



No. 102 Week ending March 5, 1960
Every Thursday, price 6d.

IN THIS WEEK

'Juke Box Jury'
producer hits at
teenage shows

JOHNNIE
RAY
WRITES

Reviews, news,
features

COMO SHOW PLANS FIXED

Perry COMO will act the part of an American tourist on the show which he will film over here during Easter week. Outside broadcast cameras will be used to film shots of Como against a number, probably three or four, of famous landmarks in London.

The indoor studio shots for the remainder of the show will come from the BBC's Television Theatre in Shepherd's Bush and there will be a live audience. The programme will be shown on April 27 in America, and the following Wednesday, May 4, here.

Brought forward

Perry's arrival date has been brought forward and he is now expected to fly in on Easter Saturday, April 16, returning to the States the following week-end.

He is unable to bring over any of his U.S. resident supporting acts, but he will be bringing Musical Director Mitchell Ayres, who will direct the Eric Robinson Orchestra. He will also be bringing two of the Ray Charles Singers.

Perry's guests on the March 9 edition will include Kay Starr and the Mills Brothers.



American tour unlikely for LANCE FORTUNE.

(DISC Pic)

Lance Fortune gets U.S. disc release

LANCE FORTUNE, whose hit disc "Be Mine" has climbed to No. 10 in this week's charts, is to have the number issued in the States. Pye, for whom Fortune records, announced early this week that negotiations had been completed and its American release would be on the Hanover Signature label. No date has yet been fixed for the release.

Tom Littlewood, Fortune's manager, said there was no possibility of Fortune going to America to push

the disc; "I want to get the boy established here first before we start trying the States."

As already reported Fortune will be included in the Everly Brothers' 23 one-nighters tour which kicks off at Edmonton Regal on April 13. Other dates have also been lined up for him, one of the most important being a part in the new J. Arthur Rank colour film which will introduce up-and-coming stars to the British public.

This is, in fact, a British version of the American film, "New Faces," which first gave prominence to

several top stars, including Eartha Kitt.

He is also in line for another cinema circuit tour of one-nighters with the Everlys' tour finishes.

Tom Littlewood is also negotiating for him to make a number of appearances on radio and TV.

JUNE HARRIS writes—

I FIRST met Lance Fortune cutting his nineteenth birthday cake at the Metropolitan Theatre, Edgware Road, it was in January, and he had just cut his first record for Pye, "Be Mine."

I next saw him at the famous "2 P's," on a Sunday night a few weeks later, and he had that small, smoky cellar rocking on its foundations.

It seemed unbelievable that this "Scouse," born and bred in Liverpool, could, in his quiet way, hold an audience of standing teenagers for an entire evening, without either tiring them or himself.

Lance was in two places at once that evening. While happily engaging himself downstage, his disc was being spun end-less on the juke box on the ground floor.

(Continued on back page)

A SMASH
HIT
WITH HIS
FIRST DISC!



LANCE FORTUNE'S "BE MINE"

PYE 7N 15240

SAMMY TURNER PARADISE

LONDON

45-BLX 5062 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending February 27)

Rank	Title	Artist
1	A Summer Place	Percy Faith
2	Ten Angel	Mark Dinning
3	Handy Man	Jimmy Jones
4	He'll Have To Go	Jim Reeves
5	What Is The World's Come Over You?	Jack Scott
6	Running Bear	Johnny Preston
7	Let It Be Me	Everly Brothers
8	Beyond The Sea	Bobby Darin
9	Lonely Blue Boy	Conway Twitty
10	Where Or When	Dion and The Belmonts

ONES TO WATCH

Will One	Bobby Rydell
Midnight Special	Paul Evans
Lady Luck	Lloyd Price

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending February 27)

Rank	Title	Artist
1	Why?	Frankie Avalon; Tony Newley
2	Voice In The Wilderness	Cliff Richard
3	Poor Me	Adam Faith
4	Way Down Yonder	Freddy Cannon
5	Pretty Blue Eyes	Craig Douglas
7	Slow Boat To China	Emile Ford
8	Running Bear	Acker Bilk; Johnny Preston
9	Harbour Lights	The Platters
10	Beyond The Sea	Bobby Darin

Published by courtesy of "The World's Fair"

LITTLE RICHARD BABY

LONDON

45-LU 5055 45 rpm

Now No. 1 in the
American Hit Parade!

The theme from

a Summer Place

PERCY FAITH
& HIS ORCHESTRA



PB989



PHILIPS Records Ltd.,

Stanhope House, Stanhope Place, W.2

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending February 27, 1960

COMO, CONWAY,
EVERLYS and
LORDAN are in

Rank	Title	Artist	Label
1	Why?	Anthony Newley	Decca
2	Voice In The Wilderness	Cliff Richard	Columbia Parlophone
3	Poor Me	Adam Faith	
4	Slow Boat To China	Emile Ford and The Checkmates	Pye
5	Pretty Blue Eyes	Craig Douglas	Top Rank
6	Running Bear	Johnny Preston	Mercury
7	Way Down Yonder In New Orleans	Freddy Cannon	Top Rank
8	Beyond The Sea	Bobby Darin	London
9	Starry Eyed	Michael Holliday	Columbia
10	Be Mine	Lance Fortune	Pye
11	Delaware	Percy Como	R.C.A.
12	Harbour Lights	The Platters	Mercury
13	You've Got What It Takes	Marv Johnson	London
14	What Do You Want To Make Those Eyes At Me For?	Emile Ford and The Checkmates	Pye
15	Misty	Johnny Mathis	Fontana
16	Bonnie Came Back	Duane Eddy	London
17	What Do You Want?	Adam Faith	Parlophone
18	Royal Event	Russ Conway	Columbia
19	Let It Be Me	Everly Brothers	London
20	Who Could Be Bluer	Jerry Lordan	Parlophone



JOIN
EMILE
FORD

"On A Slow Boat To China"

PYE 7N 15245 (45 & 78)

A RISING STAR!
LANCE
FORTUNE

"BE MINE"

PYE 7N 15240 (45 & 78)

THE CRITICS ACCLAIM
DAVID
MACBETH'S

"Tell Her For Me"

PYE 7N 15250 (45 rpm)



STRAIGHT

JOHN RAY

TALKING

This great American singer writes especially for you

The feature in this series by **RUSS CONWAY** has been held over to next week

I want to make a film here

SPEED! That's the key-word in British television variety shows. Fantastic speed! I was reminded of this on Sunday when I appeared in the Palladium show. It was great fun appearing before British audiences again. It is always rewarding. But what a rush.

Let me explain:
An hour of television variety in America is usually rehearsed for five or six days. You go over the same routine again and again.

Here there is no such thing. Bang! Bang! Bang! And the show has started. "Get on with it," is the motto.

Of course, that's all right as long as you are used to it and you have complete confidence in the people you're working with. I remember the first show I appeared in here. There was panic stations! I didn't have the experience needed.

Some things I've learned, and I must say I've had some great teachers in people like Val Parthen, Albert Locke, Bill Ward and Brian Tesler.

Yes, you're certainly under pressure when you appear on a television show here. But you don't have time to get stale as you do when you rehearse for a week.

Simple and slick

Also, I know many British artists I've worked with—Shara Wallis, Alma Cogan, Anne Shelton to mention a few—will agree that you get a much better performance when it's a live show that has been quickly and smartly put together.

Generally speaking I think British variety shows compare very favourably with American shows. They are just as slick and there is not so much fluff. It's the simple touches that are so effective. The stage-men work wonders with simple props. Give them fifty yards of gauze and watch what they do with it. Inexpensive, that's what it is.

FOR SEVERAL YEARS I HAVE HAD AN AMBITION TO COME TO THIS COUNTRY TO MAKE A FILM.

At the time of writing this there is nothing definite. But my manager, Bernie Lang, and I are having some top-level talks while we are here and we're hoping we will be able to arrange a picture to be made in England in the not too distant future.

My last film—the only film I have made—was "There's No Business Like Show Business" with Marilyn Monroe, Mitzie Gaynor and Ethel Merman. That was several years ago.

Since then I've tried to fit in more pictures but variety and television have kept me busy and, of course, there's been the old problem—finding the right story.

You've no idea how difficult it is. And you've no idea how much harm can be done if a singer is tempted to play a role that isn't right for him. I have been tempted, but I've refused to give in.

I have been asked whether I think it is easier for a young singer to make a success in America than it is here.

Well, I don't. If you have hundreds of your benefactors here, you have thousands in the States!
Also your singers have an added advantage. They can get a good solid training from the music halls around the country. This is not such a popular type of entertainment in America so it's difficult for our boys to get the same background for their careers.

I learned the hard way. I have been in the business since I was a kid—forty-seven years in fact. That helps. I have found, too, that my critics



have been quite kind to me. They have been fair.

Criticism is a good thing and I will listen to it for hours if it is constructive. The kind of criticism I like is when someone comes to me, tells me they didn't like something I have done and then goes on to explain WHY. An artist can learn from that. One of the things I have learned is to co-operate with the Press.

For a long time I was shy of publicity. It embarrassed me. But I see now that so long as you don't start believing it, it can do no harm! You see, it is so easy in show busi-

ness to get out of touch—to lose your head in the cloud.

I like to keep in touch with the world so I have some idea of what is going on.
As I said, it was marvellous appearing on British television once again on Sunday. This weekend I'll be doing the "Saturday Spectacular" show. I'll be singing some new recordings—"Springtime In The Rockies" and "Wagon Wheels"—as well as some old favourites.

I hope you'll be able to look in—especially if you missed the show on Sunday.

FRONT LINE NEWS OF THE TRAD SCENE

Barber tour is a sell-out

CHRIS BARBER, in a letter, reports a sell-out tour of the Swiss tour. At the Victoria Hall in Geneva, he matched Louis Armstrong's fingers. In London the boys volunteered to autograph a disc at a local record shop. Within seconds the police had to be called out to control the crowd.

By the time you read this the band will have gone to Germany and moved on to Sweden, where they played two concerts, both in Copenhagen.

They have already had offers for a return visit to Switzerland.

First time

KENNY BALLI and his Band made their first time at **Ray's premier jazz club** on March 4. This is the Studio 59 club, at Highland House, Madison.

The club, which attracts between 400 and 500 every Saturday, is consolidating its policy of featuring top visiting bands once a month. In the past, Acker Bilk, Molligan, Co Laurie, Sandy Brown, Mally Fawkes, Bruce Turner, Ken Cayzer, Nera Raphaelis, and Peggy Seeger have all performed there. On March 12, **Diz Dwyer** appears as a guest artist.

Three days before Kenny will be at the Endless Jazz Club.

Mike leaves

MIKE DANIELS, who has been guaranteed to many days each month at Jazzdown, has left the Marquee. During this month he will appear at 100, Oxford Street—on March 6, 12, 19 and also on one Saturday.

Jazzdown seems to be settling itself to regularly weekly appearances. Kenny Ball and Alex Welsh have each been promised four bookings a month, and Sandy Brown and Al Fairweather, put in more or less an experiment, did so well that they have now taken over Thursdays. I must say that the last time I heard them, they were most impressive. On a recent date they pulled in no less than 600 fans.

'Gambling' men

BOB WALLIS and his boys have really launched themselves this month. In addition to a new Austin band wagon, they have been completely fitted with a fabulous set of uniforms, reputed to have set them back £130.

The style is taken from the costumes of the Mississippi Gambler, but, as Bob says, "we have added a little colour to it." Having seen the highly decorated suits of the original period, I'm looking forward to seeing what colours the Wallis lads have added.

On holiday

JOE TURNER, the blues pianist, is not the shouter of the same name, paid an informal visit to the Bromley Jazz Club last Tuesday. He is at present working a club in Switzerland but is spending a few days holidaying in London.

George Webb, who runs the club, soon had him playing a spot. George Lewis was also in London last week on his way to a continental tour.

Queen Bryce



CHRIS BARBER

THIS WEEK'S TOP RANK TEN

1. CRAIG DOUGLAS
Pretty Blue Eyes
45-JAR 268

2. FREDDY CANNON
Way Down Yonder
in New Orleans
45-JAR 247

3. JACK SCOTT
What in the World's
Come Over You
45-JAR 280

4. TONI FISHER
The Big Hurt
45-JAR 261

5. FREDDY CANNON
Indiana
45-JAR 309

6. GARRY MILLS
Running Teen
Bear / Angel
45-JAR 301

7. THE FLEETWOODS
Outside my Magic
Window / Star
45-JAR 294

8. JIMMY GLANTON
Go Jimmy Go
45-JAR 269


9. VINCE EAGER
Lonely Blue Boy
45-JAR 307

10. DAVID HUGHES
Mi Amor
45-JAR 218

AT YOUR RECORD SHOP AND
ON RADIO LUXEMBOURG
SUNDAY, Midnight
TUESDAY, 11 p.m.
WEDNESDAY, 9 p.m.
THURSDAY, 11 p.m.

Shirley Bassey

With these hands

COLUMBIA 45-DB421


THE England Sisters

Heartbeat

H.M.V. 45-POP710


THE Best IN POP ENTERTAINMENT


FROM

EMI

The greatest recording organization in the world


Ben Hewitt

I want a new girl now

MERCURY 45-AMT1061


Frank Ifield

Lucky Devil

COLUMBIA 45-DB439


Johnny Kidd

You got what it takes

H.M.V. 45-POP581


Mark Murphy

Send for me

CAPITOL 45-CL15117


Lloyd Price

Lady Luck

H.M.V. 45-POP712


Conway Twitty

Lonely Blue Boy

45-MGM1058


Marty Wilde's Students

Last show will be his finest ever

NEXT week sees the last edition of "Boy Meets Girls." I would very much like you to see this programme—because I believe it to contain the finest television performance ever given by a rock 'n' roll singer—anywhere and at any time. You may think that's a rash and ill-considered statement. But I am sure you will agree with me when you have seen Marty hold the screen for the full half-hour of the final "Boy Meets Girls." He's stupendous...

The complete range of his talents will be shown—rock, blues, ballads, comedy and even jazz singing—all against a background of the biggest band ever to accompany a rock 'n' roll performer in this country—and maybe any other. This show proves, to my mind, that Marty is the most complete, versatile, professional and mature talent in the teenage field of entertainment.

Wait till you see it before you write up to tell me I'm crazy.

American stars—a good idea?

JACK GOOD

YOU can come out now. Plug over. Music after that final outburst, beat you on TV flares out for six weeks, whilst yours truly hides away at home using another instrument of torture for respectable, middle-aged ladies and gentlemen.

I know I always try to kid you that I'm packed with bright, original ideas, but I'm certainly not against hearing from readers of this column, their views on what sort of programme ought to replace "Boy Meets Girls."

On one point in particular I should like your advice. I've been getting quite a bit of adverse criticism in the Press for bringing over American pop stars. It has been said that their appearances have not been up to the standard of our top singers.

My attitude up till now has been—"So what?" You've all seen our top stars on TV, but the artists I have brought over from America would not have otherwise been seen by the fans.

And if they weren't as good as our boys, surely that's worth knowing?

But there's been such a rumour, I'm very prepared to admit I was wrong. What do you think? I was responsible for bringing over Conway Twitty, Brenda Lee, Sammy Turner, Johnny Cash, Freddie Cannon, Jerry Keller, The Browns, Ronnie Hawkins, Dudley, Les and Brockham's XI, Bill Forbes, The Vernons, Gilly, Cuddihy, Dickie Pride, Billy Fury, Michael Cox, Joe Brown, Linka Tony, Jess Colton and Jackie Richardson.

And I'm still looking for more.

MARTY WILDE—complete range

Dazed... be wildered... tired

This tour can only harm Cliff

NOW for an answer to the perpetually recurring question "when are you going to get Cliff back on the show?"... I can only say as I have been saying for months... "As soon as it can be arranged."

I personally would be delighted to work with Cliff again. Mind you, I must honestly say that the chances seem to me to get slimmer and slimmer. Cliff, as you will no doubt have noticed, is being worked fairly hard. To be blunt, I would say he seems to be overworked.

It was particularly rough on him, I thought, to expect him to put up a good show at a most important TV late—the Palladium Show—after he had travelled all the way from America the day before, after giving that very afternoon a demanding concert performance, after being completely tired out according to all reports, by a grueling tour of the States, and to cap it all, after having

released most of the night, perform, with an amateur group who made a gallant attempt to fill in for The Shadows.

No wonder poor Cliff looked dazed, bewildered and fatigued. No wonder his voice seemed to be very tired. Was it fair to his reputation to have made him go through this ordeal in front of so many millions of viewers?

I thought Cliff made a very plucky

showing. But I wouldn't mind betting that sometimes as the coach that carries him from town to town in the States bumps and rumbles through the sleepless night, Cliff sometimes ruefully wonders why this is happening to him.

Here is our number one singing star bundled through the length and breadth of America, at the bottom of the bill, without a recovery in the American charts, to be usefully promoting, with only one American TV showing, without having appeared on the rock show that really matters—Dick Clark's American Bandstand.

If he were here he could be probably his record into the number one slot, but in his absence vast intruders are being made into his Roberto undisputed kingdom—by people like the Beatles, Billie Holiday and Frank Ford.

What useful purpose, in the name of sanity, need service ever there?

A MEETING about a classic at that of Dr. Livingston and Stanley, was that of Joe Brown and Johnny Decca executive, Frank Lee, last Tuesday.

Joe (before his hand): How do you do, Mr. Brown?

Brown (grabbing): And pumping it like a locomotive piston: "Allo, Bruce, 'ow are yer—swinging?"



EMI Records Limited
 41 Great Court Street London WC1

The producer of 'Juke Box Jury' talks about TV, teenagers and pop music shows

'JUKES BOX JURY'

"I AM not a mammoth outlet for Tin Pan Alley's products—that is something I am afraid Denmark Street and people in the 'business' will never understand. They think of me as a plunger—a word the BBC doesn't like—but in a sense I don't care two hoots about their records and in no sense am I a large publicity medium for them."

The speaker? Russell Turner, producer of "Juke Box Jury," the BBC "pop music" show that has raised more controversy than almost any other. The first "outcry" came at the sort of panelists that were being chosen. The second when Russell Turner decided not to cash in on the demise of "Boy Meets Girls."

"It would be wrong for us to start watching a competitor—because I think he spends most of his time watching us, and that is the way it should be," said 31-year-old Russell Turner.

"We have about nine million viewers—more than we've ever had—and we know from audience research that two-thirds of them are over 20. In fact, our biggest group is from 30 to 50—no 15's, unfair to disregard them."

When he joined the BBC four years ago Russell went straight into production, presenting series with girls like



possibly times have changed a bit. I don't feel there is now much excuse for doing the strictly teenage show on TV. In 'Six-Five' days there were not the characters knocking round the London coffee bars there are now. Parents, too, were fascinated by what their children saw in rock 'n' roll and for possibly a year everyone's interest was held.

"We cannot go back to that type of show and expect it to be successful again. Pop music itself is changing, there is an approach towards melody and lyrics are beginning to count again."

But why include in "JBJ" names like Eric Sikes and Gilbert Harding to whom the business of "Tin Pan Alley" means nothing?

"The audience like Eric Sikes a lot, even though in the strict sense he has no right to comment on records. I don't think it follows you have got to work in a given field in order to talk about it."

In the name way Gilbert Harding's remarks are based on a fairly long life, varied experience, and—most important—the ability to express them in

words, Gilbert was not a sarcastic or satirical panelist for us—for my audience people like he and Eric are more valuable than the so-called experts.

He went on: "My job is to entertain. Therefore I must consider everyone. Those over 25, let alone 30, are more interested in the sort of people now on the panel, and the type of records we play, than if we stick entirely to the strictly teenage record type, with the rock 'n' roll, bash-bash, inaudible-word lyrics."

"I don't think it's unfair to have 'amateurs' judging professional work because any record company or artist can promise me and say 'Please don't play my record.' If they did I would oblige—but it isn't happened."

"I am sure the advantages of a disc being played in 'JBJ' far outweigh the disadvantages."

It wouldn't hurt Russell if an artist did ask him to stop playing his discs. "Look," he said, pointing to a pile of 45's by his desk. "This is Thursday—by Monday we will have a couple of hundred to play. Records roll into his office on the fifth floor of

says

Russell Turner

the giant television centre at the rate of 100 a week. Every fortnight his portable record-player can be heard giving out the latest discs in a two-day session.

The indigestible ingredients are boiled down to a spicy selection for each week's "Jury" show.

"First, we weed out the absolute rubbish—of which there is quite a lot. So we have a reject pile and two piles for the next two shows."

Discs that are not immediate potentials are put in the stack for the recorded show because that will be on the air a week later. But a Pirelli or a Richard Marx will be played the Saturday after its release or it is too late. "Remember, records played must not already be in the hit parade—that is what we are asking the panel to decide."



Peter Sellers and Bruce Forsyth.

"The last batch comprises three discs we think are downright bad, but if I feel of one that the record company intended it to be a smash hit and it has gone all wrong—maybe badly musically or badly conceived—then we play it because there is something for the jury to talk about."

"This way the teenagers hear the records they want to hear—first. For that reason they probably enjoy 15 minutes of the show and the others probably prefer the rest. That's fine. If you can please some of the people some of the time you're doing all right."

Bill Evans

Excellent, they said, but you're too old!

"FOR the first time since Ken and I teamed up," said Malcolm Vaughan, "I can now buy back-stage for a quick cuppa during the act."

Which is one of the more light-hearted advantages to Kenneth Earle making his disc debut and now doing a singing spot in the act. Before Ken's record, "The New Frankie and Johnny" and "de-De-De" was issued Ken was the comic of the act, Malcolm the singer. Now they're overlapping. "For years," said Ken, "I used to go

back to the dressing-room when Malcolm was singing. Now he can do the same."

Ken made his debut for Decca after waiting nearly three years.

When Malcolm first started making discs for HMV we always thought that we could make the records together, or Malcolm take the A side and me the flip.

"But when Malcolm was on a winning streak who take a risk by changing it? So we gave up the idea of doing it together."

Ken tried his luck with one of the

smaller independent companies. "It was Bill Haley who really started the off. You know, we used to lurk around in the dressing-room when we appeared on his tour and I used to sing with the boys. He said I had a chance so off I set."

Ken made a first recording. Everyone said it was excellent but they weren't going to issue it. Why? "They said I was too old."

"I wouldn't have minded if they'd told me. It was a lousy disc, but to say I was too old! Man, did I start weeping."

Decca obviously aren't. It's still too early to tell how the disc is selling but already a second 45 is being released this month.

No difference

"The fact that I've now started singing isn't going to make any real difference to our act. It is really just another string to our bow. I shall still be doing the comedy as well. Consumption of tea will go up, that's all."

If Ken and Malcolm hadn't been together for such a long time, a factor that Ken records for Decca and Malcolm for the main competitor, EMI, could cause difficulties.

"We like the competition," said Malcolm, "but we'd never let the companies come between us. I went along with him. Me, a EMI artist in a Decca studio, but if ever there is a merger between these two giants, I bet it will be because of us. Just think of 'Vaughan and Earle Come Amalgamation' of Decca and EMI. We perhaps not this year."

John Wells



HOT FROM HOLLAND

CLANG!

Presley doesn't smoke

NEW YORK'S advertising centre had a good laugh recently when a big cigarette company sent a sales representative all the way to Germany with an cheque for \$25,000 to try and get Elvis Presley to endorse their brand of cigarettes. Elvis at once said "No." The company could have saved a lot of money if they had checked with any fan magazine before the trip—everybody knows Elvis doesn't smoke.

Singer and DJ Jim Lowe (he had a big one here with "Green Door") has written a musical show—book, music and lyrics—about a lady Evangelist. All being well, it will be produced in the autumn on Broadway.

'Ape' man goes for Bach

PLACING very high, both here and with you, is NEIL SEDAKA. He did you know he was also a very talented composer? He, together with HOWARD GREENFIELD, has written more than 200 songs, many of them hits. One of his biggest was "Singin' Capin'." Neil has been playing piano ever since he was big enough to sit on the stool and play "Chop-stick." Now 20 years old he still plays piano as a hobby in between singing and writing that is, only now his favourite composer is Bach. Seems hard to believe, after "I Got Ape."

I hear that Cherry Wainer was coming over to play Las Vegas. With her looks and terrific talent, she can't fail to be a big hit. Anyway, it's about time a few more talented English performers were booked in America. It seems very unfair that there are so few here, when England welcomes so many American acts whom I have never heard of.

Ricky Nelson's fan club have made arrangements with his barber to collect the hairs from his highly prized scalp. It is to be sold, in a packet, to the members.

I'm sure there was not a dry eye in the whole of America, after Mrs. Eleanor Roosevelt, who was a guest on the Frank Sinatra TV Spectacular, recited the lyrics of "High Hopes." She is, incidentally, one of Frankie's closest friends.

Until I heard the Marilyn Monroe version of "My Heart Belongs To Daddy," which she sings in "Let's Make Love," I thought every sizzle there was had been taken from this sizzling song, but I was so wrong . . .

British guest

GETTING along very well here is English actor Theodore Bikel. He is at the moment starring with Mary Martin in Rodgers and Hammerstein's hit musical, "The Sound of Music" and has just out an album of folk-type songs for Elektra Records. You will soon be

seeing him guesting in the Perry Como Show.

Not a new gamnik, but a nice one. Julie London just recorded her latest album at home in her living room.

Sock 'n' roll

THE next music we will be hearing, methinks, will be "Sock 'n' Roll," now that prizefighter Ingemar Johansson has agreed with Imperial



JOHANSSON—he sings!

Records to cut an album. At least he will be in good training to defend himself from over-enthusiastic fans! By the way, he sings very well.

Song search

SPENT a very pleasant evening this week with Beryl Davis, one-time singer with the Oscar Rabin orchestra. Beryl is now very happily married to DJ Peter Potter, who was the inventor of "Juke Box Jury." They appear together every week on TV in a show which gives new composers a chance to have their songs heard by a panel of Recording Executives. It is called "Search For A Song." Beryl and Peter asked me to send best wishes to all their English friends, and to

thank actor Alfred Maron, who was house-guest with them on his visit last year, for all the English albums he sent them for Christmas.

Johnny October, the new Capitol singer I was telling you about a week or so ago, has just cut a number written by Bobby Darin called "So Mean."

Talking of Bobby Darin, his new album out only a few days, "This Is Darin" has sold 3,000 already. One of the numbers, "My Darling Clementine," will be taken off the LP and used as a single in the same way as was done with "Mack The Knife." Bobby also makes his picture debut in "Pepe," joining other guest stars Sinatra, Sammy Davis, Dean Martin.

Mahalia's gift

I WAS telling you about Mahalia Jackson last week. What I didn't know at the time was that Mahalia has just signed with Columbia records for five years, and all her earnings during that period will go towards building the Mahalia Jackson Temple in Chicago.

Looks like James Brown will have the hit title number from the film "Because They're Young." The film stars Dick Clark and Jimmy Hoffa.

Getting loads of plays here, both on the radio and TV, is Kitty Kalton's new one "That Old Feeling." It is a fine record, and I for one, would like to see Kitty back in the charts.

Met Doris Day recently at a party given by producer Ross Hunter, who made "Pillow Talk." She is greatly looking forward to her trip to England, which will film "Midnight Lace" again with Ross. It will be a non-singing role.

Don Durant, star of a new western series "Johnny Ringo," has just signed with Columbia for R.C.A. Victor, and by what I hear it could be as big as "Rawhide" with you.



CHERRY WAINER—a date in Las Vegas!

Seems hard to believe that Frank Sinatra, with all the wonderful records, has cut his and otherwise, has never had a Golden Disc!

If you want to go ahead
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- * Joining a Savings Group at home or at work.

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NATIONAL SAVINGS



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money into

Mantovani lines up sixth tour of States

MANTOVANI is to undertake his sixth tour of America in September. He will be away about three months and is due to visit Canada for concert appearances during this time.

His new LP, "Mantovani Operetta Memories," is due to be released to coincide with his forthcoming British tour, which begins on April 18 with a concert at the Dr. Montfort Hall, Leicester.

Subsequent dates are: City Hall, Sheffield (11); City Hall, Newcastle (12); King George's Hall, Blackburn (13); Birmingham (14); Colston Hall, Bristol (15); Guildhall, Portsmouth (16); and a concert on East 57th Sunday, April 17, at the Royal Festival Hall.

SUMMER SEASON FOR THE BEVS

THE Beverley Sisters have been signed for a 10-week summer season at the Pavilion, Southsea, commencing on July 4. This season will follow almost immediately after their two-month appearance at the London Palladium, where they open on April 1 with the Liberty show.

The Sisters guest in Russ Cowan's show on BBC-TV on March 19.

Sonny forms own band

BANDLEADER **SONNY ROSE**, who for the past nine months, has been concentrating on ballroom publicity and exploitation, has formed a new centre to take over the residency at the Majestic Ballroom, Newcastle.

Well known in the Midlands and North, Sonny Rose and His Orchestra played a resident 12-year stint at the West End Ballroom, Birmingham, before disbanding early last year.

The last programme of "Boy Meets Girls," due this Saturday, has been moved to 6.0 p.m., instead of the usual 6.30.



LONNIE DONEGAN, always one for getting his material at first hand, tried his latest number out on the people who really mattered. The title? "My Old Man's A Dastard." Lonnie left for America on Sunday for a three-week visit, the main purpose of which is to was an LP for Atlantic Records, his U.S. label.

Lewis off to America to sign U.S. acts

BUNNY LEWIS, who handles Craig Douglas, The Mudlarks and The Avons, among others, is flying to New York on March 12 for "talks, discussions and a rest."

"I hope to make arrangements to bring over some American stars for a series of one-nighters," he told **DISC**. "Sandy Nelson and The Fireballs are two acts in particular that I'm interested in."

This will be the first time that Lewis has been to America and "the first holiday I've had in three years."

While he is over there he will also be visiting Las Vegas. "A good deal of interest has been shown by the Americans in The Mudlarks and Lorrae Desmond. I hope to be able to fix something up for them to go to America."

KENNEDY SIGNS A PARNES BOY

MELBOURNE O'business was revealed here in Melbourne this week with the announcement by John Kennedy, Tommy Steele's publicity manager, that new singer Paul Bryson ("A Year Ago Tonight") is under his charge.

Bryson works as accountant to Steele's chief manager Larry Parnes—who didn't realise his potential.

Parnes said that it was just his bad luck that he didn't realise his accountant had a voice and personality. "Sure he told me several times he could sing, but I was so busy with the others I never got round to hearing him," says Parnes.

Kennedy found time, however, and headed Bryson's plea.

"I signed him up about five months ago with Alex Murray, who has just recorded "Teen Angel" for Decca. I think both boys have a lot of talent."

Experience Kennedy has known both boys for about two years. He realised Murray's ability soon after they met and suggested that he get some theatrical experience. Murray took the advice and has been working in the Theatre Workshop at Stratford for the past nine months. Bryson also took time out to face audiences in repertory.

"I don't want these boys to just be record hits," explained manager Kennedy. "They are the brightest things I've seen since Tommy and I joined up together."

Kennedy is already working on publicity for the boys in Australia. If they click, he says he may return here with them for a tour.

Melbourne DJs are already playing their discs and Murray's contractual "Teen Angel" is listed in the predictions of one radio station as a hit parade topper.

Musical to be screened

AN excerpt from "Look Who's Here," the new musical revue now running at the Fortune Theatre, is to be televised on "Let's Go" on ATV, March 5. The cast of the show recently recorded an LP of the music for EMI.

New label is entire

Bill Shepherd to leave Vernons Girls

Con Bernard has been appointed Musical Director to the Vernons Girls in place of Bill Shepherd. No reason has been given for the change.

Although Bernard will be responsible for The Vernons Girls, he has not been appointed MD for the new Jack Good series.

BBC fetes Jerome Kern

THE music of Jerome Kern is to be presented in the next edition of "The Men Behind the Music," on BBC-TV, March 17.

Sydney Torch and his Orchestra will supply the music, which will include arrangements from "Cover Girl" and "Show Boat."

FRANKIE VAUGHAN, in America to film "Let's Make Love" with Marilyn Monroe, appeared on colour television last week in NBC's "The Chevy Show." Here he goes through one of the numbers from the show with Janet Blair and Craig Stevens (right).



A NEW record company, Trix, is to provide discs aimed exclusively to be the first organisation to do so.

A number of singles has already been issued. "Space Music" is almost complete and "Magic Wheel" is well advanced.

Lorrae flies in for a disc

LORRAE DESMOND flies home from the South of France today (Thursday) to make a record. It will be her first "waxing" for more than 10 months.

Immediately after the session, Lorrae flies to Paris for appearances at the week-end.

She returns on Monday to begin rehearsals for Edmund Hoekley's show which opens in Manchester on March 7 for a week. The show then moves to Newcastle and Leeds, playing a week at each.

THE VISCOUNTS

"Rockin' Little Angel"

PYE 7N 15249 (45 rpm)

THE KESTRELS

"I Can't Say Goodbye"

PYE 7N 15248 (45 rpm)

FOUR ESQUIRES

"Wouldn't It Be Wonderful"

INTERNATIONAL 7N 25049 (45 rpm)

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to be y pop

Records, was launched last week at the pop market. They claim

when cut and an EP and an LP of their first two singles, "Just Fool Me" and "Last Week." They plan to issue at least two singles a month.

Triumph are not planning to sign up existing stars or to issue cover jobs of American hits. Joe Meek, a director and their A- and R manager, told DISC: "I've built stars before for other record companies and I can do it myself. I've been looking out for successful material for the last six months, with this company in mind."

Meek is putting his flag to youth. He himself is only 28 and almost all the artists he has signed up are younger than himself.

"Because we're young we know what the pop fans like. In a pop fan myself, so I should be able to tell. I don't think the big companies do know what the youngsters want, it's more a case of hit and miss with them."

Joe Meek has been in the record business eight years and has worked hits for Philips, Pye and Parlophone. Latest ones before leaving for Triumph were Emile Ford's "What Do You Want To Make Those Eyes Of Me Feet?" and Marty Wilde's "Oz of Love." Mr. Meek says Mike Preston, whom he Meek discovered, David Macher's "Mr. Blue," and Lance Fortune's hit, "Be

Fans say goodbye to Wilde, Fury

NEARLY 300 fans travelled from all over the North of England to Manchester last weekend to say farewell to Mike Wilde and Billy Fury.

Marty and Billy rode by car from the ABC in Manchester to the Plaza ballroom during a break in the evening's final concert. The comedians, the teenagers are all members of their fan clubs and both received a rapturous welcome company.

Marty was wearing a cowboy outfit and singing about the show. They spent about half an hour chatting with the fans and signing autographs.

"Afterwards Marty said he and his wife, Joyce, were looking forward to their departure from the city. They will spend about five weeks there."

"Afterwards Marty said he and his wife, Joyce, were looking forward to their departure from the city. They will spend about five weeks there."

BILLY FURY
WILFRED ATWELL
SOLETE
TOPS IN POPS (medley)

ALL-STAR 'FINGS' ALBUM

EMI assembled an all-star cast at their studios on Sunday for the recording of the LP (original words this time) of the new Frank Norman-Lionel Bart musical, "Fings Ain't What They Used To Be." Among them were John Barry, Lionel Bart, Alie Bas, Adam Faith, Harry Fowler, The Heat, Sidney James, Alfred Marks, Tony Osborne, Marion Ryan, Tony Tannor and Rita Williams.

Getting into the spirit of things (right) are TONY OSBORNE, MARION RYAN, N. NORMAN, NEWELL (A and R manager) and LIONEL BART. (DISC pic)

Tony Newley's on film—and on stage, too!
SINGING film star Anthony Newley is to have a three-week variety season at the Carlton Cinema, Haymarket, London. He opens on March 10, at the same time as the premiere of his first film, "I've Got Married." The film is also to be shown at the same theatre.

He will appear twice nightly, in between showings of the film. His act will include comedy as well as singing and will run for about thirty minutes. In May Newley will visit Jugoslavija on location for a new film called "The Heltons," in which he will play the part of a cowboy. As yet, no plans have been made for Tony to sing in this film.

Newley will be seen in "Picture Parade" on BBC TV on March 15. An excerpt from his film "Jazzboob," which gets a London show later this month after opening in Manchester, will also be shown.

Duane Eddy forms own TV company

GUITAR star Duane Eddy, due to arrive in Britain on March 18 with the Litar package, has formed his own television production company, of which he is the president.

He plans to make a pilot film of a possible half hour series, in which he himself will star and which he will produce.

Forces tour for Dallas SINGER

Comedian, Johnny Dallas (together with David Conway and HMV recording artist Chris Martin), is to undertake a seven-week tour of the British Forces in Korea, the Persian Gulf and Cyprus. The tour is expected to cover 36,000 miles.



Connie Francis possible for Dave King film

Falcon signs big contract

IT IS NOT yet certain that America's most popular female singing star, Connie Francis, will co-star with Britain's Dave King in "Invasion Quartet," an MGM film to be made at Ebbw Vale later this year.

But the chances that she will be good.

Red Silverstein, a high-powered MGM executive, who arrived from America recently, said: "It is a bit early to say whether Connie will be in the film. Dave is the only one who has been cast so far. However, the combination of these two stars sounds exciting and it is very likely it will come off."

For Dave, who has emerged as one of our most popular singing comedians, and for Connie, if she is signed, "Invasion Quartet" will be a "first film."

Right personality

Mr. Silverstein, who, among other things, negotiates deals between independent producers and MGM, said:

"Dave will be marvellous in films. He has the right personality and the talent for the medium. Many of our comedians are unknown in the States, but Dave could prove good box-office because he has his own television show and is becoming very popular with American audiences. We think very highly of him."

Dave has waited a long time to make his first film. Three years ago he went to America for film talks, but nothing came of it, although 20th Century Fox and Paramount were interested in him. "We even talked about money and contracts," said Dave. "Everytime was arranged, I was to devote about six months of the year to filming."

Before this, in 1956, he was offered a leading part opposite Mitz Gaynor. It was a chance in a million, but he was contracted to do variety at Blackpool and had to turn it down.

Andy Griffith—big deal

COMEDIAN Andy Griffith, whose discs are released by Capitol, has signed a five-year pact for a television series, to be known as the Andy Griffith Show. Filming for the first 26 weeks is due to commence in June, and the show is scheduled to begin in October.

More dates fixed for Emile Ford

NEGOTIATIONS will probably be started this week for yet another tour for Emile Ford—surely in his first week in variety in Peterborough. It will most probably take place in late April, and will be on the ABC circuit.

His current series on the BBC Light Programme, "Pop Shops," which was due to finish at the end of March, has been extended by four weeks.

Ford and The Checkmates will guest in "The Melody Discs" on ATV on March 15, and in the BBC's "Parade of the Pops" on March 7.

Turner gets new series

RUSSELL TURNER is to produce the new Joan Regan series on BBC television entitled "The My Guest." Joan's guests in the first programme on March 22 will include Eve Boswell and the Peter Crawford Trio.

SINGER Eddie Falcon, protégé of Russ Conway, has signed an exclusive five-year recording contract with Columbia. His first disc, recorded last week, is "The Young Have No Time To Lose," backed with "My Thanks To You."

Eddie, who has broadcast in several radio shows and made guest appearances in Russ Conway's BBC television programme, has a regular spot in the Russ Conway show on the BBC Light Programme.

Other dates lined up for him include Sunday concerts at the Gaumont, Cheltenham (March 6), Doncaster (13), Chester (20) and in the New Theatre, Bournemouth (27).

Boost for Weedon disc

BIG BEAT BOOGIE! the new B record by Bert Weedon on Top Rank, is to receive nationwide advertising in Rank's cinemas. It will be featured in a two-minute film, "Top Rank Magazine," with dancing by the "Cool for Cats" dancing team.

The film is due to be shown at the end of March.

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****—VERY GOOD
***—GOOD
**—ORDINARY
*—POOR

D
N
T

That's the sign that indicates a Don Nichol Tip for the Top Twenty.

Pat Boone Sammy Turner Little Richard Guy Mitchell

They're all tipped for the Top Twenty

SAMMY TURNER
Paradise I'd Be A Fool Again
(London HLX9062)

D N T

THE old ballad "Paradise" never sounded like this before, but the soulful Sammy Turner gives it a sound that should give him a hit parade place.

The one-time paratrooper jumps into an easy, relaxed beat for this modern arrangement. He gives a strangely relaxing performance and never makes the mistake of destroying the melody. I am pretty certain it will be climbing into the Twenty before long.

"I'd Be A Fool Again" speeds the tempo and there are rhythm section and strings behind Turner for the ballad.

LITTLE RICHARD
Baby! I Got It
(London HLU9065)

D N T

CAN Little Richard still command a big following? Personally, I think he can—and will with the rocker "Baby."

The hoarse voice breaking into a whoop every so often is still one of the most potent in the entire R'n'R Belt. A steady, loping beat to this ball should see it many days have gone by.

"I Got It" with its familiar tune, will also continue to pull custom. Can't see London complaining about lack of response to this coupling.

PAT BOONE
(Welcome) New Lovers: Words
(London HLD9067)

D N T

DAY BOONE moves easily into his latest ballad, "(Welcome) New Lovers," and it could be the side which sweeps him back into the high sphere.

The Boone voice still sounds better to me on disc than it does when he puts a song across over television. But his Palladium appearance could have freshened interest in him... and he is on screen in the cinema, too.

So I think you've got to reckon on this one climbing. Particularly since it's coupled with "Words"—a seller in its own right. This is an odd, old tune taken at a slow, romantic beat and Pat's in tremendous form. He should catch a hundred thousand hearts.

GUY MITCHELL
The Same Old Me: Build My Gallows High
(Philips PH998)

D N T

WY back last autumn I was saying that "Heartaches By The Number" could bring Mitchell back to the top... it took its time, but it got there long ago.

Mitchell follows up now on the same lick as he sings, "The Same Old Me." Those who enjoyed "Heartaches" will go for this half too, I'm sure. Tom's as simple as you could wish for. Guy ambles through it easily.

"Build My Gallows High" on The Check In The Tower as it may come to be called, is a very different cup of western coffee. A dramatic cowboy song which Guy handles smoothly to round off a very commercial disc.



Studio sound detracts from the distinctive voice of GEORGE MELLY

SWEET NOISE FROM FRANK

For Me, Mark—who has been appearing in London and Manchester—just flows, through this ballad in the easy fashion which has brought him an ever-growing appreciation on both sides of the Atlantic. Bill Holman's band direction has a sharp modern tang to it.

To Me provide a nice title link for the coupling. It also gives us a good contrast in rhythms with some furious Latin work from the orchestra as Murphy sings with a sure feeling for the lyric.

GEORGE MELLY
Isa A Muggin': Run Come See Jerusalem
(Pye N1535)***

ONE thing you have got to say—about jazz singer George Melly—he has got a distinctive voice! And his own fans will certainly be pleased to find he is available on a single release again.

Isa A Muggin' is a strange piece with its own kind of jazz, but the studio sound detracts considerably, I'm afraid.

Run Come See Jerusalem is an old number written by Bing Hill Blake. Better sound here—though not much, unfortunately.

PETE FOUNTAIN
A Closer Walk: Do You Know What It Means To Miss New Orleans?
(Coral Q7238)****

PETE FOUNTAIN plays clarinet—and I cannot help wondering if the success of Monte Sunshine and Acker Bilk have had any influence

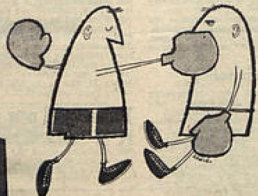
(Continued on facing page)

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The **JOHN BARRY** Seven plus four

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FRANK CHACKFIELD
Love Is Like A Violin: Rosita
(Decca F13215)****

PLENTY of violins for Chackfield to illustrate his top ride on this release. And he gets a very sweet noise from the strings in this attractive arrangement of the melody. Chorus of voices is used, but not for the lyric.

An extremely pleasant orchestral side which comes out as a time when Frank's fortunes are rising rapidly again, particularly in the States.

The familiar strain of La Rosita is given effectively by the orchestra for the turnover with chorus voices joining. Near contrast.

MARK MURPHY
Send For Me: Come To Me
(Capitol CL13117)****

THERE is a lot of jazz inside Mark Murphy and some of it comes out with a smooth sound as he sings Send

Miss Bassey gives this the full treatment

behind the making of this American disc.

Certainly Mr. Fountain, with an easy-going rhythmic accompaniment, will please those who enjoyed "Petite Fleur." He has a not-too-elaborated sound and he took out a tawny ball for "A Closer Walk Do You Know What It Means To Miss New Orleans?" is a shade more thoughtful, and with a shade more jazz in the approach.

JOHNNY FERGUSON
Blue Serge And White Lace;
Angela Jones
(MGM 1057)***

JOHNNY FERGUSON is a country and western singer here with a slow, soft song to offer. That is Blue Serge And White Lace in which he is joined by girl voice, Sentimental. More to modern taste perhaps is Angela Jones which moves to a better fill and holds interest longer than the other track.

DAVID SEVILLE
Alvin's Orchestra; Copyright 1960
(London HL 6961)***

NOTHER of the Chipmunk sides from David Seville... with the girl this time being that Alvin has hired a fifty-piece orchestra for the accompaniment to their little song. Seville tries to tell the Chipmunks he cannot afford it, but he is drowned out by the band—and the Chipmunks

go their own cue way singing a simple melody as always.

A bit more contrived than previous efforts but it should be a big seller all the same.

Copyright 1960 is a straightforward item, essentially by Seville, obviously designed as no more than something for the second side.

CHET ATKINS
Tennessee One Mint Julep
(RCA 1174)***

CHET ATKINS, who can whip up plenty of excitement into a side, slips us a polished beat instrumental in Tennessee on this release.

Guitars and piano make some nice noises and there are girl voices whooping for extra colour. The whole thing moves speedily in a way which ought to delight juke box men.
One Mint Julep carries a simple

SHIRLEY BASSEY
With These Hands: The Party's Over
(Columbia DB421)***

TWO familiar ballads for Shirley to sing. "With These Hands" is given a full, sentimental treatment as befits the lyric, and Miss Bassey sings it with some evidence of the warmth she is getting into her voice nowadays.

A very soothing, sincere performance while Geoff Love directs the big chorus and orchestra behind her. "The Party's Over"—a great song—will be remembered from Shirley's recent LP for Columbia. If you have not heard the interesting, touching arrangement phrase find time to give this a spin.

Those who have heard it won't need further encouragement from me. Slow, deliberate and extremely effective.



melody and the title itself. Song is much better than it sounds from its name. Commercial all right.

Wild One is a steady rocker with a chorus chanting along with Ryckell. Sharp noise will cut above any howl murmurs around the juke boxes.

SONNY BUGSES
Saddle's Back In Town;
A Kiss Goodnight
(London HL 5904)***

OPENING with an impressionation of Donald Duck, Sonny Bugges then goes into a rather wild rocker to a mildly instrumental accompaniment. This for Saddle's Back In Town, which strikes me as being unable to make up its mind whether it wants to be a straight beat item or a novelty half.

I would be inclined to turn the record over and sell on A Kiss Goodnight. Not that it is startling stuff, but at least it has a solid beat and a firm vocal from Mr. Bugges.

JAN AND DEAN
Crimsonite; You're On My Mind
(London HL 5905)***

JAN and Dean, the youngsters who I have been here before, really dig into the past for their latest release, Crimsonite. Yes, this is the old minor-key number from the gold fields.

Jan and Dean rock it steadily with some "yodel" and a few "ooops." Instrumental group helps them to keep it moving and there are some girl voices in the background, too.

You're On My Mind is a rather little romance which has a flat sound to it. The boys take it wearily.

SMILEY WILSON
Running Bear; Long As Little Birds Fly
(London HL 5906)***

SMILEY WILSON, veteran of Running Bear stands little or no

care for is the title itself. Song is much better than it sounds from its name. Commercial all right.

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Two well-known ballads from SHIRLEY BASSEY.

chance of catching up with Johnny Prentiss' hit side on the song. Country approach with some chorus work.

Long As Little Birds Fly is a catchy little melody which is so easy to remember that it could well draw sales to the coupling.

JACKIE RAE
Summer Place, The Moon Got In My Eyes
(Fontana H242)***

ANOTHER release from TV personality Jackie Rae. Summer Place (title theme) from the Warner Brothers film) is sung gently by Jackie who gets a warm backing from chorus and a Gordon Franka orchestra. Soothing—but I get the feeling that Mr. Rae is too conscious of the sound he is trying to produce.

A little more natural is the revival of The Moon Got In My Eyes. Jackie sings it to a light modern beat.

THE WEE WILLIE HARRIS
The Wild One; Little Birdy Girl
(Decca F11217)***

THE return of Wee Willie Harris with a cover coupling which duplicates Bobby Rydell's release. Willie brings his hoarse voice to bear capably on the rocker, Wild One. Suspect girl shows keep him company.

Mr. Harris could have fooled me with the flip. Doesn't sound a big like

what we expect from him as he sings the filling ballad Little Birdy Girl... sounds better.

I would rate this the best side he has made. Should sell.

JACKIE GLEASON
What Is A Boy? What Is A Girl
(Brunswick 04715)***

REVIVAL of the monologues which had such a vogue a few years back. Personally, I have always believed they read in print better than they sound when spoken. Still, I suppose there will always be a market for this sort of sentiment.

I only hope the Gleason release does not mean we are in for the same kind of spate we suffered before when we had to endure what-ifs... doc, horse, wife, husband, etc.

MANTOVANI
The Orange Varden; In The Spring
(Decca F11216)***

A GLITTERING treat from the Mantovani orchestra as it plays The Orange Varden. Those strings are singing a nice Spanish melody and you can almost see the colours. When Manno directs his musicians you know that the result will never be dull... here it reveals the distinctive sounds of his band.

The slower waltzing In The Spring has a carefree appeal that warms inside your heart. Unshakably sentimental but never cloying.

DAVID SEVILLE does his best—but Alvin still wins.

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THE FLEEKERS are coming

I've learned a lot from 'Boy Meets Girls' says Jack Good

THE Church Hall was rocking when I saw Jack Good rehearsing the final two shows of "Boy Meets Girls." Watching him and the cast I sensed a feeling of disappointment that "BMG" was coming to an end.

I had come to talk to Jack about the show. "BMG" is the third in the series of beat shows he has produced for television and it finishes its run with less acclaim than "Six Five" or "Oh Boy!" As usual Jack was ready to talk: "Although I may not have been wholly satisfied with 'BMG' as a series, my one ultimate ambition has been achieved."

"When I knew that I was to produce 'Boy Meets Girls,' I hoped that the artist I picked to star would prove to be more than just a rock singer. Great things have happened to Marty since the beginning of the show, and in this alone, I feel satisfied. The series was mainly responsible for this and its ultimate stardom can be associated with it."

"Unfortunately, however, 'BMG' was the sort of series which, at the outset, gave me very little time to work out a definite format. Probably viewers noticed during its run that I seemed to wander off into other directions, adhering to no set plan."

"When I look back on it, I am not altogether pleased with it. I was not sure I was with the other two, but I am more pleased with the individual programmes. I thought that such programme was very well composed, and in no instance did any artist who appeared in the show, give me anything but complete satisfaction."

Noise wanted

"When I produced 'Six Five' and 'Oh Boy!' my beat programme was what was needed. In those days, the kids didn't care what sort of format they took as long as there was plenty of noise."

"When the time came for 'BMG' their tastes were becoming more developed, and I knew that I just couldn't hurt anything at them. That's why I decided to ease up slightly, and present a more adult show—if possible, with adults in the audience. This, unfortunately, is where I met with one of my greatest setbacks throughout the series."

Atmosphere

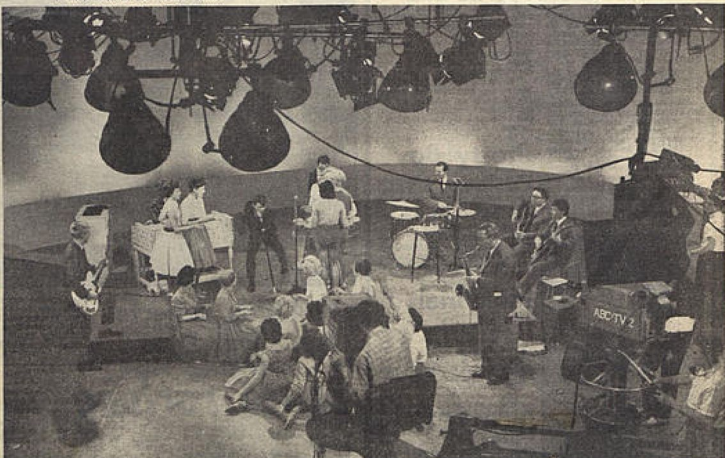
"Each week, as you know, the show was produced from Manchester, one live, and one filmed. The ABC studios in Dabney are converted cinema, with the audience having to look on at the stage. It was nothing like a TV studio, and naturally the much needed atmosphere to make the show go with a swing was missing."

"There is no comparison between Manchester and Hackney, where 'Oh Boy!' was produced. The Hackney studio had a ready created atmosphere and although the audience was far back, the setting was more like a studio, and they loved being there."

"When you heard, in December last year, that we were to have no more live audiences, that was the first of many changes, the theatre being the main reason for it."

"In the middle of the series, 'BMG' took on a different tilt. To be truthful, I was far more satisfied

A shot taken in the 'BMG' studio.



with the later programmes than I was with the earlier one. I targeted more life into them, and they came off well. I know that by doing this, it was going back on my earlier plans, but I feel that these changes had to be made."

"I'm not sorry that 'Boy Meets Girls' is finishing that programme Saturday, March 5, because most of the time we were working under the strain of a rapid half-hour schedule,

and a great deal of variety had to go into that thirty minutes."

"The series has taught me one great thing. Although our viewer figures were bigger than ever before, I think I know now what is really needed to make up the ingredients for a good beat show."

"From a personal angle, I've enjoyed every minute of the shows, and never once have I been let down. I consider the great failing of the

series to have been the lack of the live audience atmosphere, over which I had no control."

"There was only one other unfortunate point, which is quite small but cannot be overlooked."

"When I invited American stars to appear in 'BMG' many of them didn't believe as well as they appeared at rehearsals. This was a great pity, but I can honestly say that without the cameras concentrated on them, they

turned in great performances."

"No, I didn't really achieve what I set out for with 'Boy Meets Girls,' but I am quite thankful to say that at this point I am satisfied with some of the results, although I haven't had the same feeling of complete elation that I had with my previous successes. But whatever people say, I do not consider this series to have been a failure."

JUNE HARRIS

FOR THE FOLK FAN

Topic get a scoop

JESSE FULLER

Working On The Railroad
Railroad Blues (Song: Hankin)
Round A Glass (Song: Living Up
The Tracks); John Henry (San
Francisco Bay Blues); Railroad Blues.
(Topic 10159)*****

THIS release coincides with the appearance shortly in this country of Jesse Fuller. Jesse is an interesting soloist, for unlike the great majority of blues singers (frankly, he is more folk than blues, which is why he gets into this country) who accompany themselves on guitar, he has assembled a complete one-man band.

This complex guitar, harmonica, kazoo, and his own invention, a pedal operated bass.

In spite of all this distraction he manages to play excellent guitar.

A mixed bag from versatile
STEVIE BENDOW.

which he sometimes, as on John Henry, uses by itself.

Living Up The Tracks is a work song with a quite unusual construction. San Francisco Bay Blues is a well known item composed by Jesse Fuller.

This is a very fine record indeed. Topic have once again scooped the market with a disc which carries unreserved recommendation.

STEVIE BENDOW

Mixed Bag

The Oak And The Ash; Three Black Crow's (Johnny Todd); King Of Barons; Van Downen's Land; The Frog (Columbia); Soldier, Soldier; The Willow Garden; Cuthbert Butler's Engine (She's) Like The Swallow; Ferry Mountain Top; Un Canation Ferry; The Whiskey And The Gun; The Men.

(Seventy Seven LE12-114****)

THIS really is a mixed bag. With songs included from a wide variety of sources, Stevie covers very well throughout, accompanying himself on the guitar, and managing without his usual "Folk Four." He is a very versatile performer.

There are one or two unusual items here, including Un Canadian Erasing used in French. Stevie learned this number during the war from a soldier with whom he was billeted.

The general variety of the numbers keeps the interest up tight

through. Readers will agree that this is no easy task for a solo singer. The whole thing is rather lighthearted, of course, with Stevie's little chuckle coming through every now and then.

With the TV, radio and record exposure Bendow is getting, this could well become very popular.

MALIALIA JACKSON

In The Upper Room

In The Upper Room (Parts one and two); Be's My Light; If You Just Keep Still.

(Top Rank JKP105)*****

MALIALIA JACKSON is in better voice here than on the previous release on this label. The tracks almost measure up to the

excellent "Lord's Prayer." She is accompanied by piano, organ and bass, and also has a vocal group backing her for special effects. In The Upper Room is broken into two parts, and is presumably taken from a much longer performance... or even possibly two separate performances.

The singing is exceptionally good on the slower first part, but unfortunately the break is badly contrived.

Both the other tracks are taken at a medium tempo, giving the disc a certain tendency towards "sameness." Malialia's voice, however, keeps the interest alive right to the end.

Owen Bryce

"EVE OF ELVIS" ISSUE

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see Features ★ List Ends U.S.A. the Features ★ Record Release Containing the "Last Night I Dreamed of Elvis" you must read THE EARLY ELVIS, the first ever ELVIS, ELVIS, ELVIS, Harry I Demand is sure to be the most exciting disc ever. WALKER (GIBBY)

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Teddy Johnson

Pirate records

WHEN President Hoover sent America "a" think his prohibition legislation the crooks of the Capone calling introduced a new industry to the States—BOOTLEGGING.

Now the record bosses of the States are sneaking about the latest racket—BOOTLEGGING!

All you have to do, it appears, is produce a copy of a new LP and store you can count "33 rpm" some bright boy has started to press copies on a pirate plant... and he gets a shady penny to reproduce identical sleeve covers.

Then the "pirates" send out their own travelers hawking the copies to stores... and even door to door.

The business of pirating started with singles... but, according to

bootleggers, "Heaven knows what the figure must be today," observes the leader writer in *Cash Box*.

Could such a policy operate better in the States?

I put the question to one of the more knowledgeable members of the disc industry this week.

He replied, "Anything is possible... but in this case, highly improbable. It is a profitable for a legitimate business to open up a record company... Because there are so very, very few pressing plants... most are controlled by the major companies.

"There are a few independents, but all are legitimate companies. No, I can't see such a set of circumstances occurring in Britain. Our business is far too purloined," he said.

Pretty Boy

IN the days when bootlegging was done with liquor, and Thompson machine guns, there lived a character with a twisted mentality, Pretty Boy Floyd was a Public Enemy... a mobster.

STunner how life goes. Now Audio Fidelity have recorded an LP of the sound-track of the film of Pretty Boy's life... a memorial in wax!

Memorial

DOG this. This month in America is to be "Ritchie Valens Month" at a memorial for his fan club. It will be recalled that just over a year ago Ritchie died in a triple plane crash with Big Bopper and Buddy Holly.

And those dear, old forgotten business men of Dixie who have put out a disc as the devotion of fans shall not be wavered.

The rules, both credited to "Yes, Yes, Cry, Cry," and "Puddin' Song," the nursery rhyme song from the film "Tin of the Sixth Happiness."

Sure, if ALL the profits went to charity dependents then I could bring myself to approve such an idea—but this apparent sanctimoniousness on the part of the kids just to make a record company's bank balance a shade richer gives me a queasy feeling in the tum.

Confusion

I LISTENING to Saturday Club LP (produced by one of the most charming and musically-minded men, Jimmy Grant) I heard that razor-edged version of "Harlem Nocturne" by sax great Jay's group.

Currently, the hit version in the States is by The Vicinious. If their disc is issued here there'll be name confusion.



Holiday collects his Silver Disc

Lance Fortune

(Continued
from front
page)

Lance Fortune gives the impression of being a well brought up and retiring sort of person, and he is. Unlike the masses of one-hit recording artists, whose personal representatives do all the talking for them, Lance is quite willing and able to hold lengthy discussions.

"I had a problem on my mind," said Lance, "whether I should try show business or not. I know it's precarious, and if it had not been for a holiday in London, I would still be studying for a geography degree at Aberystwyth University.

"Last year I visited the '2.1's' and

The occasion was the "Date With The Stars" ball at the Lyceum, London, last week and one of the highlights of the evening was the presentation to Michael Holliday of DISC's award for sales in Britain of more than 250,000 of the record "Kool." The Silver Disc was presented by Arthur Mathew of EMI (left). On the right is orchestra leader Lou Preager.

met Tom Littlewood, who is now my manager. He invited me to appear there for six weeks."

So Lance Fortune, born Christopher Morris, played a six-week season at the "2.1's," and in between tour dates, he makes it his home.

When he arrived in London to embark on his singing career, one of Lance's toughest tasks was to join the Gene Vincent package show in January.

He was a little apprehensive at the thought of appearing with an American star, but determined to do his best. This he undoubtedly did.

CRAIG TO FOLLOW STEELE PATTERN

CRAIG DOUGLAS will dance, sing and do cross patter for his appearance in "The Ernest Moxon Show," due for screening on March 22 or April 2. The programme, in which Craig appears with Pet Clark, has already been recorded.

Douglas was taught to dance by Moxon and a professional teacher. Said Craig's agent, Benny Lewis:

"His appearance in the show is absolutely wonderful. It's a hucknory pleasure to see the boy becoming an entertainer, but it's true, he's surprised even me."

Craig, who only last week resigned with Top Rank for a further two years and for a four-figure weekly wage, three new numbers last week. Two will be selected and issued on a single in April.

Mudlarks to visit Sweden in May

THE MUDLARKS are to visit Sweden in May. Originally it was planned for the group to go for a month, but owing to other commitments they have had to cut their stay.

They will now be appearing at the Lieberberg Open Air Theatre for eight days from May 16.

Attempt to ban biz soccer

THE TV All-Stars soccer team, who play for local charities and the Stars Organisation for Spastics, is playing its toughest and longest match... eleven men against the Lord's Olympic Society.

The Society says: "Every time they play we'll ask the police to issue summonses."

The team says: "We're booked to play every Sunday right up to the summer... and play we will, however long it goes on for." One match, last December, has already resulted in Ely Davis and stadium promoter Reg Harris being fined £20 each.

The first fine was paid out of the game money, but with any subsequent fines the team have offered to pay out of their own pockets. A Mr. George Ginn, of Brighton, has also offered to foot any bills through action brought by the Lord's Day Observance Society.

Cancelled

So far, only one match has had to be cancelled. This was at Kings Lynn and the owners of the ground, the Norfolk Chemical Company, declined offers of protests from the L.D.O. to allow their ground to be used.

Under the existing law fines of up to £500 could be imposed. The TV All-Stars team include Harry and Bernie Winters (capt), Bernard Bresslaw, Gene Conrad, Pete Murray and Don Fox.

The Show Biz XI have had no action taken against them because they do not charge for admission.



RITCHIE VALENS—for fans

the authoritative American paper *Cash Box*, the business was precarious because in the bad selling months the turnover wasn't too great.

But LP's are an all-round-the-year investment. There will carry profits through the bad period.

Here too?

HOW much has this pirating affected the sales of the company? "About two years ago it was estimated by one company that as much as 25% of their gross business was being lost because of

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