presley. We knew we had to find a white artist and as it turned out he could sing rock 'n' roll better than many Negroes.

"Course, being centered on the Southern States, we had problems. A vast number of radio stations there are owned by Negroes with Negro DJs. They controlled the outlets and wouldn't play our records.

• all white

"Eventually we overcame the problem. . . I guess the rest of the world knows what happened after."

All Sun's recordings are made by white artists . . . including the musicians in the backing groups.

"Which is one of the reasons," said Judd, "why I just can't understand why everybody here says you can't make R and B records, or rock records, as good as we can at home.

"There's just no reason at all. I know there's been some talk about Jerry Lee Lewis (Judd accompanied Lewis, who records for Sun, on his recent tour) recording while he was in England and we turned the idea down.

"But not because we felt that you couldn't do the job as well as we can."

"Decca wanted us to make some tapes. They wanted to fix up a session. I wasn't quite sure what to do so I phoned Sam and he said definitely no. It wasn't that we don't think your musi-



PRESLEY as he appears in "Follow That Dream."

cians good enough. It was just that Jerry has been used to working with people back home and we didn't want to take any unnecessary risks over here. There wasn't any point."

On Sunday Judd Phillips flew with Jerry Lee Lewis to Germany for a tour of the American bases. When this is completed at the end of this week they go back to

America . . . and a busy time in the recording studios at Sun Records.

"Now I think of it," said Judd, "if it hadn't been for Presley, there wouldn't really have been a Jerry Lee Lewis. That guy waiting outside the studio really set us off on the right track."

John Wells

STUDIO SNIPPETS

NEWS OF TOMORROW'S HITS

Cliff and Shadows again—but not together

CLIFF RICHARD and The Shadows again were the top pop names in action in the London studios last week. They worked sprightly with Norrie Parrott at EMI's Abbey Road studios, canning odd titles for future Columbia release.

"Odd titles" means that no decision has yet been made about whether they will figure as single or album issues.

Orion pop topliner CLINTON FORD cut his next single for that label, and the titles involved are "What More Can I Say?" and "Ever Since The Day You Left Town."

The ladies were busy again, too. At Phillips' Marble Arch cavern, ROSE BRENNAN cut her next single for that label, and CLEO LAINE did more work on her forthcoming Fontana LP.

EARTHA KITT carried on album-making for HMV under Norman Newell's A and R wing.

Plenty of male vocal talent at the mike as well. Decca new boy VERN BRANDON did his initial single at Broadhurst Gardens; JIMMY LLOYD did his next Phillips single; PETER GORDENO canned another for Parlophone; Orion newcomer COL JAMES made his debut single, and KENNETH MCKELLAR continued work on his next Decca LP.



CLEO LAINE—LP

Norman Newell supervised an LP of the "Brigadoon" show tunes, and Parlophone's George Martin cut a single with actor LEO MAGUIRE from BBC TV's "Compact." Back at Orion, noted choral director MIKE SAMMES did "Oh My Twisted Bath" and "All Of A Twist," a single aimed at the twining fraternity, needless to say.

Instrumental sessions were fairly plentiful. JOHNNY "CHA-QUITO" GREGORY and his boys worked on their next Latin album for Fontana; concert pianist CLIVE LYTHGOE completed his HMV single, while G E O F F "MANUEL" LOVE got some more of that music of the mountains on to tape for future Columbia singles.

VICTOR SILVESTER batted some strict tempo gear for his next Columbia LP, soul STANLEY BLACK made one of his now rare visits to the studios to work on his next Decca LP.

In the trad field, ALAN LITTLEJOHN and his band cut a single for Orion, and TERRY LIGHTFOOT and MIKE COTTON were in action for Denis Preston's Record Supervision with their groups for an LP and a single respectively.

MGM's BIG CAMPAIGN TO PUSH 'KILDARE' DISC

MGM Records are going ahead with the biggest sales promotional campaign ever for the disc debut of "Doctor Kildare," RICHARD CHAMBERLAIN. A huge press and DJ party was given for Richard at the exclusive 21 Club in New York. Another part of the promotion is a hand-written message by the star in all his fan letters, also an automatic telephone answering device which allows the caller to

hear a recorded message by the actor on which he talks about his disc; the number to call appears in the personal column of the local newspapers.

Jim Reeves is contemplating a personal tour of North Africa at the end of the year where his disc of "Stand At Your Window" is very big. Andy Williams is going to prove very stiff opposition to The Drifters with his vocal version of "Stranger On The Shore." His disc is being picked as "disc of the week" throughout the States.

Looks like the next big film theme will be "The Theme From The Brothers Grimm." This is on wax by Lawrence Welk, and if this side doesn't make it, the flip could be it. It is another film song, from "Hairs," and is called "Baby Elephants Walk."

Lovely Barbara Harris is the lucky girl to be signed for the lead in the first musical to team Richard Rodgers and Alan Jay Lerner. As yet untitled, the show opens on Broadway next February. In the meanwhile, Barbara will be busy working on her disc she is about to cut for Mercury.

PHILLIPS Records have just added jazz star Dizzy Gillespie to their ever growing company. Dizzy's first

session will be supervised by Quincy Jones.

Comedian Pat Buttram is the latest comic to be signed by Warner Brothers. His first album is already cut and I hear it's a riot. Pat came to Warner's attention via his CBS radio show.

England's Shani Wallis, who has made such a big cabaret success here, is making the group columns. Her name is being linked with

the Top Twenty, including two at No. 1.

Pianist-composer Cy Coleman has been signed by Capitol to a long term contract. He has already cut his first album, called "Broadway Pianoana." One of Cy's most recent hits was "Wildcraft." He also collaborated on the Lucille Ball Broadway show, "Wildcat." He is now writing with Caroline Leigh the score for the forthcoming musical, "Little Me."

Cable from America

edited by Maurice Clark

that of actor George Montgomery, former husband of Diahn Shore.

Pin-sized singing star of "Flower Drum Song," Pat Suzuki, has been signed to make her movie debut in "Judo," which is to be filmed in Japan.

Latest TV star to make his disc debut is Michael London, "Little Joe" in "Bonanza."

His first title on the Fonogram label is the oddie "Gimme A Little Kiss."

Since they first made their debut on the Scepter label, Beverley, Mickie, Doris and Shirley of The Shirelles, have had eight consecutive hits in

MULTI-TALENTED Bob Crews has been signed as A and R director for Perri Records, newly formed disc company. A recording artist in his own right, Crews has, with partner Frank Slay, produced many hit records including Freddy Cannon's latest, "Palisades Park."

Frank Loocer and Abe Burrows have won the coveted Pulitzer Prize for their smash hit musical, "How To Succeed In Business Without Really Trying."

Frances Langford is to cut a new album, "live" as a private party, given by her partner Charlie Wick. It is to be recorded by the side of the swimming pool, and Frances will be joined by vocalist-guitarist Tony Romano and Murray McEachern.

In an effort to promote Danah Washington's latest disc, "Dream," Mercury sent every DJ in the country little pill bottles with the label: "Tired? Need a vacation? Need a rest? They take these pills all back and 'Dream'—Danah Washington."



SHANI WALLIS—In the group columns.

EMI

NEW POPS

THIS WEEK'S TOP SINGLE

MICHAEL LONDON

(guest appearance: MR. ACKER BILK)

WITH A GREAT NEW VOCAL VERSION OF

Stranger on the Shore

H.M.V. 45-POP1026



CAPITOL 45-CL15253

NELSON RIDDLE

Lolita ya ya

(From the M-G-M film 'Lolita')

JOEY DEE AND THE STARLITERS Shout (Part 1)

COLUMBIA 45-DB4842

PARLOPHONE 45-R4911

MATT MONRO

When love comes along

LEROY HOLMES AND HIS ORCHESTRA Main theme from Lolita (From the M-G-M film 'Lolita')

M-G-M 45-MGM1159

COLUMBIA 45-DB4839

CHARLES BLACKWELL AND HIS ORCHESTRA

Supercar

(From the TV Series)

SHIRLEY BASSEY For away

(From Lionel Bart's musical 'Miss') (From the TV Series)

COLUMBIA 45-DB4836

BBC move should help to kill 'Juke Box' stories



KARL DENVER—Film of recording session for schools programme.

LAST week the BBC paid me a visit—which was very nice since I'd thought they'd forgotten all about me since I left "Six Five Special." But there they were, large as life at the front door of Castle Good, armed with umpteen floodlights, a camera, and a real live sociologist.

A sociologist is a chap who studies how people live. As applied to me it's fair enough—but as it happened, this particular programme concerned teenage tastes and was for the Schools department.

I was an example of the species 'Artist and Repertoire Manager' and was asked searching

questions about the pop music world.

Next week the same unit will be filming a bit of a session we're having at Decca Studios with Karl Denver. I hope that by the time they've edited Karl's inter-

by **JACK GOOD**



U.S. bound—but he'll still write for DISC

SO Good is off to America, and for a prolonged stay of at least a year, not just a holiday (full details are given on the centre pages). It's a business trip and I'm on the look-out, an ever, for new ideas, new singers, new songs.

America has always fascinated me, but rather as a way of life than as a place. And if I had been asked where I would prefer to go in America I would have chosen Nashville—just to get a first hand look at the recording setup there.

But it's Hollywood that I am actually going to. Mind you—I'm going to have a good mooch around a lot of other areas over there. I'll make the Nashville scene, New Orleans, New York and so forth.

But don't think you lot have finally got shot of me. No such luck, friends. I'll be back every week in DISC with monotonous regularity. Just to keep my hand in.

ALONG THE ALLEY News from the Street of Music

Nine chances for Dominion Music

NOEL ROGERS and Henry Sellers at Dominion Music have a busy plugging time ahead of them with nine promising discs involved. That stylish vocalist STEVE LAWRENCE has done their thirteenth disc named "The Lady Loves To Twist" for the CBS label in a manner which is way above the musical level of many twist singles we've been getting of late.

Then there's a surefire success in the shape of the EVERLY BROTHERS' "How Can I Meet Her?" on Warner. How can anything by these two miss meet a high spot in the charts?

Two rivals

Dominion also have the latest DION single on HMV. This one is called "Born To Cry," but as Dion is the name concerned, neither he nor Dominion should be crying when they take a look at the royalty returns. There are two rival versions lined up on the Dominion song "Liptown." One is by that fast piece of Swedish pastry, ANITA LINDBLOM, who visited London recently to record it for Fontana. The other is by up-and-coming singer-dancer PETER GARDEN, who has cut it for Parlophone.

JOEY DEE and The Starliters

of Peppermint Lounge (with James) have revived the number done by The Juley Brothers for RCA not so long ago. It's "Shout, Paris 1 and 2," on Columbia.

Dominion have the "Sharing You" side of BOBBY VEE's latest single effort for Liberty, the new JAMES DARRIN called "Conscience" on Pye International, and EARL GRANT'S "Swinging Gently" on London.

FRED JACKSON and Griff Lewis are stealing themselves for a hard campaign at The Pan Alley Music in aid of ROG WHITTAKER'S "Steel Men" wading on Fontana. It's the kind of number that grows on one with repeated hearings, and Fred and Griff are doing their best to make sure that we get the chance of repeated hearing over the airwaves.

They have a nice piece of song property on their hands in the shape of "Tabiti," a film song recorded by MATT MONRO for Parlophone, and the side of DION NEILDON'S Pye recording titled "These Things Remain."

There's been a lot of favourable reaction to the "Country Cardiacs" and "Whitecoats Fair" tracks of JIMMY RODGERS' recent Columbia



JAMES DARRIN—New single called "Conscience" (DISC-Pic).

LP, with gratifying airplay in big-audience disc shows.

So much so in fact that the TPA crew are working on the favoured tracks to keep the ball rolling. Exploitation of suitable LP material is something I think most publishers and disc firms could concentrate on a lot more to everyone's advantage. N.H.

take comments, there'll be enough left to put two acceptable sentences together.

They're also filming an interview with Hank B. Marvin, so it should be quite an interesting programme. Let's hope the schools think so too. At any rate it is an excellent sign that BBC Schools Programme are discussing teenage music intelligently.

There is still too much of the other sort of comment flying around. Only the other day a woman welfare officer, discussing the problem of teenage unmarried mothers, was reported as saying: "They are jerked out of their juke box romance into the cruel world of reality with a problem for which the writers of pop songs and the commercial interests that exploit sex have no answer."

A worthy woman, doubtless, but clearly one whose acquaintance with the juke box is only a nodding one. Look at the current top ten. Can anyone honestly say that these songs "stimulate sex urges"? What balderdash.

The pop music of past generations has had a far more erotic content than ours. Look at some of the stuff in the Sinatra or Peggy Lee albums. Take lyrics of standards like "Let's Do It—Let's Fall in Love." This is the era of pure, beauty pops.

And what's all this about pop songwriters providing answers to problems? Pop songs were never, as far as I know, supposed to be some sort of Aunt Mary's Advice Column.

Come off it, Madam, you can't blame the Top Twenty for unmarried teenage mothers.

From Italy

SUMMER is coming! Honest! I have it on good authority. And if you can't get away for a spot of sunshine on the continent, why not take a continental holiday in record form?

Durium Records have issued three really wonderful albums of Italian pops called "Top Italian Hits" Vols. 1, 2 and 3. I play these LPs more than any other pop albums I have and it's just like stretching out on the Venice Lido and basking in the Adriatic sun.

To me Italian popular music is the most tuneful and the most refreshing of the lot. Their recordings are crisp, clean, bright and bouncy and more than that they have a quality that has been almost forgotten over here and in the States—romance.

If you can't stretch the budget to an LP, try a single released a month or so back on RCA called "A Little Grain Of Sand."

Strictly for the starry-eyed.

H.M.V. 45-POP1020

DION (I was) born to cry

LIBERTY LIB 55451

BOBBY VEE Sharing you

COLUMBIA 45-DB4838

DOCTOR FEELGOOD and the Interns Doctor Feelgood



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



JACK GOOD TO SPEND A YEAR IN AMERICA TO SEEK OUT NEW TALENT

JACK GOOD, TV producer, A and R man, starmaker and popular DISC columnist, is going to America as a freelance A and R operative and talent-spotter. He will stay for at least a year.

He leaves London for New York on July 12, will spend about a week there, and then move on to Hollywood, where he will set up his American headquarters. His family will be travelling with him, but he said they would not settle there permanently. "This idea came into my head some time ago, and I decided to do something about it," he told DISC on Monday.

"At the moment there is a lot of interest in the States in finding out exactly what's right for Britain in terms of artists and material, and I think there are unlimited opportunities for me in this respect."

Good will seek talent for disc release in this country among the numerous American record labels with no contracted outlet here and he will also look for uncommitted newcomers with no disc connections. He is interested in discovering promising pop songwriters as well.

It depends

Asked if he would record while in America, he said: "I'm not going to commit myself at all at this stage, it depends on what I find when I get there, but, as I said, the opportunities are plentiful."

Good's activities will be freelance, and the results will not be limited to Decca, with whom he is associated as an independent A and R man, supervising the sessions of Karl Denver, Lyn Cornell, Jet Harris, Jimmy Powell, Alan Fielding and The Vernons Girls.

"I shall fly back to London

periodically to take sessions with these artists," he added, "and obviously I'll keep my eyes and ears open for suitable material for them in America. I shall take every chance of posting all British artists in the States while I'm there, too."

Good will continue to write his widely-read weekly column for DISC, bringing a transatlantic slant to it.

Loss leaves Palais

JOE LOSS leaves his resident stand at the Hammermith Palais for the whole of next month to play three dates at the beginning of June in the Midlands, and to allow the band to take their annual three-week holiday.

The Midlands dates are the Civic Hall, Wolverhampton, on June 6; Town Hall, Sutton Coldfield (7); and Crystal Ballroom, Newcastle-under-Lyme (8).

The following day Loss plays an open-air date at the Alexandra Park, Hastings.

The band return to Hammermith on July 1.

Sarne on Ulster TV

NEWCOMER Mike Sarne, whose debut disc "Come Outside" is at number 10 in our Top Twenty, will make a guest appearance on Ulster TV on May 28.

While he is in Belfast, Mike will also make a personal appearance.

Southern TV's "Three Of A Kind" has been extended until the end of June.

Bert Weedon to cut number chosen by DISC readers

BERT WEEDON is to record "Poinciana," the number which was selected for him several weeks ago by DISC readers. He will cut the record on May 30, when he will also record a new American number, sent over especially for him.

This is called "Tune For Two," and Bert promises a "new guitar sound" for it, but will not reveal what format this will take. The disc will be released in late June.

Channel dates set—opens at Maidstone

BRUCE CHANNEL arrives in Britain on June 4 with his harmonica accompanist Delbert McClinton and manager Marvin Montgomery for a tour of Granada theatres and dance hall one-nighters. He is due to open that same night at Maidstone.

Subsequent Granada dates are Aylesbury (5); Bedford (6); Mansfield (7); Grantham (8); Tooting (9); Walthamstow (10); Dartford (11); Kettering (12); Woolwich (13); Kingston (14); Harlow (15); Slough (16); and Rugby (17).

The supporting bill for these concerts will consist of Dick Charlesworth and his City Gents, Johnny Kidd, Cliff Bennett, Frank Ifield, Beryl Bryden, Bobby Shafto, Jay and Tommy Scott, Jackie Lynn, The Barons and Diz Dingley, who will act as compere.

Cheltenham

The one-nighter tour, for which Channel will be accompanied by Delbert McClinton and The Barons, opens at the Town Hall, Cheltenham on June 18.

This is followed by Imperial Hall, Waltham Cross (19); Town Hall, Oxford (20); Plaza Ballroom, Handsworth (21); Crown Exchange, Wirbech (22); Colston Hall, Bristol (24); Magnetic Ballroom, Reading (25); Public Hall, Wallington (26); Co-operative Hall, Gravesend (29); and Wilton Hall, Bletchley (30).

Three days before he flies in, Mercury are releasing another single as a follow-up to his "Hey! Baby" hit. The top side will be "Number One Man."

U.S. pianist on Dodd show

AMERICAN jazz pianist Hazel Scott will guest in "The Ken Dodd Show" from the Winter Gardens, Blackpool, on June 2 on BBC TV.

Kenny Ball

Lyceum starts new pop policy

ONE of Britain's largest dance halls, the Lyceum in London, has started personal appearances by pop stars at its Tuesday night disc sessions.

Resident DJ, Tony Calder, recently tried this out with considerable success during his Monday night session at the Ilford Palais, and as a result several recording artists are in line for personal appearances at both places.

Don Charles made a guest appearance at the Lyceum on Tuesday, and while his disc was being played he signed autographs for the 2,000 plus people who were present.

On the guest stand next Tuesday, May 29, will be Lyn Cornell, and other artists lined up for the future include Edee Kane, Karl Denver, Mark Wynter, Shane Fenton, The Vernons Girls, Duke D'mood, Barry James, and return visits from Don Charles and Lyn Cornell.

Date for Atwell disc

WINIFRED ATWELL'S first single for Pye—the first disc she has cut since her return from Australia—is due for release on May 29.

Titles are "Game Of Chance" and "C'est L'amour."

JESS CONRAD goes through one of the three numbers he will film for the film "Aiki" which is now shooting on the Greek Isles. With him are co-star Aiki and the composer of "New Sunday," Manos Hadjiladjis.

DECCA FEATUR FILM THEMES

TWO film themes among the Decca releases for June 1. One main theme from "I featuring Raymonde an Orchestra, and the other "Lisa's Theme" from "Inspector," which opens June 7 in London. The latter by The Wayfarers and singles will be issued on Decca label.

From the States there are three new singles by Cline, Fair Domino and Nelson.

On Brunswick Patsy has "When I Get Thru You," and on London Domino offers "My Name," already climbing U.S. charts, and Sandy 1 has "Drummin' Up A St

Christine on Music

CHRISTINE CAMPBELL a BBC radio date in day Music Hall" on June 4. A Midland ATV guest at "Lunch Box" on June 27.



Another HIT from **CLINTON FORD**
WHAT MORE CAN I SAY
 B/W
 EVER SINCE THE DAY YOU LEFT TOWN
 ORIOLE CB-45 1729
 CINEPHONIC MUSIC CO. LTD., 17 BERNERS STREET, W.1

<p>IN YOUR SHOPS TODAY</p> <p>Karl Denver A little love, a little less F 1140 Decca</p> <p>The Drifters Stranger on the shore MLJ 504 JAZZ ATLANTIC</p> <p>The Drifters The Ragging Storms MLJ 504 London</p> <p>Garry Mills Never believed in love F 1041 Decca</p> <p>Josie Simons Johnny get angry WB 11 Warner Bros.</p> <p>New Orleans, I am The Kanzas MLJ 502 London</p> <p>BILLY FURY PLAY IT COOL DPE 626 Decca EP</p>	<p>LOVER PLEASE The VERNONS GIRLS F 11450 Decca</p>	<p>LEMON Peter, Paul WB 68 War</p>
	<p>JET HARRIS BESAME MUCHO; Chills and fever F 11466 Decca</p>	<p>A B BIG B DOUG S F 11463 T</p>

THE DECCA RECORD COMPANY

turns to U.S. in autumn

KENNY BALL and his Jazzmen will be returning to America in October, providing union exchange permission can be obtained. Before they left Chicago after their triumphant fortnight at the Bourbon Street Club, the group received offers to appear in Las Vegas and San Francisco as well as an invitation to go back to Chicago.

Singer set for big TV debut

SUSAN SINGER, Helen Shapiro's 15-year-old cousin, may make her debut on Continental TV next month. Negotiations are in hand for her to go to Brussels on June 17 for the programme. She will return immediately afterwards.

Her current dates include a set trip to Wales where she will appear at the Royal Lido, Llandudno, on June 2, followed by the Savoy, Southsea (3), special, Nelson (9) and the own Hall, Oxford, on June 30. At the end of July, Susan Singer will make another debut, this time in cabaret in Manchester. Plans are also in hand for her to cut her second single on Oriole some time next month.

Pirates are raided

THIEVES broke into Johnny Kidd's mini-bus last Thursday while he was appearing at the Cavern Club, Liverpool, and stole several band suits belonging to Kidd's accompanying group, The Pirates.

This is the third occasion that a Kidd group have lost property from their mini-bus or dressing rooms this year.

Top spot for Freddy

FREDDY CANNON, whose latest American hit, "Palinades Park," looks all set to enter the top twenty there, has been booked to appear at one of Philadelphia's top night clubs, Scullin's.

The booking will follow a recent tour of east nightclubs, and set for his next month. Other top artists who have headlined here include Bobby Rydell,ubby Checker, Connie Francis and Paul Anka. "Palinades Park" will be released here on June 15.

Wilde, Fury on Light

BILL FURY, Marty Wilde and Karl Denver are to star in the Light Programme's show "Night From Great Smoothen" on June 10. Others in the party will be Harry Secombe, Stephanie Voss, Audrey Jean, Dennis Spicer and the B.C. Revue Orchestra.

"It was a fantastic experience playing over there," Ball told DISC on Monday. "Everyone was so appreciative and couldn't do enough for us."

The high spot was the second show on our last day. The whole audience was on its feet cheering for what seemed ages at the end, and there was a big cake, champagne and a wonderful meal at a Japanese restaurant laid on for us afterwards.

"What really impressed us too was the way some of the jazz greats like Charlie Shavers came in to listen, applaud and buy us drinks. We couldn't really believe our ears when we were praised by people like this who are part of jazz history."

Ball was spending a brief seaside holiday this week before commencing his busy schedule again with the band. He told DISC that their next single was likely to be very different from its two predecessors.

"We don't want to get in a rut and lose the public's interest, so we're wide open for ideas on something new for the next record when we come to do it."

'Leaves' is in at 100

KENNY BALL is back in the American top hundred with his latest release, "Green Leaves Of Summer." It has come in at 100, following the mild success of "March Of The Siamese Children," which reached only 38.

Other chart entries in America are Paul Anka's second offering for RCA, "A Steel Guitar And A Glass Of Wine" (79), Roy Orbison's "The Crow" (60), and Bobby Rydell's "I'll Never Dance Again" (81).

Bobby Vee's new disc, "Sharing You," which is released here by Liberty this week and has been given a DNT by Don Nichol (see page 8), has jumped to number 64 in the "Cash Box" charts after only two weeks.

Brook Bros. radio dates

THE Brook Brothers have a "Parade of the Pops" appearance on June 6, and an "Easy Beat" on June 24. Personal appearances for June include Annfield Plain, Co. Durham (8), New Brighton (9), Southsea (10) and Oxford (16).



BILLY FURY chats to Presley as he presents him with his two Silver Discs for "Now Or Never" and "Rock A Hula Baby" on the set of "Girls, Girls, Girls" at the Paramount Studios, Hollywood.

Fury back three days early

BILLY FURY flew home to Britain from New York last Friday night, having cut his American holiday short by at least three days.

"While I was there I had several offers for TV," he told DISC, "but I don't know about going back—things are far from settled. Anyway, I'm tied up until the end of the year."

Billy starts a summer season in Yarmouth next month with Karl Denver, and later on headlines his own eight-week tour.

"What I want to do now," said Billy, "is to get in some rehearsal with The Tornados for our own Radio Luxembourg series which starts in a couple of weeks."

Million for Charles

WITHIN three weeks of release, the new Ray Charles single, "I Can't Stop Loving You," has passed the million sales mark.

Charles' LP "Modern Sounds In Country and Western Music" has moved up in the LP charts. In the mono section it stands at number 2, and in stereo at 3.

'Ya ya' goes on wax

THE new slang expression for a girl from the film "Lolita"—ya ya—figures in no less than three releases in the Pye group's May 29 issue of singles.

The Orchestra del Oro has recorded "Theme From Lolita" and "Lolita Ya Ya." Johnny Keating has done "Ya Ya" for the Foxdilly label, and The Vicounts are featured with "Everybody's Got A Ya Ya."

Sheldon plugs 'Baby'

DOUG SHELDON will sing his new release, "A Big, Big Baby" on three TV shows between now and the beginning of June.

First of these is TWV's "Discs a Gogo" on May 28, and this is followed by "Spinalong" (June 5) and "Thank Your Lucky Stars" (June 16).

Hepburn to play Eliza

AUDREY HEPBURN has been signed for the important role of Eliza Doolittle in the Warner Brothers production of "My Fair Lady."

Mrs. Mills in variety

PIANO star Mrs. Mills opens for a week's variety with Norman Vaughan at the Empire Theatre, Sunderland, on June 25. She will also record a guest spot on July 3 for the Light Programme series "Blackpool Nights."

ORBISON HERE NEXT WEEK FOR TALKS

TOP American stars Roy Orbison and John D. Loudermilk are due to arrive in London on June 1 for a short visit. They will be accompanied by Mentimeter Records' chief Fred Foster, who records Orbison, and Wesley Rose of the Acuff-Rose music publishing firm.

The purpose of the trip, which is for three days only, is to meet the Press and leading personalities of the British pop music industry. Neither artist will undertake any engagements of any kind during the visit, but Orbison is in line to return in October for a tour of one-nighters with Sam Cooke.

His disc of "Dream Baby" currently stands at No. 20 after a good spell in DISC's Top Twenty, and singer-songwriter Loudermilk scored well recently with his "Language Of Love."

Otis quits Liberty

CLYDE OTIS has left Liberty Records after a year as their chief A and R man in New York. He was responsible for establishing Timi Yuro as a major sales artist.

Before going to Liberty, Otis spent many years with Mercury, and among the hit artists he recorded were Brook Benton, Dinah Washington, Clyde McPhatter, Sarah Vaughan and Dama Jo.

He now intends to work as an independent A and R man for various labels, and in this sphere will continue to produce sessions for Liberty.

Vee—two more LPs

TWO new Bobby Vee albums have been released in the States, and will subsequently be issued here.

The first features Bobby with The Crickets, and is called "Bobby Vee Meets The Crickets." The title of the second is "A Bobby Vee Recording Session," and features his latest hit, "Sharing You," together with some standards.

Cliff off to Greece

CLIFF RICHARD leaves London this week-end for Greece to start four weeks of location work for his next film musical, "Summer Holiday."

The Shadows are scheduled to join him there in a fortnight's time.

Presley EP moves up U.S. charts

THE EP from Elvis Presley's latest film, "Follow That Dream," has reached number 33 in the American charts. The film is to be premiered here at the London Pavilion on June 8, and will go out on general release on July 30.

RCA will issue the EP here to coincide with the film, but as yet no singles are planned from it.

Justice—U.S. release

JIMMY JUSTICE and The Vicounts are to get their first records released in America. The discs are their current ones, "Ain't That Funny?" (Justice), and "Everybody's Got A Ya Ya" (Vicounts).

'MARY' TAKES THE MICKEY

LITTLE MARY SUNSHINE, the American musical which stars Bernard Cribbins and which opened at the Comedy Theatre, London, last week after a three-year New York run, is a pleasant exercise in mickey-taking at the expense of the old-type operettas such as "Rose Marie."

It has healthy-looking outdoor types called Forest Rangers instead of Moonies, Little Mary Sunshine instead of Rose Marie and a few decrepit Red Indians.

There's a burly Ranger captain, a boxom German opera singer, a hefty blonde maid and a bevy of prime young ladies from a finishing school.

Patricia Routledge is a splendid Mary Sunshine, putting across all the coy, simpering operetta soprano routine with a fine sense of humour. Terence Cooper is suitably manly as Captain Blar of the Rangers, and Joyce Blair hits the right snazzy note as the blonde maid Nancy.

Bernard Cribbins is adequate as the Ranger corporal, but the role gives little scope to his particular brand of comic ability.

Rick Bosayan's book and music are lightweight to conform to the operetta tradition, but none of the songs is likely to stick in the memory.

N.H.

<p>I LOVE HER STILL MARK WYNTER F 11467 Decca</p>	<p>MAX BYGRAVES Every Street's a Coronation Street F 11467 Decca</p>	<p>DECCA 45 RPM</p>
<p>CRY BABY EDDIE REEVES HL 9548 London</p>	<p>WEELA WEELA, WAILE (from the play 'The Scatterin') DONAL DONNELLY F 11462 Decca</p>	<p>LONDON RECORDS WARRIOR BRAND</p>

DECCA HOUSE, ALBERT EMBANKMENT, LONDON, W.C.2

Reviews of the latest singles by: Joanie Sommers, Karl Denver, Sinatra, Erroll Garner, Matt Monroe, Joey Dee . . .

Vee combines American and British songs

BOBBY VEE

Sharing You; At A Time Like This (Liberty LHM 35451)

ONE side made in the States, the other made in Britain... that's the coupling we now get from Bobby Vee.

The American ball is "Sharing You" which he sings on a slow shuffle beat to an accompaniment from the Johnny Mann singers. Plenty of strings in the background too.

Rather an odd flavour on Vee's voice as he sings this one double tracking, but it's infectious enough to get into the charts.

"At A Time Like This" is a Norrie Paramor-Norman Newell composition for the film "Play It Cool" and Bobby fills it skilfully to a Paramor accompaniment.

JOANIE SOMMERS

Johnny Get Angry; Theme From "A Summer Place" (Walter Bros. WB 71)

MOST difficult thing about flipping discs is spotting the girl recordings which can break through. And I think this may be one of them.

"Johnny Get Angry" is a very effective side on all counts—song, performance and accompaniment.

A quirky rhythmic side which Miss Sommers puts over crisply to an intriguing mixture of piano,

DON NICHOLL'S DISC DATE



CARMITA—Rival for Bobby

JOE HENDERSON

If You See Me Cry; Snap Your Fingers (London HLU 9533)***

SAVANTISM piano and vocal group sing away soulfully while the American Mr. Henderson sings his drawing R. W. B. number If You See Me Cry. Voice waves into solo towards the close, but it's all a bit too contrived as Joe seeks for effect.

Snap Your Fingers strikes me as the better half. A steady beater which really does get just snapping fingers to it.

JOEY DEE

Shout It and Hit (Columbia DB 4842)***

JOEY DEE and The Startlers are doing nicely in the States with their enthusiastic interpretation of Shout. What happened to the original Isley Brothers version of the composition?

This one appears to have been cut during a stage concert and large slices of it are gone over to the instrumentalists.

FRANK WEIR

Parlane; Skylark (Philips 32623 B)*****

FRANK WEIR, leading with saxophone as he directs the orchestra through a shuffling mood piece Parlane. All you need to know of melody and flavour is in that title. I think it could grow into a steady seller if it's given enough air.

The revival of the old Johnny Mercer-Hoagy Carmichael number Skylark is given a floozy tropical atmosphere, and Frank blows coolly and winningly along the top line.

ANDY CAVELL

Hey There Cruel Heart; Lonely (HMV POP 10204)**

THIS comes from the RGM Sound factory and employs a load of their edgy rebony gimmicks. Andy Cavell shouts Hey There Cruel Heart in double track white girl group and changes-gone-mad make sure the background's very busy.

May be commercial, but I can't help feeling this one's low bar. I can get no indication of what the boy really sounds like.

"Nor can I from the snare drum marcher Lonely Soldier Boy on the turnover.

THE DRIFTERS

Stranger On The Shore; What To Do (London HLM 9534)****

THIS American version of Bill's Stranger On The Shore comes with lyric, and it's sung to an attractive slow pulse by The Drifters. Whether it can sell now

that Acker's combed the market so efficiently remains to be seen. I still prefer it without words.

What To Do hits things to a quick shuffle beat and the team leave most of the work to the lead singer. Never rises above the ordinary.

GARRY MILLS

Save A Dream For Me; Never Believed In Love (Decca R 1271)***

GARRY MILLS sings a smooth little romantic filler Save A Dream For Me, while Charlie Blackwell supplies a big orchestral accompaniment. Attractive half but one which seems to be trying to fool us into thinking it's bigger than it really is.

Never Believed In Love is a damoc-dum item that could be the more commercial of the pair, I suppose. Interesting studio noise on Mills' vocal here.

JIMMY CRAWFORD

I Shoulda Listened To Mama; A Boy Without A Girl (Columbia DB 4841)***

FOUNDING the best beat, Jimmy Crawford could sell a lot of copies of I Shoulda Listened To Mama. Seems mother warned the girl was a cheat. Jimmy belts it vigorously, wandering into falsetto briefly here and there. Frank Barber directs the accompaniment, which includes a saxophone on the ballad on the second side. A Boy Without A Girl, was a little ponderous with a heavy handed lyric. Crawford does his best with it to the lush accompaniment.

LESLIE PHILLIPS

Jolly Old Spring; I Must Resist Temptation (Parlophone R 4923)***

LIGHT comedy actor Leslie Phillips makes another coupling aimed at the humorous market. Jolly Old Spring is a lighthearted melody which Phillips sings in society voice.

I Must Resist Temptation comes from the film "Crooks Anonymous" and Phillips sounds as if he's stepped straight out of a peer review. So does the song.

GARY LANE AND THE GARRISONS

A Love Like You; I'm A Lucky Boy (Fontana 267221 TP)**

GARY LANE has a tight young voice and he sings a light

MATT MONRO—A little too difficult to get back in the parade.

sitting number A Love Like You in a way which should gather fairly steady sales, but I doubt if it's good enough to fit itself into the charts.

Both Mr. Lane and his instrumental group accompaniment sound too much like many others currently on disc... at least that is the impression from this coupling.

I'm A Lucky Boy is a nice, voochie-ditty presented amiably but without excitement.

CARMITA

Far Away; Lary Lover (Fontana 267222 TP)*****

RIVALLING Shirley Bassey comes Carmita's vocal treatment of the Earl "Billa" ballad Far Away. And this girl sings it firmly and melodiously. She ought to collect quite a corner of the market for herself.

Henry Robinson directs the big orchestral accompaniment. Lary Lover is a direct contrast

to a quick 'n' catchy number which Carmita jazes expertly. No big voice histrionics here; instead a close intimate production which drives very well.

JACKIE LEE AND RAINDROPS

There Goes The Lucky One; I Built My World Around A Dream (Decca CB 1272)***

MIDDLE rocker sung strongly by Jackie Lee in company with The Raindrops vocal group. There Goes The Lucky One is another number based on the idea of a jilted girl seeing her rival walk off with the boy friend.

I Built My World Around A Dream is given a Mexican atmosphere and Miss Lee tries her best to make the lyric tell, but I've a feeling there are too many words to pack in for comprehension.

NELSON RIDDLE

Lolita Ya Ya; Route 66 Theme (Capitol CL 1523)****

TWO of Riddle's own compositions. The first from his "Lolita" motion picture score, the second his theme for the television series "Route 66."

Lolita Ya Ya is aimed heavily at the teenage market who won't be able to watch the picture when it's released. Tween beat tunes with girl group occasionally chanting the ya-ya. Catchy.

Route 66 is a good theme and the performance here matches the treatment you've probably heard from the credits on TV.

BRITT ANSELL

Rosalita; The Outsider (Orville CB 1725)***

TANGAO name for Britt Ansell as he sings of Rosalita on an orchestral accompaniment directed by Frank Barber. Some feminine vocal group assistance too as Ansell moves things gradually into a pretty commercial beat.

The Outsider is a Tepper-Bennett composition and is worked out with slick precision. Ansell sings it smartly to rhythm and plucked strings.

THE RAGING STORMS

The Drizzle; Hound Dog (London HLU 9536)***

THE RAGING STORMS' sounds as if this team's practice

ing one-upmanship on names with Billy Fury) blond vocal chant with rocking instrumental work.

The Drizzle is another round-and-around-and-around twist ball despite the illusion of the title.

Hound Dog is almost wholly instrumental, with the team twitting furiously, particularly in the saxophone department.

THE KHANS

Blue Mist; New Orleans 2 a.m. (London HLU 9535)***

GENTLE instrumental number Blue Mist has a haunting quality about it which may grow on people enough to encourage sales over a period.

New Orleans 2 a.m. changes the mood strongly, going into that Southern jazz very well indeed with a bluesy version of John Brown's Body. Clarinet and piano moving very enjoyably.

ERROLL GARNER

You Do Something To Me; Some Of These Days (Philips 324900 BF)*****

A RARE treat in the singles world... with Eddie Calhoun on bass and Kelly Martin on drums, Erroll Garner weaves his very special brand of piano magic through a couple of standards.

I'm delighted over the decision to hit these London cuts for pop distribution. Let's hope the publicity over Erroll's visit will help them to move quickly.



ANDY CAVELL—On the

Dubbing was out this time!

BLONDE Anita Lindblom was really looking forward to her London disc session for Fontana when she spoke to DISC just before it began.

Yet this Swedish songstress is no stranger to the world of records. She's a chart parader in all the Scandinavian countries, and has recently stormed into the German hit parade as well.

But the London session was different in so far as Anita worked with the Harry Robinson orchestra in the studio there and then. In Sweden the high recording costs oblige Anita and most other singers to dub their vocals over accompaniments which are recorded separately.

Anita was born in the town of Gavle in 1937, and grew up in the Swedish capital of Stockholm. She started her show business career in 1954 as a dancer.

"I got my first singing chance in 1956 at the Scala Theatre in Stockholm," said Anita. "Since then I've sung in several successful revues and variety seasons and I've worked with Erika Kili, Harry Belafonte, Josephine Baker and Shirley Bassey when they appeared in the Berna restaurant in Stockholm."

Anita's English is very good, confounding the spoke none at all a couple of years ago, and her London recording is the first step in establishing herself in the English-speaking disc market as successfully as she has in Scandinavia.

Andy Cavell

Hey There Cruel Heart

INDEPENDENT A and R man Joe Meek's 17-year-old discovery Andy Cavell has been in show business for only six months, and his first disc was

recorded in Meek's studio and released by HMV.

He taped it some months ago but Joe kept it on the shelf until he felt that Andy had had enough training in stage presentation to back its release with personal appearances.

Until recently an apprenticed engineer, Andy Cavell was born in Greece, but moved to London with his family 10 years ago.

A month ago left his job in order to report every day to Joe Meek's studio for training.

Andy originally met Joe Meek when, as an amateur photographer, he took photographs of The Moonwalkers. He was fooling around in the studio some time after that when Meek asked if he would like to be a singer.

"I said no, at first," confessed Andy, "but a week later I rang him up and told him I'd changed my mind. I said I would like to sing, but not professionally until I'd had some sort of stagecraft."

"Before I left my job I would go round to the studio every night, but I took up so much of my time that I finally quit engineering and started studying full time."

"Even if my disc isn't a success, I want to feel that I can develop my personality in such a way that I'll never be out of work."

Michael London

'Stranger On The Shore'

ACKER BILK could be in for a renewed run of popularity as composer of "Stranger On The Shore" for a programmatic effort.

Success, record companies are now falling over themselves to put out the vocal version of the tune.

So far, the only British offering is by 22-year-old Michael London, who came here from his native Trinidad four years ago to find fame and fortune as a singer, but until signing a programmatic contract with HMV, only found work as a storeman.

He got his first break on Radio Trinidad which later led to a regular weekly series in a program called "Sunday Serenade." He was just 15 when he left the show, after a stay of two years.

After that, Michael landed a job as a storeman, but in 1957 he landed "The Cuban Man." That lasted for three years.

Finally, some friends paid his fare to England as they were certain it would make it as a singer here.

On his arrival Mike first took a job as a hotel porter in London, then he became a storeman in Soho where a friend introduced him to his present manager, Brian Savile.

Savile liked Michael's voice and they made a demo disc which was sent to Wally Dilley of EMI just before Christmas. This resulted in a recording test, a contract, and "Stranger On The Shore," which features Acker Bilk as the guest artist.

June Harris

Some of these days

Some of these days

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Contd. on page 9

RATINGS

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

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

rhythm, strings and what sounds like those old kaross!

"Theme From 'A Summer Place'" is already a familiar melody. Joanie's treatment is suitably slow and nostalgic.

KARL DENVER

A Little Love A Little Kiss; Lonely Solider (Decca F 11470)

KARL DENVER picks up an old romantic ballad "A Little Love, A Little Kiss" and changes it in typical style to a good rhythmic accompaniment. Not quite as the ballad's old fans may remember it, but certainly very commercial in today's market.

"Lonely Solider" twangs along C and W fashion for the turnover with Denver singing Slim Whitman's way.

FRANK SINATRA

I'll Be Seeing You; Without A (Republic R 20037)

TAKEN from Sinatra's "I Remember Tommy" long-player, if I'm not mistaken, this swing treatment of the odds "I'll Be Seeing You" deserves to click in a big way. The tip for the Twenty may be a

safe bet, but there's such a fast precise movement on this track and such a fine band accompaniment from Sy Oliver you've just got to wish it well.

"Without A Song" is a brandy too with a fat trombone rumbling through Sinatra in the Oliver backing. Frank's in his fixed form on this disc.

THE DRIFTERS

Stranger On The Shore; What To Do (London HLM 9534)****

THIS American version of Bill's Stranger On The Shore comes with lyric, and it's sung to an attractive slow pulse by The Drifters. Whether it can sell now



ERROLL GARNER—Some of these days

Some of these days

LPs

Eydie Gorme

Damita Jo

LPs

Stan Kenton

Sarah Vaughan

LPs

Mantovani

Sandy Nelson

reviews

by

Nigel

Hunter

ROLICKING ALBUM FROM CLINTON FORD

CLINTON FORD Everything Is Packed Down In Georgia, And He'd Say "Oo-La-La-Wee-Wee", Sleepy Time Gal, I Wouldn't Leave My Little Wooden Hut For You, You Say, You're A Good One, What More Can I Say, Fantasy Fanny, Where Did Robison Cruise Go With Friday On Saturday Night, Louie, What A Little Moonlight Can Do, Fusha And Hickety Dicky, Fanny, Huggie, And A Chorus, My Little Bimba (Orion P3 4002)*****

LIVELY, infectious swinging set from Orville's top popper. Its roots are firmly planted in Doodlad, of course, and Clint proves again that he rates with George Melly in putting across rollicking ditties from the Mason-Dixon territory with the convincing style and personality of a native. Lots of credit should go to that prize poem of the "Black And White Minstrel Show" and dozens of session trombonists, George Chisholm. He lays down a solidly satisfying background, behind Clint's voice with his All Stars, and the Chisholm group take a plentiful quantity of roaming instrumental breaks which enhance the album still further.

The material is not all Dixie in origin as you can see. Some of it comes from the era of British music hall and American vaudeville, some of it is straight pop in ancestry. But Clint gives it all the same fresh, lively treatment. I hope this set gets a Stateside release. It would be a first-class vocal follow-up to the instrumental track made there by the Balls and Bills.

EYDIE GORME Come Sing With Me Come Sing With Me; You'll Never Know; The Nearest Of You; I Don't Know Why; Imagination; There Are Such Things; Countries And Seasons; The Very Thought Of You; Long Ago And Far Away; The More I See You; Time On My Hands; I'll Never Smile Again. (GIMV CLP 151)

MRS. STEVE LAWRENCE sings her attractive way through a warm and mellow selection of

mostly standards, accompanied by the orchestra of Don Costa, who performs similar chores for her husband.

Eydie's voice is a trifle on the harsh and metallic side, but this quality doesn't often intrude into the charm of these songs and her artistry in putting them across exactly as the lyrics require. She's undoubtedly one of the most talented and reliable throats currently on the American scene.

DAMITA JO I'll Save The Last Dance For You; I'll Save The Last Dance For You; Barbara; Dance With Me, Henry; Let's Face The Music And Dance; When You Dance; Dancing On The Ceiling; Dance With A Dolly; Dancing With Tears In My Eyes; I Won't Dance; Dancing In The Dark; I Could Have Danced All Night; The Last Dance. (Mercury MMC 14089)****

DANCING is the inspiration for the set and its songs, and dancing is a very likely reaction to

to be elementary and straightforward, you'll enjoy it.

The sleeve writer says there's no "dull, monotonous, microtonic like beat" present. He must have been listening to another record. Earl Palmer exhibits considerably more technique and depth in his drumming, although again it's restricted to big beat territory. I'd like to hear both him and Sandy in action à la Gene Krupa or Louis Bellson to see how they shaped up to some real drumming.

STAN KENTON Kenton's West Side Story; Prologue; Something's Coming; Maria; America; Tonight, Tonight; I Feel Pretty; Grease, Grease; Kiss Kiss; Tossing; Somewhere. (Capitol T 1608, stereo ST 1609)***

STAN KENTON at his blaring, busy, most infatigable worst. The Bernstein score for this show is intricate enough in the first place. But all the "progressive" Kenton sound and ensemble creations have been brought into play by arranger Johnny Richards, and the result is a muddled, ear-shaking mix with precious little jazz or anything else worthwhile in it.

SARAH VAUGHAN Sings George Gershwin; Vol. 1; The Man I Love; Someone To Watch Over Me; I'll Build A Stairway To Paradise; Isn't It A Pity?; Blue My Time; Of This I Sing; How Long Has This Been Going On?; I've Got A Crush On You; Lullaby; My One And Only. (Mercury MMC 14093)****



CLINTON FORD - Finally pleased to Disneyland.

Disc Date

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A steady bluesy feeling to it then builds as Mr. Barrett comes in to back the lyric. Girl group echoes the title phrase for him.

A winky number that could spread out from the juke. Loads of echo on his double tracking for Tricky Dicky. Faster beat side this with the zith chattering again.

ANITA LINDBLOM Uptown Mr. Blue; Whod (Moneta 36722)****

MANN-WELL composition with a very solid idea and story line—Uptown has distinction in the performance by Miss Lindblom too. A heavy little number with a difference that could grow on you if it's given the chance. Harry Robinson directs the mood, orchestral accompaniment.

Mr. Big Wheel lifts Anita into a showier swinging tempo and handles this number with a brazen attack which is good. I'd like to hear more of Anita.

MICHAEL LONDON ACKER BILK Stranger On The Shore; Miracles Sometimes Happen. (HMV POP 1026)****

BRITISH version of the vocal treatment of Bilk's Stranger On The Shore. Michael London sings it lightly in a pleasant wistful way. Orchestra with plenty of strings is directed by Frank Cordell and there's a "good" appearance by Acker himself and his claimants will no doubt help to make this a good seller.

On Miracles Sometimes Happen London sings this soft romantic ballad nicely, but the baby credits are misleading. They say that Acker Bilk is guesting for this side too. If the clarinetist is present he's remarkably well hidden in the orchestra.

NEW-ORLEANS KNIGHTS Enjoy Yourself In A Little Spanish Town. (Columbia DB 864)****

THE New Orleans Knights led by Eric Allandale provide us with a trad coupling in the Land-downe series. Both numbers are well known enough. Enjoy Yourself is sung by the fashion pedagogue with these kind of beats and it moves along with a happy binkiness.

In A Little Spanish Town comes up again but without vocal, and it strikes me as the better ball. Some good clarinet and trombone to be heard here.

the strong betting seat-bucking up. Damita in good of these items. She is certainly different in her approach. Her version of the standard Ballerina and Dancing On The Ceiling, for instance, are way out in beatland, and might offend those who prefer the beatland to stick to their own material.

SANDY NELSON Let There Be Drums; Sippin' And Sittin'; Tequila; My Girl Josephine; The Big Noise From Winona; Let There Be Drums; Boomer; The Birdy Of The Beat; Quake A Beat; Get With It. (London HA-P 2425)***

EARL PALMER Drumville; New Orleans Melody; What'd I Say; Let The Good Times Roll; Dream Lover; Round Daze; Honky Tonk, Part 2; One Mint Julep; Rawhide; Whole Lotsa Shakin' Goin' On; Tell I Kissed You, Teen Bear; Rip It Up. (Liberty LBY 1500)****

I'VE grouped these two albums together as they are both filled with drums galore. I cannot judge how good a drum technician, Sandy Nelson really is from his set. It's devoted to the most simple form of beat-walloping devoid of any signs of subtlety and, if you like your beat-belling

JERRY FIELDING Magnificence In Brass; Profane From "West Side Story"; The Maple; Cicely; Rizzo; Fire Dance; Skyliner; Shadow Waltz; City Of Brass; Moonlight In Vermont; Check To Check; When The Saints Go Marching In; Do's It; Romantic; Front. (Time-Orion OT 251)***

GOOD brass blowing from the Fielding orchestra of trumpets, trombones, French horns, tubas and rhythm. Nothing sensational about the set, but it's reasonable listening with the neat arrangement of Ritual Fire Dance standing out best.

FRANK HUNTER The Sound Of Strings, Vol. 2; Dancing In The Dark; Avalon; Fools Rush In; Moonlight Cocktail; Bad Hair; The Man That Got Away; L'Arlequin De Toledo; Something To Remember You By; Love In Bloom; But Beautiful; Henry's Creepers; Belle Of The Ball. (London HA-R 211)****

SOME strings strumming and according as Frank Hunter and his orchestra offer a set of standards with neat and polished arrangements highlighting both the melodies and the capacity of the larger string section. Standards are Dancing and also Avalon, with its tune but across by

string tremolos, but there isn't a poor track in the set.

Mood music at its very best.

MANTOVANI Songs Of Praise. (Decca LK 443, stereo SKL 4152)***

NOT up to the usual high Mantovani standards in my opinion, mostly on account of the material. Directing a large orchestra, plus an organ and chorus in places, Mantovani has cut a set of well-known hymns. Personally I regard hymns as songs of simple interpretation by nothing more ambitious than a good church choir and organ.

These orchestral versions sound both ponderous and pretentious, and anyone using the enclosed sheet giving some of the words will find it difficult to sing to these involved arrangements.

Despite my opinion, I anticipate high sales for this set in America, especially if the sleeve cover adorned by a cheap-looking prefabricated church in colour is put on display in the store windows over there.

CAVAN O'CONNOR The Strutting Vagabond. (Ace of Clubs ACL 1097)****

VINTAGE recordings by the strutting vagabond himself, as Irish as a shamrock on St. Patrick's Day. The most recent tracks, Goodnight (his signature tune) and Little Town In The Old County Down were cut in May 1945, and the earliest date from June 1931 complete with surface noise.

It's all right of its Irish kind, but I can't take it very seriously because Cavan's "wawel" pronunciation sounds just like Spike Milligan's punny impression of an Irish tenor!

SLIM PICKENS Charleston! (Golden Guinea GGL 0120, stereo GSGL 10120)****

BRIGHT bounce set from the flapper era put over with zest by the quietly named Slim Pickens and his Twenty-Niners. Not the best examples of the Charleston, perhaps, but ideal for raising the dancing temperature at parties.

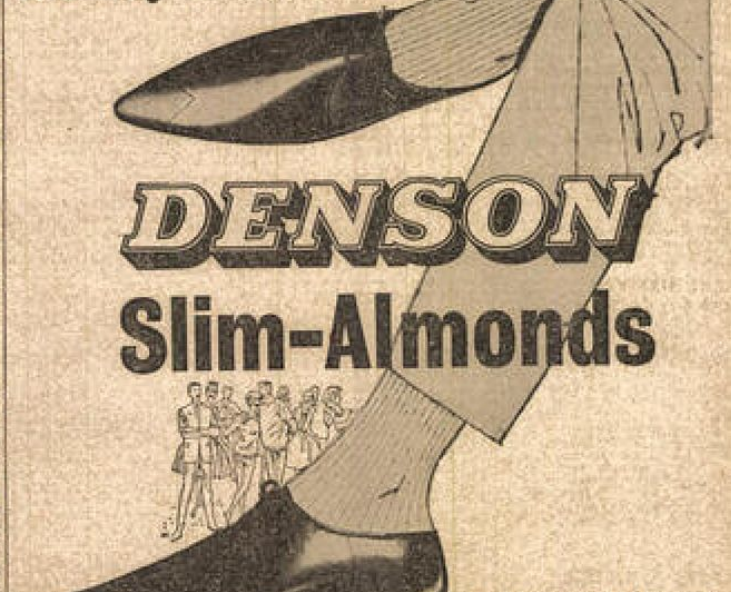
RAWICK and LANDAUER Play Made From The Ballet. (Ace of Clubs ACL 1096)****

THE two noted piano duplets play arrangements of themes



EYDIE GORME, seen here with husband Steve Lawrence, is as talented and as reliable as ever (DISC Pic)

For the man who leads the way in fashion



THE SHOES TO KEEP YOU RIGHT ON YOUR TOES. Sleek...streamlined...neatly shaped at the toe. In smooth or grained leather or soft rich suede. In black, brown, sherry red, or shaded tones. \$2/6 to 6/11. (Illustrated above style No. 5124). For a brochure showing all the Denson styles (and where to buy them) send a postcard today to (D.J.) D. Senker & Son Ltd., Kingsland Road, London, E.2.

JAZZ

OWEN BRYCE on Trad, TONY HALL on Modern

JAZZ



SIDNEY BECHET—The star of the Mezzrow Quintet.

Mezzrow set should not be missed

TRAD

THE MEZZROW BECHET QUINTET King Jazz, Vol 1 In A Mezz, Blood On The Moon, Delta Mood, Groovin' The Minor, Levee Blues, Blues Of The Risinger, Traverter, Out Of The Galloway, Evil Gut, Blues, Shadler, Loozer, The Blues And Friend 1 & 2. Storyville SLP 1363***** The King Jazz Story I Must Have My Boogie, Heart Party, I Want Some, Baby I'm Cutting Out. Storyville SEP 384***** Old Man, Where Am I, Storyville A 45559***** Breathless Blues, I'm Speaking My Mind. Storyville A 45660*****

This batch of recordings is so important that more space than I can possibly give it is

warranted. The Storyville label provide much of it, however, in the form of a six-page booklet describing the nature of King Jazz Inc., the making of these particular records, and a complete list of all sides. You should get the records anyway because they're indispensable to a good collection. Bechet is, of course, the star and Mezzrow gives him full scope, contenting himself mostly with background passages. However, on many sides he comes fully into the front line in close duets with Bechet and it is on these that he is at his very best. Breathless Blues, for example, is breathtaking in the audacity of its melodic line. Simply up and down the chords, but the effect achieved by the two instruments is one of sheer beauty. Old Man has the same effect and so, in fact do many others. Sammy

Price is generally the pianist, and Peop Foster, Kaim Marshall, Baby Dodds, Wellman Braud, Danny Barker and Big Sid Catlett are also to be heard. Let me say straight away that these isn't a bad side among the lot. There are two excellent piano solos by Sam Price, in A Mezz and Shaking Loose; and there's a vocal from Ceot Grant on Evil Gal Blues. Otherwise it's simply two great musicians, one white, one Negro, giving themselves a hell with classic jazz themes, as often as not, just the blues.

If you can't buy the lot, or even the LP, best bet would seem to be the two singles. All four titles on these two are classics of jazz. LEADBELLY Meeting At The Balling, Talking, Preaching, We Shall Walk Through The Valley, Cow Cow Yaky Yaky Yaky, Out On The Western Plains, Fiddlers Dream, Yellow Girl, Green Corn, Leadbelly's Dance, How Long Blues, Good Morning Blues, Oh A Monday, Old Riley, No Good Rider, Big Fat Woman, Borrow Love And Go, Bring Me A Little Water, Steady, Julia And Johnson, Live, Live, Whoa Back Back, John Hardy, Red River, In The Pines, You Don't Miss Your Water, Blind Lemon Memorial Record, In The Evening When The Sun Goes Down. Storyville SLP 1241***** Digging My Potatoes, Defiant Blues, Easy Rider, Pig Meat. Storyville SEP 387*****

THE SIDNEY BECHET QUINTET

Square Me, Sweet Six, Lazy River, China Boy. (Ember EMB 45166*****) ALL these have appeared before on a 12-inch release, but are offered on an LP for any who may have missed them a year ago. Sidney Bechet and Muggsy Spanier join forces to produce another classic jazz session. The swing which these two generated that day, with the use of piano or drums, is unbelievable. Spanier probably played better jazz than he ever had before or since. Certainly many of his weaker clichés are absent and the work of Bechet impresses him to solo heights undreamed of by those who admired Muggsy's tone and drive but had given up all hope of melodic improvisation.

and the debt the skiffle brigade owe him is enormous. The folk music of Huddie Ledbetter is very close to the blues of the Mississippi and the bucking on the LP for example, of Sonny Terry, Brother McGhee, Pop Foster, Willie the Lion Smith, help give it an authentic jazz sound. The LP is packed with good stuff; no less than 26 items are to be found, including a waltz, In The Pines, an unaccompanied work song, Live 'em, some Leadbelly piano, some Leadbelly accordion, some tap dancing and plenty of 12-bar blues. His singing is rough by present day neo-buckard standards, it is the very foundation of the blues, and in fact of jazz itself, however, and must be heard and absorbed by all who aspire to a knowledge of jazz.

THE SIDNEY BECHET QUINTET

Source Me, Sweet Six, Lazy River, China Boy. (Ember EMB 45166*****) ALL these have appeared before on a 12-inch release, but are offered on an LP for any who may have missed them a year ago. Sidney Bechet and Muggsy Spanier join forces to produce another classic jazz session. The swing which these two generated that day, with the use of piano or drums, is unbelievable. Spanier probably played better jazz than he ever had before or since. Certainly many of his weaker clichés are absent and the work of Bechet impresses him to solo heights undreamed of by those who admired Muggsy's tone and drive but had given up all hope of melodic improvisation.

TRAD JAZZ ROUND-UP

Illness forces Jim McHarg to leave his band

JIM MCHARG has left his band. He had been quite ill for the past two weeks. The band will in future be led by trumpeter Malcolm Higgins, who recently gave up leadership of the Clyde Valley Stompers. Jack Bruce is rushing back from Milan to take over the bass vacancy. The McHarg band dropped into London for one day last week to record their second single

for the Pye label: "Looking For A Sky Of Blues" and "Once In A Blue Moon," both from the West End show "Little Mary Sunshine."

They blow English but it covers out American. On a par with the best U.S. Dixieland groups it are merely two of the quotes from reviews of the Kenny Ball Band's visit at the Bourbon Street Club in Chicago, where they were alternating with the Art Hodes Band. The boys spent two days in New York and report that they have hob-nobbed with Wild Bill

Davison, Vic Dickinson, Gene Krupa, Buster Bailey, Charlie Mingus, Junior Mance, Bob Wilbur and Peppy Lee.

BIG PETE DEUCHAR, banjoist extraordinary with the Doug Rickford Band, has decided what to do with some of the inheritance from his grandfather. Anxious to make some amends to the band, he has presented Doug with an amplification system including four microphones, so that ALL the band can be well presented at ALL the clubs.

It is an attack on the poor amplification equipment to be found in the clubs. They all say they can't afford to get them... they can't afford to be without them. It's a drastic move but may start a trend among other weather bands, many of whom are fed up with the equipment offered them on their rounds. I know I've suffered too!

THE Charlie Galbraith Band goes to Holland for four days in August—Amsterdam (10 and 11), Rotterdam (12), The Hague (13). In September the band will be in Germany for three days—Neus (3), Frankfurt (4) and Düsseldorf (5). Another visitor to Germany in September will be the Cyril Preston Band, starting a six-day tour at Bieleberg on September 10.

BRIAN LEAK has led his mainstream group, the Kay Dee Jazzmen, to join the Dave Keir band in place of Ken "Big Dog" Brian will forsake his clarinet and alto sax to play piano with the group. Another newcomer to the Keir band is banjoist Dennis Toog.

JAZZ singing star Dinah Kaye who made a big impression with her broadcast earlier this month with the Lyttelton Band, will be singing at the Earlswood Festival on June 20 and the Blackpool Festival on June 15. She will also be singing at the International Song Festival in Poland in early July, an event at which yours truly will be judging.

ON June 1, Eric Allandale and His New Orleans Knights broadcast on IMI's "Friday Spectacular" airing on Radio Luxembourg. The Allandale group is well worth a listen with its very special arrangements.

THE Len Baldwin Dauphine Street Six have a new EP out on the Storyville label which I was privileged to hear in boss-man Ken Lindsay's office last week. These newer trad groups certainly have something to offer and the quality of recording was good, clear and easy!

Tom Barrow will be in Coventry tomorrow (Friday), Leicester (June 25) and Derby (June 26). And Eric Allandale can be heard this week-end at Hampton Court (23), Wood Green (7/26), Maidstone (27) and Fulham (28).

MOD

CHARLES MINGUS

Charles Mingus Presents Charles Mingus Folk Forms, Original Fables, Fables, What Love, All The Things You Could Be Now If You Suggested First, What Is Your Mother. (12in. Candid 8005*****) Personnel: Charles Mingus (bass); Eric Dolphy (alto, bass clarinet); Ted Carson (trumpet); Dannie Richmond (drums). THIS is an extraordinary record—it is every way. In the way in which it is presented, and played. To begin with, Mingus announces to an imaginary audience. Then the four men make four "takes" over 43 minutes. Some of it sounds incredible rubbish to me. For instance, a projected musical re-creation of a verbal fight between Mingus and Dolphy—oh, what Love, which becomes a bit of a bore after one hearing. Otherwise, in its often nightmare-like, unadmitted, three-continent-to-be-winds way, it is quite startlingly brilliant. The keynote is group improvisation. Mingus is simply superb. Dolphy is a completely dazzling soloist. Carson's improvising may sound ugly. But, by god, he has a story to tell. Carson is a most exciting trumpet find. Richmond is the only drummer to do this Mingus music justice. I'm giving this five stars for its blazing brassness. But I warn you, most of you will reject it out of hand as a load of incoherent nonsense.

HOWARD MCGHEE QUARTET

Maggie's Back In Town, Dream Chaser, Willow, Weep For Me, Solly In A Morning, Sunrise, Smiley Eyes, Maggie's Back In Town, Sunrise, Sunrise. (12in. Contemporary LAC 12363) Personnel: Howard McGhee (trumpet); Philana Newborn Jr. (saxophone); Leroy Vinnegar (bass); Shelly Manne (drums). YET another top pioneer is active again on the jazz scene. After ten years of problems, Howard McGhee is back—and like others in similar circumstances, such as tenorman Dexter Gordon, is playing with greater facility and inventiveness than at any time in his career. The programme on this LP has been well chosen. Blues standards, some simple but effective new originals—plus Teddy Edwards' Sunset Eyes and Clifford Brown's spicily, soddily performed Speaks. Best support comes from the unworldly solid bass of Leroy Vinnegar. Manne is a more than adequate timekeeper, playing with more relaxation and a better feel than of yore, though still lacking real drive. Philana has some most effective moments, but spoils them for my ears by her using the technique of the linerist too often.

RICHARD "GROOVE" HOLMES-GENE AMMONS

Good Vibrations, Willow, Weep For Me, Juggles Around, Groovin' With Jug, Meets The Mirror, Hey You, What's That? (12in. Vogue LAF 12301*****) Personnel: Richard Holmes (organ); Gene Ammons (tenor); Gene Edwards (saxophone); Leroy Henderson (bass). GENE AMMONS has always been a "blower". A mighty, meaty, muscular tenor-player who has never believed in miming notes, he goes straight to the heart of the matter with a story with unquestionable authority.

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TUBBS IS ALL SET TO HIT AMERICA

NEXT Monday morning, Britain's top modern jazz man, Tubby Hayes, flies to New York. Three or four days later, he will appear at the first Washington Jazz Festival alongside the world's most famous jazz musicians. Then, on the following Tuesday night, he opens at New York's well-known Hall Note Club for two weeks, backed by an all-American rhythm section. On his last New York appearance, he worked with Walter Bishop Jr. (piano), Harold Jordan (bass) and drummer Elvin Jones. I asked him who he'd be using this time. "In all honesty, I've no idea yet," he told me. "I may have to wait till I get to New York before I know. I've written to former Gerry Mulligan drummer, Dave Bailey, to suggest that he tries to get George Tucker on bass and maybe Grant Green on guitar. What about recording? This time it'll be for Mercury. Quincy Jones will be my A and R man. When he was in London last week, we had a long talk about whom I should record with. He suggested getting Freddie Hubbard on trumpet, Curtis Fuller on trombone and Bill Evans on piano for a blowing date.

'Live' session

"Or possibly getting Oliver Nelson to write some arrangements for a 14-piece band. But Oliver may be going to Reids with Benny Goodman around that time. So that idea might not be possible. Quincy's final suggestion was to 'live' recording from the Hall Note. That'd be nice." Tubby has also had a definite offer from Dave Bailey to record for his own label, Jazzline Records, under Goodman-brother A and R man Fred Newquist's supervision. "That'd be nice," said Tubby, "because I know they'd get some good boys. But I don't know whether the American Federation of Musicians would allow me to record as a sideman. Nat Shapiro of Esco also wants to record me. Tubby still hasn't made his decision as to whether he should emigrate. This time, his wife, Rose, will accompany him to see what life is like in New York. If Hayes does decide to settle in the States, it'd be Britain's loss... but a blessing for American jazz. P.S. The Hayes Quintet was recorded by Fontana for two nights at the Scott Club last week.

Tony Hall

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FOLK

Newport Festival is still great

FOLK FESTIVAL AT NEWPORT (Vol. 1)

The Bell of Rhymney; On Grain Of Sand; Abyssinian Gardens; Love (Chris Smokey); Her Dharma; There's A Hole In The Bucket; Que Bonita Bandolina (Martha Schlamme); Lonesome Traveller; Every Night Where The Sun Goes In; Times Are A-Changin'; Hard-Boiled Man (Leos Bibb); Cobbler Song (Tom Makem); Mountain Dew (Pat Clancy).

(Fontana TFL 6000) ***** THIS has all appeared before twice in fact. On Top Rank, withdrawn almost immediately, and some of the tracks on the Folkways album probably still available.

No matter, this marvelous disc is well worth having around for those who were unfortunate enough to miss it first time—or more probably hadn't yet been converted to the art of Peter Seeger and the other artists at the Festival.

The high spots are provided by Peter's *Abyssinian*, by the singing of Martha Schlamme, and the moving voice of Leon Bibb.

DRINK HAIL—WASSAIL
Jackie Roy; The Oyster Girl; My Lady Gwendolyn; Spirit Song; The Ould Irish Kye; My Love's Afire; With His Old Grey Beard Wagging; My Lover An Arbitar; Summer In Autumn; In Waggie Toggie; Gipsies; It Fell On A Summer Day; Jug O' Punch; The Unfortunate Miss Bailey; The Indian Weed; The Foggy Dew; Baby Lie Easy; Under The Green Wood Tree; Jennie Jenkins.

(Columbia 135X 1296) ***** LET me tell you about the L Gore Hotel, Queen's Gate, London. Nearly ten years ago

Robert thought up the idea of nightly merrymaking in Elizabethan style. The response has been stupendous and the feasting, carousing, drinking, singing, till carry on.

Mistress of ceremonies Margo Duchy occasionally describes a particular happening and the reasons for it. And all this takes place in a room filled with the trappings of a past era. A giant log fire, guests sitting above or below the salt as their station in life demands, drinking mead and eating venison.

Needless to say the songs are all from that age and very nicely sung, too, by Miss Hyde Sims, Miss Jean Mitchell and "my wife, Michael Jeffrey." You'll enjoy this excursion into days long gone.

THE VALLEY SINGERS
Canaan's Land; There'll Be Peace In The Valley For Me; Everybody's Gonna Have A Wonderful Time Up There; How Great Thou Art; Beautiful Life; This World Is Not My Home; I Walk For The Light To Shine; Just A Little Talk With Jesus; On The Jericho Road; I'm On The Battlefield; Where No One Stands Alone; Where Could I Go (But To The Lord).

(London L27-1526) ***** THE Valley Singers sing of God, of simplicity, of beauty, of Jericho, Valley, Canaan's Land, with all the religious fervour of the Hollywood record company executive. The message seems to me to be this: WILL IT SELL?

Now I may be doing them a great disservice, but I can only report as I hear on the record. And what I hear is this: superficial gospel music with all the lack of heat and fervour of the slick movie spread, groovy plus the addition of a gimmick high on the list of Hollywood directors' musts: a very deep voice.

The Mills Brothers had it excellent. The In-Spector had it not had but overdone. And the Valley Singers have it to nauseating extremes.

If you listen hard enough you'll hear scattered through the record here and there some shine approaching my idea of gospel singing. But you'll have to listen hard indeed.

Owen Bryce



DARIN is behind bars for his non-singing, dramatic role in his next film, "Pressure Point," to be released here later this year.

CONFIDENT DARIN IS CAREFUL OVER FILMS

CONFIDENT. That's the word that seems to describe Bobby Darin better than any other. He has known what he wanted, has set out to get it and has never seemed to be troubled by doubts on the way. He has always been cool, calculating, even a little OVER-confident, and he doesn't give a hoot for the opinions of other people.

It was Darin who said, typically: "Either people love me, or hate me. There's no in-between, and I have no time for those who cannot express an opinion one way or the other."

But now, probably for the first time in his life, Darin has expressed doubts about his own performance—as an actor.

Only talk
On the set of "Hell Is For Heroes," a story set in World War II, Darin said: "I don't know enough about acting."
"When people ask me my thoughts on acting, I always lead off by reminding them they're talking to an actor who can merely talk, that's all."
"I have no Oscars, and no summer stock (repertory) experience. Just merely hope, drive, and I trust, imagination."
"Having been a singer most of my career, I'm relatively new at the acting game, although being an actor has always been my ambition."

He believes
Bobby Darin has confessed that he needs time, good direction and better movies. But he DOES believe in himself. He doesn't want to become a lack of all trades; he is an actor who doesn't choose also to write, produce and direct.
"All I want to be responsible for—and it IS a responsibility—is the job of acting I hold down during the hours required," he says. "I'm perfectly content being directed by somebody else in a picture."
"You know the stars I admire most? Marlon Brando and the late James Dean. Their very simplicity in expression fascinates them."
"I'm satisfied when a director says it's O.K. to print the scene. He evidently saw something in my work which satisfied him."
"Now I can only hope in turn that the public will see that same something, and until they do I'll just go on trying."

June Harris

GARNER FLIES IN TO CONCERT TOUR

TONIGHT (Thursday) one of the most praised figures in jazz flies in for concerts here. He is 39-year-old pianist Erroll Garner, "the greatest pianist to emerge in jazz in the last dozen years" (French critic Hugues Panassie), "the world's number one piano individualist" (American authority Leonard Feather), "the man for whom the piano was invented" (Newsweek).

The Pittsburgh-born pianist has performed for some 30 different disc labels since he first recorded in 1934.

He is the composer of Johnny Mathis' huge hit "Misty," which has now been recorded by more than 60 stars. . . . He has topped the piano portion in 16 different popularity polls in England and America alone. . . . His "Concert By The Sea" LP has sold over one million copies.

Just about every pianist there is has tried to imitate Erroll's style. But it is impossible. His secret is simplicity.

• swinging

As he put it: "I play what appeals to me. What swings and what sounds pretty. I try to relax people. I don't want to confuse anybody."

His sense of timing is quite remarkable. His left hand seems slightly to anticipate the beat, his right hand seems slightly to lag behind it. Yet despite this, there is always that regular rhythmic pulse that is so essential to jazz.

He never decides what he'll play at a concert until he gets out on-stage and senses the audience and the occasion. For Garner, the audience is "the fourth member" of his trio. Its response triggers his entire performance.

Garner is an incredibly fast thinker. Famous American A and R man Mitch Miller told of a time when Erroll recorded 12 selections in a row in 52 minutes without any rehearsal or break.



ERROLL GARNER—"The man for whom the piano was invented."

Garner's opening concert is at the Royal Festival Hall on Saturday. He then plays four more dates in London, including another Festival Hall concert on June 2, and concerts at Liverpool, Leicester, Manchester, Birmingham and Bristol. On June 10 he leaves for Paris and then probably on to Milan before returning to America.

by **Tony Hall**

"He did so many amazing things that we almost lost some of the sides when the engineer, captivated by Garner's amazing versatility, forgot to reload the tape-spool."
"I, too, had a lapse," said Mitch, "and forgot to time some of the takes. As an engineer aptly remarked: 'This is like watching a magic performance—you never know what he'll pull out of the hat next!'"

His new Philips LP, "Close-up In Swing" (BBL 2519) is a five-star Garnering of Erroll's talents. These 10 toe-tapping tracks were chosen as the best from over 60, which the pianist taped in July and August, 1961. They will be the first Garner tracks recorded since 1958 to be issued here.

• history

Garner recently made disc business history of a different sort when he took American Columbia to court and charged them with releasing material which he, the artist, had rejected as sub-standard. He won his case and the album was ordered to be withdrawn.

Erroll Garner is something special. We've waited a long time for him to come here. So let's make the most of it.

S*T*A*R*T*A*L*K

Tillotson is inspired by the 'dolls'

IT'S the dolls I've met who are the inspiration for the times I write," says Johnny Tillotson, now serving six months with the U.S. Army. "And when I get out of the service, round about mid-August, I'm going to find me a few new ones, and just keep on writing."

I thought you might be interested to know that Jerry Lee Lewis is contemplating buying himself a Rolls Royce. I know Jimmy Savile is thinking of selling his, so perhaps they could work something out between them.

Mark Wynter is attending a West End health club for weight lifting and physical training. And he plans to continue with his exercises when he plays a summer season at Bournemouth.

America again in September, has moved home from London to Bournemouth where he has had a house built. Says Monty: "In Bournemouth I can obtain fresh air and the peace and quiet I need for working on my scores."

I was intrigued by the way that Gary (U.S.) Bonds rolls his hair up each night before his performance—only to let it go wild during the show.

Gene McDaniels told me that he will be returning to Europe in the summer to make his first big movie. He's appearing with Warren Beatty in a film to be made in Italy, and in addition to a small acting part, also sings the title song.



"Junkman" brings back memories for LYN CORNELL.

SEVEN years ago, an unknown 20-year-old singer called Elvis Presley was paid \$50 for a personal appearance in Ocala, Florida. This same singer, recently returned to Ocala, on location for "Follow That Dream." This time, his price for one day's shooting was \$15,000.

And in the five years between being a head waiter in New York and a featured vocalist with Harry James, Frank Sinatra's income increased from \$15 to \$25,000 a week. Now he is said to earn more than \$3,000,000 a year.

Mantovani, who is off to

THE choice of "I Sold My Heart To The Junkman" was a good one for newly-married Lyn Cornell. Blonde in Liverpool, when the junkman came down her street, Lyn recalls that as a child she would beg her mother for old clothes, and present them to the ragmen so that she could get money for new toys.

Obviously inspired by his own, glorious voice, Italian tenor Sergio Franchi has turned out some extremely gifted paintings, some of them fetching high prices. But there are 12 of his works that Sergio won't part with, and in fact, takes with him wherever he goes.

Yani Skordalides and Les

by **June Harris**

operator, courier, cotton bale porter on the docks, dogmeat salesman, singer in a mad show, a Bullin's Redcoat, jazz singer, radio star, hit parader and comic. He has also been interviewed by Daniel Faxon on TV!

Bobby Darin is a member of a Hollywood actors' baseball team, which meets regularly each week for night matches at Plummer Park, Los Angeles.

SAL MINEO plays the part of a young revolutionary in his latest movie, "Escape To Zahrain," in which he co-stars with Yul Brynner. This role also marks the first time that Sal has appeared with Brynner in 10 years. The last time they played father and son in the Broadway production of "The King and I"—in 1952!

Having surrendered most of their hair to the U.S. Marines, The Every Brothers are now undecided whether or not to let it grow when they come out! Incidentally, the boys rest on so much weight while they were serving that they will have to have completely new wardrobes for all their future personal appearances.

Charlie Galbraith and his jazz band are a little apprehensive about vintage cars. They were posing for publicity photos in a 1927 Hummer parked on a street when it suddenly started moving. It was panickville for three minutes while the boys frantically searched for the space where the brake is kept in vintage Humbers. They didn't find it, but the car stopped of its own accord at the bottom of the slope!

