

No. 217 Week ending May 19, 1962 Every Thursday, price 6d.

Denver plans an Aussie tour

KARL DENVER may tour Australia and New Zealand in the spring of next year, following the success of "Wimoweh" down under. No dates or venues have yet been announced. Denver's next single will be released on May 25 by Decca, and the top side will be "A Little Love, A Little Kiss," a ballad dating back to 1912. Denver will be recording more hits at the Decca studios on May 28, 29 and 30, and part of these sessions is likely to be tele-recorded by BBC TV for future screening.

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Billy Fury presents Discs to Presley

'He's one of the nicest guys I've ever met'

• AN EXCLUSIVE INTERVIEW BY JOHN WELLS

LAST week Billy Fury became the first top British singer to meet and talk with Elvis Presley. Speaking on the phone from his luxury apartment in the Beverly Hilton Hotel in Los Angeles, Billy told me: "I wish his thousands of other British fans could have been with me... he's one of the nicest guys I've ever met. If it's possible I'm an even bigger fan of his now."

The meeting has long been an ambition of Billy's and was realised because he and his manager, Larry Farnes, are currently holidaying in America and had taken with them the two Silver Discs awarded to Elvis by this paper for "Now Or Never" and "Rock-A-Hula Baby."

Said Billy: "A quarter million sales might not seem much by Elvis' standards... but he was

Davis signs

SAMMY DAVIS JR. has been signed for his second Broadway musical. It will be an adaptation of the Clifford Odets play, "Golden Boy," and is scheduled for production in the autumn of next year.

Davis will play the role of a young man undecided whether to become a boxer or a violinist. Lee Adams and Charles Strouse, who penned the songs for the hit show "Bye Bye Birdie," may write the music and lyrics.

Top stars for special Bart radio show

DAVID JACOBS will introduce a programme on Lionel Bart and his music in the Light Programme on the evening of May 29.

Entitled "Blitz On Bart," it is being scripted by Peter Noble, and will include contributions from Shirley Bassey, Anthony Newley, Cliff Richard and Tommy Steele as well as songs from Bart's latest show "Blitz," sung by members of the cast.

Craig Douglas is to do a week's cabaret at the Club 99, Barrow-in-Furness, from May 21.

FURY AND AMERICA

page 12

really knocked out by the awards. He just couldn't have been nicer.

"We had quite a bit of trouble getting to see him, you know. Police, security people at the film set, it all had to be okayed by them first. But I guess we expected this. He's so big... the greatest thing in the whole world."

"He was in the middle of filming, so we couldn't chat very long, but I couldn't have wished him to be anything better."

"When we were introduced he said he had heard of me. I don't know if he really had or not, but anyway it was a nice thing for him to say."

"I expected him to be a bit off-hand, as he is just the biggest



BILLY FURY and manager LARRY FARNES at Billy's 21st birthday party before they left for America. (DISC Pic)

Silver DION—FILM RELEASE TO TIE IN WITH VISIT?

DION'S new film, "Ten Girls Ago," which he has just completed and which gives him his first really big dramatic role, may be released here in time to tie in with his visit in the autumn.

Having had two guest spots in "Teenage Millionaire" and "Twist Around The Clock," Dion returned to drama school in the hope that a producer would select him for a particular role—as an actor, not just as a pop personality.

"I studied like crazy," he said. "Finally I got that break and was assigned to 'Ten Girls Ago.' I was dumfounded."

All greats

"My co-stars are Bert Lahr, Buster Keaton and Eddie Foy Jr. These men are all greats, on Broadway and in the movies, and as I have so much respect for them, I just had to get in there pitching once I'd signed the contract."

"The film meant a lot of hard work, and I wasn't experienced enough to spend too much time playing around. Being able to appear in it is a new way of being able to express myself."

"I guess I was born with an urge to perform, and certainly



"I studied like crazy at drama school," says DION.

film work is an outlet. I want to be a complete showman, and this is just another step towards realising that ambition."

Having had two smashes with "Ranaround Sue" and "The Wanderer," Dion, who parted from his group, The Helmons, last year, already has his new disc, "Born To Cry," in the U.S. charts.

Charlesworth titles

THE Dick Charlesworth Band are to record two new titles for HMV within the next three weeks.

They have a "Trad Time" date for the BBC Overseas Service on May 22, and four days later will guest on "Saturday Club."

DION (I WAS) BORN TO CRY

45-POP 1020

HIS MASTER'S VOICE



RECORDS

E.M.I. RECORDS LTD., E.M.I. HOUSE, 55 NASSAU SQUARE, LONDON, W.1

This could put Marty back on top

PRIZE LETTER

AT last I believe Marty Wilde can make the charts in a big way with his latest record, "Jezebel." "Tomorrow's Clown" looked like making it, but suddenly dropped, while "Come Running" amazingly failed to enter the top fifty.

Jack Good realises Marty's professionalism, and what "Jezebel" lacks in originality it makes up for in brilliant performances from singer and backing group.

I only hope Jack Good is right when he says that he thinks the public will follow suit and buy this record, to put Marty firmly back in the high spots.—W. WINGROVE, 8, Wyncote Close, Shindfield Rise Estate, Reading, Berks.

IMPACT

PEOPLE argue that the twist is the biggest thing since rock, but of course the twist hasn't made a quarter of the impact that was created by the original rock and rollers way back in 1955, 56 and 57.

Rock and roll does can still be found in the Top Ten because the modern music scene has



The address is: Post Bag, DISC, 161, Fleet Street, London, E.C.A.

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 (subject to terms).

evolved from the basic rock and roll of the Haley, Little Richard and Fats Domino era.

If I were to make a prophecy I would say that interest will turn much more to modern jazz and hitting ethereal - sounding clarinet efforts such as "Stranger On The Shore" and possibly to way out, racy, jazzy, "beatnik" flavoured ballads.—JOHN D. STANLEY, 260, Werrington Road, Bucknall, Stoke-on-Trent.

ROBBED ?

BUYERS are charged the same price for albums by artists with backing by Nelson Riddle and by Johnnie Seeces, yet it stands to reason that an orchestra with Riddle's name will demand a higher fee than the lesser known Seeces orchestra.

On top of that, the American tapes are flown to England, adding extra expense. Are we, in fact, getting the American LPs cheap, or being robbed by the British record manufacturers?—DAVID G. WHITE, 41, Repton Road, Kenton, Middx.

ATTACK

JERRY LEE LEWIS is back with a bang! He has lost none of his old vitality—in fact, he's even wilder! He went right through from "Crazy Arms" to "What'd I Say," and he still attacks the piano with those sledge-hammer hands of his as he did in days of old.

Now that Elvis has gone over to ballads, Jerry Lee Lewis really deserves the title, "King of Rock"—TONY JACKSON, 31, Felton Avenue, South Shields.

CLEO LAINE... she could be among the greats. See "The Brink."

Cable from AMERICA

MGM head for a fall

edited by Maurice Clark

MGM RECORDS are trying to get permission to have a new disc by LEROY HOLMES and TERRY TERFER (a professional whistler) called "Look No Further" dropped to dealers in Boston by parachute. Holmes, formerly a pilot, and Terfer, formerly a parachute jumper, will provide the spectacular delivery themselves, if permission is granted.

The usual process of a vocal version following a hot instrumental hit has been reversed this week on the Epic label with pianist Bill Butler's instrumental version of "Soldier Boy," which is the number one song at the moment by The Shirelles.

Veteran film composer Alec North has been signed by 20th Century Fox to write the

background music for their forthcoming epic "Cleopatra." In his scoring North will attempt to simulate the instrumentation as heard by the ancient Romans.

Songwriter Adam Ross will make his debut as an artist, conducting a 20-piece orchestra on a new single entitled "High Twist." This will be for the Invicta label.

Faron Young's current disc on Capitol is expected to be his biggest ever seller. It is "Over Lonely And Under Kissed."



TWO new country and western stars from the Tennessee Ernie Ford Show have signed a recording contract with RCA Victor. They are Hank Jones and Dean Kay.

The Four Freshmen's disc "Shangri La" is their first single release for two years and looks as if it may happen.

Rumour has it that if Jimmy Dean's disc of "P.T. 109," which tells of President John F. Kennedy's bravery during the war, sells a million copies the President himself may present Jimmy with his Golden Record.

Guitarist turned actor Duane Eddy, who stars in Columbia's new film "Last Westerner," has written and recorded the title song which will be released on RCA Victor to coincide with the film release.

The "Alvin Show" on TV, which features The Chip-



JIMMY DEAN... President Kennedy may make presentation.

munks, now boasts an audience of 22 million, which is quite something. The Chipmunks have just made a new single-album called the "Chipmunks' Song Book," which is expected to be a tremendous seller.

After 12 years with Atlantic Records, well-known rhythm and blues singer Ruth Brown has switched to a newly-formed Philips label here and her first release for this label is an album called "Along Came Ruth."

Statistics now show that there are 500,000 juke boxes in the U.S.A., and operators account for 90 per cent of the country's single sales.

Leroy Van Dyke is in Nashville to record a new single and album. His latest disc, "If A Woman Answers," is becoming tremendously popular. Leroy is booked to perform in over 60 State Fairs this summer.

Perry Como had better watch out—a new singing barber has just hit the music scene. He is Rudy Martin, and his first single is out this week on Crystallite Records. It's called "Irene Of Acapulco."



A NEW album of Glenn Miller Music is to be recorded by Warner Brothers live in the Sahara Hotel in Las Vegas. Artists performing the numbers are Tex Beneke, Ray Abernethy and The Modernaires.

Tab Hunter, after a very successful season on television, is all set to make a chart comeback with his new single on Dot Records, "Born To Lose."

Older film-goers will be pleased to see that the queen of musicals of the 1940s, Alice Faye, has made an album of all her original movie hits, including "You'll



TAB HUNTER... all set to make chart comeback.

Never Know," "No Love, No Nothing," and "Rose Of Washington Square." Neal Heftie provides the backing to this nostalgic album.

A new award is to be introduced for the first time this year at the forthcoming Music Operators of America Convention in Chicago. It is to be called the Moe Award and will be given to: (a) the most popular record; (b) the most popular artist; (c) the company supplying the most popular juke box discs.

Columbia Records threw a Buffalo Buffet party for singer Johnny Cash in the Time-Life Building in New York, prior to his recent concert at the Carnegie Hall. The buffet consisted of many country dishes, including a special buffalo dish which Johnny prepared himself. The party and the concert were both a great success.

Ann-Margret has been pleased to play opposite Bobby Rydell in the film version of "Bye Bye Birdie." Also in the cast will be Janet Leigh and Dick Van Dyke.

ON TRIAL

IN spite of what some people say, I feel it a great asset when American—and British—disc stars appear on stage to sing "live."

This gives the fans a chance to distinguish between the singers who rely on gimmicks and technical help, and the real artists, such as Brenda Lee, whose Paladium performance was superb and her voice exactly comparable to her records.—R. E. HOARES, 38, Tangham Walk, Basildon, Essex.

HIT OR MISS ?

DON NICHOLL obviously dislikes the Pitdow Men, but recently Nigel Hunter gave them the praise which they rightfully deserve.

We readers take their criticisms very seriously, but what

are we to believe if two top critics go to both extremes?—A. BONNINGTON, 37, Raglan Street, Hill Top, Eastwood, Notts.

THE BRINK

WHAT makes a singer approach the brink of ultimate success after much hard work and then, apparently, throw it away to go into a non-singing role in a play? This is what's happened to Cleo Laine, who is currently in "A Time To Laugh."

This artist infuses such a talented jazz feeling into her work that with a little more exploitation and promotion she could make a serious challenge to the crowns of Sarah Vaughan and Ella Fitzgerald to become one of the all-time greats.—B. S. FLETCHER, 56, Birmingham Street, Wiltshire, Staffs.

SHY, BUT...

SO Pete Fowler (DISC, 28-4-62) thinks the Bobby Vee tour was a failure. I can confirm that everywhere he went he was a great success. Maybe he was a little shy at first, but when he's got the crowd under his thumb, he really swings it.—S. GRUNDY, 38, Melrose Avenue, Bolton, Lancs.

SO STRANGE

I FAIL to understand how all Jerry Lordan's compositions, when waxed by other recording artists such as The Shadows, always seem to hit the charts in a big way, yet when he himself

records one of his own numbers, he rarely gets off the ground.

Now surely this situation can be remedied, for he comes up with a magnificent number of his own, "One Good Solid 24 Carat Reason," and if he doesn't make it, then there's no justice in the pop world any more.—BARRY NYE, 22, Penrheak Avenue, Hove, 3, Sussex.

TOP TWIST

I CONSIDER it very gratifying to see a Frank Sinatra record in the charts. He obviously took a risk in joining the legion of twisters, but he has made a success of it.

I believe his forthcoming British visit will bring him a lot of new fans, and perhaps a more regular spot in the best sellers.—ROBIN SHARPE, 36, Woodville Road, Leicester.

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

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LIONEL BART'S

BLITZ!



NEIL SEDAKA KING OF CLOWNS

45 RCA 1100
RCA VICTOR
45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending, May 12).

Last Week	This Week	Title	Artist
1	1	Soldier Boy	The Shirelles
2	2	Mashed Potato Time	Dee Dee Sharp
4	3	Stranger On The Shore	Acker Bilk
3	4	Johnny Angel	Shelley Fabares
5	5	Good Luck Charm	Elvis Presley
13	6	She Cried	Jay and the Americans
15	7	Old Rivers	Walter Brennan
16	8	Shout! Shout! (Knock Yourself Out)	Ernie Maresca
10	9	Twist, Twist Senora	Gary (U.S.) Bonds
6	10	Shout	Joey Dee and the Starliners

Last Week	This Week	Title	Artist
9	11	P.T. 109	Jimmy Dean
18	12	Everybody Loves Me But You	Brenda Lee
8	13	Slow Twistin'	Chubby Checker
14	14	Funny Way Of Laughin'	Burl Ives
7	15	Lover, Please	Clyde McPhatter
—	16	Conscience	James Darren
—	17	The One Who Really Loves You	Mary Wells
—	18	I Wish That We Were Married	Ronnie and the Hi-Lites
—	19	Lovers that Wander	Dion
—	20	You Are Mine	Frankie Avalon

DON CHARLES THE HERMIT OF MISTY MOUNTAIN

45-7 1100
DECCA
45 rpm record

CHICAGO? IT'S A KNOCK-OUT

Kenny Ball talks to John Wells about the fantastic reception he is getting in America



KENNY BALL—The more obscure the number, the better they like it (DISC Pic)

KENNY BALL, the trad man who has just put his third record, "Green Leaves Of Summer," into the British Top Twenty, has got the sophisticated jazz fans of Chicago raving.

When the news first broke that Kenny had been booked into the Bourbon Street Jazz Club, a lot of British eyebrows were raised. A gimmick. The best he can hope for is to get away on his novelty value. How could a British band even dream of playing jazz to Americans? These were the comments.

But one sentence, spoken by Kenny when I phoned him in Chicago earlier this week, should squash the doubts.

"Man, the audiences we're getting are as good as those back home... the only difference is that they're even more enthusiastic!"

Offers

And as if to prove his point Kenny told me he had been swamped with offers to return, all of which were now being sorted out by his manager.

"I thought we might find the going a bit tough," said Kenny. "The least I expected was that the audiences would be extremely biased—you know, a British band playing their music—but not a bit of it."

"We've had really great reviews and everything has worked out very, very well."

As far as most Chicago jazz fans were concerned Kenny had been booked mainly on the strength of one hit record, "Midnight In Moscow," which has been tremendously successful in their charts.

"Yes, I was concerned about this," said Kenny, "but the way it has turned out is fantastic. Instead of having to play a lot of pop numbers we found they wanted quite the opposite. It's the really way-out and more obscure number which is going down best."

The Bourbon Street Club is strictly for the more appreciative jazz fan... no dancing, you just drink and listen.

"It's a fabulous place," said Kenny, "owned by Bob Scooby. And the people who come here are so enthusiastic... they even clap solos."

Kenny is also having a rave about Chicago. "This is a real swinging town, man," said Kenny. "It's all happening here. I'm really overwhelmed by America."

During his spare time Kenny has been doing a great deal of promotion work and has appeared on 17 radio programmes being interviewed by DJs. "It's fun," said Kenny. "You haven't lived until you've appeared on American radio. I can tell you, just nobody bothers about a thing!"

"But it's really the people who are the greatest thing. You wouldn't believe how wonderful we've been treated."

Temperance Seven turn professional—tour plans

THE Temperance Seven have turned professional following the signing of a five-year contract with top London agents Harold Davison Ltd.

The immediate result of this move will be more mid-week engagements at theatres throughout the country and a possible cabaret debut at a top night spot in Las Vegas towards the end of the year.

Negotiations are still going on for a tour of Russia, and offers have come in from Australia and the Continent. A radio series in this country is also in the offing.

TOP TWENTY

Compiled from dealers' returns from all over Britain.

Week ending May 12, 1962			
Last Week	This Week	Title	Artist
2	1	Good Luck Charm	Elvis Presley
1	2	Nut Rocker	B. Bumble and The Stingers
3	3	I'm Lookin' Out The Window	Cliff Richard
4	4	Wonderful Land	The Shadows
5	5	Speak To Me Pretty	Brenda Lee
10	6	As You Like It	Adam Faith
8	7	Hey Little Girl	Del Shannon
7	8	Love Letters	Ketty Lester
14	9	Last Night Was Made For Love	Billy Fury
13	10	Let's Talk About Love	Helen Shapiro
6	11	Hey! Baby	Bruce Channel
11	12	Dream Baby	Roy Orbison
9	13	When My Little Girl Is Smiling	Jimmy Justice
12	14	Wonderful World Of The Young	Danny Williams
16	15	Never Goodbye	Karl Denver
—	16	Ginny Come Lately	Brian Hyland
—	17	Come Outside	Mike Sarne
20	18	The Party's Over	Lonnie Donegan
—	19	Lonely City	John Leyton
—	20	The Green Leaves Of Summer	Kenny Ball

ONES TO WATCH

- I Don't Know Why - Eden Kane
- Unsquare Dance - Dave Brubeck
- How Can I Meet Her - Everly Brothers

CHART CHATTER BY JOHN WELLS

Elvis takes over top spot

AFTER last week's tremendous shake-up, the charts have settled down... as expected, with Presley at the top. The only thing that has kept Cliff Richard from moving up with him is "Nut Rocker."

Next week I think we'll find this has dropped and then there should be an interesting battle between these two greats to see who finally takes top honours.

The Shadows are still selling consistently with "Wonderful Land," a disc which enjoyed a remarkably long stay at the top. Apart from Elvis and Cliff there still isn't a strong challenge to them.

Brenda Lee and Ketty Lester are two other artists generally holding on to their positions.

Brenda's "Speak To Me Pretty" is her first hit in quite a long time and though it was helped by her being over here on tour, her appearances weren't the sole reason for it becoming a hit.

Good to see, too, that Adam Faith is moving up with "As You Like It"... he took quite a knock with his previous release "Lonesome."

An artist who's dropped quite a bit this week is Evace Channel with "Hey! Baby," R and B fans, even if they

don't think Channel is perfect, should keep their fingers crossed that he can come up with another hit.

Brian Hyland has shown that as far as British buyers are concerned he isn't the one-bit wonder people predicted when he put "Bikini" in the charts.

"Ginny Come Lately" had to be a bit for either him or young Steve Perry.

Also new to the charts this week are Mike Sarne with his debut disc "Come Outside," John Leyton still on the soulful kick with "Lonely City," and Kenny Ball, all set for a hat-trick with "The Green Leaves Of Summer."

JIMMY JUSTICE
"AIN'T THAT FUNNY?"
7N 1543

JOEY COOPER
"I'M A FOOL"
7N 2514

THE TONY HATCH ORCHESTRA
"NAKED CITY"
THEME FROM THE TV SERIES
7N 1540

DON NELSON
"FORGOTTEN DREAMS"
7N 2514

PENNY
"SHALL I TAKE MY HEART AND GO?"
7N 2505

JO STAFFORD
"SYMPHONY"
8/W

"IF MY HEART HAD A WINDOW"
7N 2513

PICCADILLY

**STUDIO
SNIPPETS**

NEWS OF
TOMORROW'S
HITS

**Cliff, The
Shadows
cut more
sides**

THERE were some big names in the pop studios last week, most of them at EMI's Abbey Road establishment, where Cliff Richard and The Shadows headed the field by cutting titles for future release either in album or single form. Ladies played a leading role for a change in the week's waxings. The new, slim-line Winnie Atwell cut her first Eye single.

Miss Show Business herself—the one and only Judy Garland—worked on an LP for Capitol. Another star American through, Eartha Kitt, continued earning titles for her HMV album, and Britain's long-established favourite, Vera Lynn, was also active for her forthcoming LP.

Up-and-coming singers in action on their next singles were Bill Forbes (Columbia), Peter Gordeno (Parlophone), and Jackie Lynton (Piccadilly).

Entrants in the instrumental straits were Tony Osborne (HMV single), Victor Silvester (two Columbia singles), Frank Cordell (HMV LP), the Gary Edwards Combo (Oriole single) and Gliss Anders (Ember single).

The latter gentleman plays a toy piano, I gather, the sort you can buy in big chain stores! A comic type of record was cut by John Schroeder at Oriole, featuring a character under the assumed name of W. Barrington-Smith.

He is a frustrated City businessman who has written and recorded a couple of songs with the intriguing titles of "Mating Call Of The Water Melon" and "Petulant Penguin."

Jazzmen going on record last week were Jim McHugh and his Scottsville Jazz Band (Piccadilly) and clarinetist Archie Simple, who worked with strings for Denis Preston's Record Supervision outfit and a future release, probably on an EMI label.

J.S.



Adam at the wheel of the Bentley he drives in one of the scenes (DISC Pic)

For four weeks he has been filming in secret. Now the ban is lifted . . .

**DRAMA IS THE THING FOR ME,
SAYS ADAM FAITH**

"NO Visitors Without Written Permission" said a sign on the door to stage A at Shepperton studios. A red light gleamed ominously above the door that had been locked electrically while shooting was in progress. SILENCE! shouted a sign next to the red light. Adam Faith, actor, was before the cameras and for the past four weeks he has been filming "Mix Me A Person" in secret—his more intimate scenes with co-star Anne Baxter hidden from the inquiring eye of the outside world.

The red light went out, the door clicked open and feeling as if I was being invited into Fort Knox I trod softly in Adam's direction.

"Hiya, mate!" he called out, "where you been?" I explained about the precautions. "Secrecy?" Adam exclaimed, "Oh! The no visitors bit. Well we've had some pretty tricky scenes to do."

This is a very important picture for Adam. After his "Whopper" nearly came a cropper Adam needs a good picture now if he is to further his film ambitions.

"This is a much better picture than the last," Adam said, "but

murder he didn't commit. He is saved from the gallows by psychiatrist Anne Baxter.

The only concession the film makes to his musical ability is that the young Teddy boy he plays is a keen guitarist.

"I am enjoying playing a strictly dramatic role," Adam told me. "In fact, drama certainly seems to be the thing for me at the moment."

"What I am aiming at in films is the dramatic musical—something along the 'King Creole' lines—where I can combine whatever talents I have.

"Above all I have to gain experience. I am sure that I could have made a great deal of 'Never Let Go' and 'Whopper' if I

knew then what I know now. "After 'Whopper' my agent Colin Berlin said something to me that was very true. He told me that whatever happens next was not as important as the filming experience I was gaining.

"He is right. It doesn't matter what kind of film I make, be it dramatic or comic, as long as it is a good film. All I want to make are good films.

"There are two things I really enjoy—filming and one-night stands. If I can continue to do those two I shall be happy."

Adam tells me that he has learned a great deal about acting by working opposite such a competent and experienced actress as Anne Baxter.

"It's like being in a football team and having Jimmy Greaves in the side," he said, "you feel confident. She was very inspiring to work with and I feel that my scenes with her in this picture are good."

Adam was looking a lot fitter and a lot happier on the set at Shepperton than when I last met him. I asked him if his stay at the rest home before starting this picture had done him any good.

"I feel one hundred per cent better," he said. "It was a drag to do it, but I shall do it again. I had my script so learn and by the time I started the picture not only was I feeling fit and ready to face anything but I knew my lines backwards."

"That is very important in filming. If you don't know your lines properly then you can't concentrate on your performance."

"I shall be starting another picture pretty shortly after this and I shall certainly spend a week or two at the rest home and possibly take a holiday in Spain before starting it."

Peter Hammond

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

by
June
Harris

**BBC are keeping
that 'Texas' ban**

DUANE EDDY may be the thirty-seventh person to record "Deep In The Heart Of Texas," but as far as the BBC is concerned, this tune still won't receive plugs on "Music While You Work."

It seems that when the number was first played round about 1942, it made factory workers bang spanners and all kinds of tools on their machines, thus causing din, damage and some loss. So the BBC banned it, and there's no question of "Deep In The Heart Of Texas" being reinstated.

Having seen a TV show about Jackie Kennedy's recent trip to Europe, Percy Faith wrote an instrumental, calling it, "Jacqueline's—Journey," which he recorded for Columbia. He then sent the completed disc to the White House, in order to get a final O.K. before it was released.

Jet Harris says he left The Shadows to play his own kind of music. "When you starve for six months, you get a different outlook on life from other people," he says. "Your ideas and feelings are sharp-

ened. If you play music, then you play a different kind of music—your own kind.

"That's why I left The Shadows—to play my own kind of music."

Twenty-four-year-old Don Charles thieves on early morning recording sessions. Unlike Presley, who prefers to start recording round about midnight and finish at 9 a.m.

"At 9 a.m. I'm at my best," says Don. "This is a reflection on my Navy days, when I had to be up at the crack of dawn, and I can't get out of the habit."

Doug Sheldon says he's seriously thinking of trading in his white Austin Healey for an aeroplane, in order to avoid traffic jams.

ARE builders' merchants running out of white paint? Somebody must have bought gallons of it in order to plug the name of Buddy Holly in three foot high white lettering on the station wall running in from Bickley, Kent.



DOUG SHELDON—From cars to aeroplanes.

This very enterprising person daubed on "Long Live Buddy Holly."

Adam Faith wandered into the enemy camp early last week by presenting himself at the Reprise reception for Sammy Davis Jr. He shouldn't have been there really—after all, he does record for Parlophone.

Jazz singer Dinah Kaye renewed an old friendship with Louis Armstrong and his charming wife, Lucille, when they hit town. Dinah, before she returned home to Britain after three years in the States, spent a lot of time visiting with the Armstrongs, and in

fact, did, on occasion, sing with the band.

Two-year-old, white-haired, blue-eyed Vernon Cooper, son of impresario George Cooper, was the only "twister" allowed in the sides of the U. S. Bonds package last week.

Seems that when Gary Bonds started singing "Twist, Twist, Scoria," Vernon just started twisting.

He knocked everyone out, and none of the underbetters dared stop him!!!

Dee Dee Sharp may have come up with a winner in "Mashed Potato Time," but I understand that The Ventures are not doing too well with their follow up, "Instant Mash."

ALL the best to American singer Gene Pitney, who reported to the U.S. Government for two years' service on May 13.

A nice gesture from the Jerry Lee Lewis fan club came when they presented him with a travelling clock and a book containing a list of all the members of his British fan club.

The presentation was made backstage at the Esso, Brighton, last week, after Jerry had knocked the audience out with one of his great performances.

BY PUBLIC DEMAND

From the film 'It's Trud Dad'

**THE
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EMI NEW POPS

THIS WEEK'S TOP SINGLE

SHIRLEY BASSEY



Far away

(From Lionel Bart's musical 'BUZZ')

COLUMBIA
45-DB4836

H.M.V.
45-POP1021

STEVE ARLEN
They took John away

WALTER BRENNAN
Old rivers

LIBERTY
LIB 55456

COLUMBIA
45-DB4835

RUSS CONWAY
Concerto for dreamers

BILLY COTTON and his Band
Is this gonna be a wedding?
(From Lionel Bart's musical 'Willy')

COLUMBIA
45-DB4837

PARLOPHONE
45-R4909

BRIAN FAYE and his Orchestra
At the sign of the swingin' cymbal
(Musicians from the BBC programme 'Pick of the Pops')

JOHN LEYTON
Lonely city
(As featured in the film 'TV's Trend, Dads')

H.M.V.
45-POP1014

On present form Jerry Lee Lewis must be



JERRY LEE—Thumping performance at Decca.

THE WORLD'S NUMBER ONE ROCK SINGER

**JACK
GOOD
writes**

I WAS dashing about Decca House last week when I suddenly bumped into Jerry Lee Lewis. Honestly, you could have knocked me down with a feather. He was surrounded by Decca executives, including my very "with it" DISC colleague, Tony Hall, and accompanied by Judd Phillips, of Sun Records, Memphis.

Although I had seen Jerry Lee on his last fateful visit to this country this was the first time I had actually met and talked to him. And I can tell you this was a big moment for me having been plugging away for his return through this column for the last few years.

I have always ranked Jerry Lee Lewis as World's No. 2 rock 'n' roll singer and it had always seemed a tragedy to me that the unwarranted intrusion of the Press into Jerry Lee's private life had led to his leaving the country and disappointing so many fans. Worse still, it led to a very cool reception back in the States. DJs were unwilling to play his records and as a result Jerry Lee's star was on the wane.

Break

He made his first break from the dog house last year with "What I'd Say," but Jerry told me that he knew in his heart that things would not really go right for him until he had come back to Britain and faced whatever was in store for him—even if it meant being booed off the stage.

Of course, nothing like that happened. Quite the reverse. Jerry Lee has had the greatest reception of his life over here, and he was completely knocked out by it all.

Preceded by Judd Phillips, Jerry Lee sat down to a piano in that Decca office and performed the song that is to be his next single, "Lovin' Cajun Style."

Everyone rated it a winner. More persuasion from Judd, and Jerry thundered into "What I'd Say."

His voice, unaided by a mike, came across the pumping piano strongly. What a gas! It became clear to me that on present form Jerry Lee is now probably the World's Number One Rock 'n' Roll singer.

A QUESTION I am often asked by my friends—I still have one or two—is, "What happens to all these boys who become overnight rock 'n' roll stars and then just as suddenly disappear from the scene?" This is a difficult question to answer. It presupposes that there have been many boys who have become rock stars.

That they pop up from nowhere, have a brief spell of success, then pop back into nowhere.

That being talentless there is

nothing they can do when they cease to be stars.

Each and every one of these presuppositions is wrong, and so the question shouldn't arise. First of all the number of British boys who have really made the big-time on the rock scene is not large. It is small . . . seven.

Only these seven have become household names. The rest cannot legitimately claim to have achieved stardom.

They do not pop up from nowhere. Only one achieved stardom without graduating away playing or singing in complete obscurity for quite a long time. Equally they do not pop back into nowhere.

Out of the big seven only two are no longer stars in this country. One of these two is now a star on the Continent.

That leaves one—just one—whose career has been total, and this was the one who actually did achieve stardom overnight.

And he didn't just pop out of the limelight. His exit was slow, painful and fully publicised.

The fact that out of seven, five are still stars suggests that the rock star is by no means so talentless as most people believed at the beginning.

At various stages in their careers they have all been marked down as ready for the scrap heap. Each time they have fought back to an even firmer place in the British constellation of stars. And by now they are all very experienced.

If any of them does fall from stardom there will still be a place for them in the second division of entertainment; it will not be a case of "back to the paper round."

When people ask the question "What happens to them?" they

are, I believe, thinking more of artists like Tony Sheridan, for instance, who has a brief spell of popularity and then fades from the scene without having become stars.

The answer is that they are liable to reappear in the picture when and where you least expect them.

Tony is now a rock star in Germany and has been playing the swish Hamburg night clubs.

Mickey Most, a long since forgotten member of the Most Brothers over here, is now a sort of South African Cliff Richard. Wee Willie Harris—who, incidentally, was one of my seven—is now knocking them out in Italy.

Maresca all set to visit Britain

But Ernie hadn't reckoned on his own, lively personality. He demonstrated the number to Kassar, who was knocked out by the song—and by Ernie as a singer! He decided he couldn't have one without the other.

IF "Shout, Shout" gets in the charts—and there's every chance it will—its composer and singer, Ernie Maresca will be over here for personal appearances and TV.

The disc, not to be confused with Jerry Lee's "Shout," currently stands high in the American charts, having been in the U.S. hot hundred for seven weeks.

With its success, Ernie Maresca has been coining in the cash, and his music publisher Eddie Kassar figures that the boy will have netted over £50,000 from just this one disc! Why? Because he wrote the hit himself.

Yet Ernie Maresca had no intention of being a top record star when he took this composition into the offices of Kassar Music earlier this year. All he wanted to do was sell it and keep himself in modest luxury on the resulting royalties.

"He put the song over in a real good sort of way," said Eddie Kassar, "Loads of personality with a lassy wiggling of the head that sent you. His way, the song sounded sensational, so I had to buy it."

Local studio

And with "Shout, Shout," he bought Maresca, Ernie rounded up five musician buddies, plus another five pals who made up the chorus, and off they went to a local recording studio to cut the disc.

Within three days things were happening. A DJ in North Carolina played it, and sparked off a chain reaction which was eventually to lead to a nation-wide hit and thou-



ERNE MARESCA

sands of dollars in Ernie's pocket.

In the five months since Ernie was signed by Kassar Music as a songwriter-singer, he has achieved fantastic success.

"Ramaround Sue," "Barbara Ann," and more recently, "The Wanderer," are all Ernie Maresca compositions. All have the same kind of sound which he has infused into "Shout, Shout."

Two of them, recorded by Dion, have been hits here, and so Ernie Maresca is now hoping that "Shout, Shout" will bring him the same sort of success.

June Harris

COLUMBIA
45-DB4834

OTTILIE PATTERSON
with Chris Barber's Jazz Band
I hate myself
(Outgoing as mean to you)

COLUMBIA
45-DB4829

LINDA SCOTT
Count every star

H.M.V.
45-POP1019

THE SHIRELLES
Soldier boy



EMI RECORDS LTD., E.M.I. HOUSE, 25 MANCHESTER SQUARE, LONDON, W.1.

TOP STARS COLLECT NOVELLO AWARDS

BBC TV screened the presentation of the 1962 Ivor Novello Awards last Sunday evening. It was the seventh year in succession that these awards have been made for outstanding contributions to British popular and light music.

Cliff Richard and The Shadows received a statuette for outstanding services to British music. Helen Shapiro, looking particularly glamorous with a new hair-style, sang "Walkin' Back To Happiness," the song which won the top rating as the biggest selling A side. Tony Newley sang "What Kind Of Fool Am I?" the song he wrote with Leslie Bricusse for the "Stop The World" show which was judged the most outstanding song of the year. The show received a statuette for the year's outstanding score of a musical stage play.

Other artists appearing included Matt Monro, Tony Osborne, whose "Secrets Of The Seine" was the year's most outstanding light music composition, Ron Grainer and Johnny Dankworth.

The show was emceed by Catherine Boyle, and the statuettes, bronze replicas of Euterpe, the Greek muse of lyric poetry, were presented by Billy Bastin.

Signed up at 12!

FONTANA have signed a 12½-year-old girl singer! She is Susan Hayward, and she comes from Hanley, Stoke-on-Trent. She recorded her first single during the Easter school holiday, and it will be released on June 1. The titles are "You Bet I Would" and "I Won't Give My Lips To Anyone."

Cash Box 'pick' Ball

KENNY BALL'S latest Pye single, "The Green Leaves Of Summer," just released in the States on the Kapp label, has been classified as a "Pick Of The Week" by the American trade magazine, "Cash Box."

Matt Monro's "Softly As A Leave You," issued on Liberty, was selected as a "Best Bet" in the same edition.



Bobby Rydell tested for Sinatra film

BOBBY RYDELL is to be tested for a top role in the Frank Sinatra screen version of "Come Blow Your Horn," the successful Broadway show, currently running in London with David Kossoff and Bob Monkhouse.

The film is being made by Frank Sinatra's own film company, Essex, and Bobby's test has come as a direct result of his signing for the role of Hugo in the musical "Bye Bye Birdie."

"Birdie" is now in production at Columbia's Hollywood studios, and because of his film commitments, Bobby has had to postpone several personal appearance dates, including a season at the Copacabana.

Cairns' LP for U.S.?

THERE is a possibility that the first LP by Forrie Cairns and the Clansmen, to be issued by Fontana next month, and tentatively called "Meet The Clansmen," will be released in the States.

Seven copies of the disc are being sent to Louis Armstrong, who will place a copy with an influential jazz critic.

Two groups on 'Session'

FOR Network Three's "Jazz Session," on May 30, John Martin will introduce two contrasting modern jazz groups, the Tommy Whittle quartet and the Pat Smythe quartet.

Weedon to 'report' for A-R TV

DURING his 16-week summer season at the North Pier, Blackpool, Bert Weedon will act as roving reporter for A-R TV's "Tuesday Rendezvous" series. Weedon will comment on the show business scene and will interview other pop stars appearing there.

This assignment will be in addition to his regular guitar spots in the series.

Weedon will visit Berlin for three days in October for TV appearances, followed by Scandinavian dates during the first week in November. The finale of Weedon's current single "Two A Napoli" has become a hit in Germany.

Weedon's guests in "Tuesday Rendezvous" on May 22 will be Kenny Lynch and the Mike Cotton Jazzmen, and on May 29 he will introduce Matt Monro and Danny Davis.

Ben Casey on disc

FOLLOWING in the footsteps of Richard "Dr. Kildare" Chamberlain and George Maharis of "Route 66" fame, TV's "Ben Casey"—in real life Vincent Edwards—has signed a recording contract with American Decca. He has already cut his first sides, and his debut LP, to be called "Vincent Edwards Sings" is in the planning stage. His discs will be issued here on Brunswick.

and Elsie Tanner!

"CORONATION STREETS" Elsie Tanner, actress Patricia Phoenix, has signed a disc contract with HMV, and she cut her debut disc last weekend for release on June 8. Titles are "The Rover's Chorus," backed with "Coronation Street Motologue."

'Stranger' vocal issued

LONDON Records over here are to release the vocal version of "Stranger On The Shore" by The Drifters on May 25.

The instrumental recording by Acker Bilk is currently at number 3 in the American charts.

McDANIELS PULLS OUT OF 'BEAT'

GENE McDANIELS has had to withdraw from next Sunday's edition of "Easy Beat" on the Light Programme as he was obliged to return to the States earlier this week, sooner than was originally anticipated. His place will be taken by Danny Williams.

Future bookings for "Easy Beat" include Clifton Ford, The Raindrops, Shirley Jackson, the Karl Denver trio and Terry Lightfoot's New Orleans Jazzmen on May 27, and Vince Hill, The Kestrels, Jackie Trent and Kenny Ball on June 3.

Guitarist Dennis Newey will be featured in both shows in place of the temporarily absent Bert Weedon.

Anita Harris leads Knokke song team

NEWCOMER Anita Harris (Parlophone) is to lead the British team of five singers for this year's "European Song Festival," which will once again be held at Knokke-le-Zoutte, Belgium, from July 20 to 26.

Others in the team are Colin Day (Parlophone), Christine Campbell (Parlophone) and David Macbeth (Decca). The fifth member is still to be announced.

Britain has won the Contest twice—in its first year, 1953, and last year.

The Stars and the Awards. At the BBC studios on Sunday were (back row, left to right) Cliff Richard, Fanny Roberts, Catherine Boyle, Helen Shapiro, Billy Butler and Johnny Dankworth; (front row, left to right) Ron Grainer, Tony Newley, Matt Monro and Tony Osborne. (DISC Pic)

Acker to play before Princess Margaret

ACKER BILK and his Paramount Jazz Band will be making a special appearance during the opening night of the charity revue, "Take To The Hills," at the Scala Theatre, London, on May 29, and in the audience will be H.R.H. Princess Margaret and her husband Lord Snowdon.

The revue has been written in such a way that various guests will be included with each performance. Other guests appearing are: Hushie Green (May 30), Michael Flanders and Donald Swann (May 31), Larry Adler (June 1) and Joan Heal (June 2).

"Take To The Hills" is being held in aid of the Invalidd Children's Aid Association and six other charities, and all the cast and guests will either be appearing for nothing, or donating their fees to these charities.

Writer set for Presley

JOSEPH LILLEY has been signed by Hal Wallis of Paramount to write the music for Elvis Presley's "Girls, Girls, Girls," which is currently on location in Hawaii.

It's S

ELSDON IN TROUBLE

THE Alan Eldson band hit trouble last week. On Wednesday, Eldson, who was suffering from stomach trouble, fainted, and injured his face. On Thursday, his trombonist, Phil Rhodes, fell and chipped a bone in his arm, and on Friday, drummer, Keith Webb, fell down the stairs of his home and injured his leg.

On Saturday, the six-piece group, with three of them in handages, filmed their spot for last night's (Wednesday's) edition of ATV's "Starline."

More stars on 'Club'

THE Light Programme's "Saturday Club" continues to line up the top pop talent in future editions. Appearing in June 2 programme will be Dan Williams, The Polka Dots, M. May, Brad Newman, Geoff Chisholm and his Jazzers & Jeannette Lambie.

The June 9 edition will see the Karl Denver trio, The Vocacasts, Eddie Falcor, Gr. Tracy and The Sunsets, Ron Aldrich and The Squidcats & Joan Baxter.

Blackwell for U.S.

BRITAIN'S youngest Mr. Charles Blackwell, is paying a "husk-bank" two-week visit to the States next month.

During his trip he is hoping to meet artists, musicians & arrangers and take a session.

NORRIE PA

ACTOR IN

WELL-KNOWN pianist, Norrie Paramor will in forthcoming Rank Organist starring Acker Bilk and his Paramount Jazz Band.

Paramor went on the set, Pinewood on Monday to shoot his scenes as an A and R man interested in the band. He & Bilk have collaborated in penning the film's feature tunes & incidental music.

Paramor is also writing the entire score for another forthcoming British film "The Wind And The Willing," which will feature the Mike Cotton Jazzmen.

His Big Ben Banjo Band is now being confirmed as resident in the new Light Programme Saturday evening series "River Body Step." Today (Thursday) Paramor is due to record another Columbia single with T. Shadows, and tomorrow he will adjudicate in an ITV talent contest to be screened by TVY.

Thank you
ROY TUVEY KENT WALTON
MORRIS SELLERS PETER NOBLE
 for making
THE SPRINGFIELDS
SILVER THREADS & GOLDEN NEEDLES
 RECORD OF THE WEEK
 IN 'HONEY HIT PARADE'
 ON RADIO LUXEMBOURG
PHILIPS PB. 1241

<p>IN YOUR SHOPS TODAY</p> <p>Mantovani & his Orchestra Theme from Barabba 45-F 1148 Decca</p> <p>I sold my heart to the jockeyman Lyn Cornell 45-F 1149 Decca</p> <p>I love her still Mark Wynter 45-F 1147 Decca</p> <p>Midnight in Paris Sergio Franchi 45-PCA-108 RCA Victor</p> <p>Johnny Tillotson It keeps right on a-burnin' 45-HLA 8000 London</p> <p>Be this is love The Cartells 45-HLS 8001 London</p> <p>Some other guy Richie Barrett 45-RLS 9024 GRAMMOPHONE</p> <p>Snap your fingers Joe Henderson 45-HLU 9008 London</p>	<p>THE EVERLY BROTHERS HOW CAN I MEET HER?; That's old fashioned 45-WB 67 Warner Bros</p>	<p>BOBBY DARIN WHAT'D I SAY 45-HLK 9540 GRAMMOPHONE</p>
<p>BILLY FURY LAST NIGHT WAS MADE FOR LOVE 45-F 1145 Decca</p>	<p>BEN E. KING DON'T PLAY THAT SONG 45-HLK 9544 GRAMMOPHONE</p>	<p>THE DECCA RECORD COMPANY LTD</p>

er Disc number eleven for Richard

RICHARD has won yet another Silver Disc, bringing a total to eleven and confirming his position as the top-selling artist in Britain.

Out "The Window," the 250,000 Silver Disc hit on May 8—just four weeks after it was released.

Records told DISC on that the advance orders received only just fell short of quarter-million figures. Richard definitely into the elite class where advance orders are concerned.

Now two ahead of the wonder star in terms of sales and awards is Presley. However, Presley's bid for an award for "Luck Charm," and DISC indicate that official claims will be made on Presley's behalf within a matter of days.

Richard's latest triumph has been a sweetly sung ballad called "Go Way From Me Now" and published in a book which has previously been released by Gracie Fields and others. Richard has given proof of the widening of appeal to attract the older generation as well as his teenage

ing date in Dublin

DOUGLAS has an insert date in Dublin on 7, and will appear in the one edition of the present of "Thank Your Lucky Stars" on June 16.

OR TURNS K FILM

MD and **A** and **R** man up as a film actor in the lion "Band Of Thieves," Jazz Band.

ber for Prague

N after his American trip he flew out on Tuesday turns on June 8 or 9—Barber will be visiting four countries in two weeks! July 2 he flies to Hungary for two days of concerts. This is followed by a date in Germany (July 6), Inter-Switzerland (7), and Czechoslovakia (11), they will be the first jazz acts from either America or Britain to play there. He returns to Germany for three days, July 12 and 13.

singer **Diagh Kaye** is to appear at the Blackpool Festival of June 15.

MANTOVANI OFF TO U.S.

MANTOVANI makes his sixth annual trip to America in September. He will do a six-week tour with a 45-piece orchestra and will cover most of the major cities and towns.

He will be leaving London at the end of September, taking six musicians with him. The rest of the orchestra will be made up of Americans.

Mantovani has a new single release here this week, the "Theme From Barabba." This is the theme from the picture of the same name, which is due to open in London on June 4.

'Stars' ends in June

THE present series of "Thank Your Lucky Stars" is to end on June 23, to make way for ABC TV's summer show, "Holiday Town Parade," which is scheduled to run for 13 weeks.

Guests in the final programme will be **Ronnie Carroll**, **Adam Faith**, **Danny Williams** and **Susan Maughan**.

"Lucky Stars" will return in the autumn, probably on September 30.

Billy Fury film EP out next week

A NEW Billy Fury EP, featuring some of the numbers from his film "Play It Cool," is to be released on May 25. The four numbers are the title song written by **Norrie Paramor**, "You're Sweet" by **Dick Rowe**, "Paint The Town" by **Norrie Paramor** and **Dick Rowe**, and "The Twist Kid" by **Norrie Paramor** and **Larry Parnes**.

Billy sings all four numbers in the film.

Other guests in "Play It Cool," which is due to be released late June or early July, are **Bobby Vee**, **Helen Shapiro** and **Danny Williams**.

Carroll—TV series

RONNIE CARROLL is to star in a series of four Saturday night shows for ABC TV, to be called "Seeing Life." They will run for four weeks, starting on June 2.

There will be guest artists each week, and lined up for the first show are the **Three Vernons Girls**.

The programme will not be screened in the London area.

Comedian **Jon Pertwee** has recorded an LP of sea shanties for Philips.

Leyton flies to Germany for big film role

JOHN LEYTON flies out to Germany on May 28 to spend three months on location for his first major film.

At press time no further details were available, but Leyton's manager, **Robert Sigwood**, told DISC that it is being made by a major American company.

He will be playing his first big dramatic role, and it is hoped that the rest of the cast will be announced next week, together with the title.

Next week Leyton cuts a new single for HMV for release while he is away. He will also telefilm three different performances of the number, which can be dropped into programmes during his absence.

Connie, Queen of Venice

CONNIE FRANCIS was chosen as Queen of the annual Venice Song Festival last week-end, and presided at the function. She is due to start filming "Follow The Boys" on the French Riviera on July 1.

STEELE BOOKED FOR PRINCE OF WALES SUNDAY TV SHOWS

TOMMY STEELE, **Dorothy Provine**, **Roy Castle** and **Harry Secombe** have been booked for the **Bernard Delfont Sunday Shows** which will take over from "Sunday Night at the London Palladium" when the present series ends on June 24.

EMI start new label

EMI Records are launching a new label, to be called **Stateside**, next month. It will contain material from independent American disc firms associated with EMI for distribution in this country.

The Stateside repertoire will consist of pop, jazz, country and western, rhythm and blues and possibly some comedy discs as well.

The first Stateside single release is planned for June 15.

Henderson—new LP

JOE HENDERSON is to record a new LP for Parlophone at the end of this month before he starts his summer season at the South Pier, Blackpool, on June 23.

His first LP for Parlophone—a mood album with the **Geoff Love Orchestra** and **Williams Singers**—has just been issued in the States.

Most of these shows will be tele-recorded, and some, including those by **Steele** and **Secombe**, have already been taped. It is expected that there will be only one or two live productions from the stage of the Prince of Wales Theatre.

Roy Castle is scheduled to film two, one on May 26 and the other on June 21. **Dorothy Provine** will tape a Sunday Show on June 1, two days before she appears on "Sunday Night at the London Palladium." Guests lined up for her show include **Pete Murray**, the **Kaye Sisters** and **Joe Henderson**.

Among the guests in the **Tommy Steele** show are **Jeanette Carson**, **Norman Vaughan** and **The Raindrops**, and **Eartha Kitt** is a featured guest in the **Harry Secombe** Show.

Lined up for the first of the **Roy Castle Shows** are **Janie Marden** and **The Polka Dots**. There have been no names fixed for the second taping.

Singer joins Korner

A 19-YEAR-OLD Dartford rhythm and blues singer, **Mick Jagger**, has joined the **Alex Korner** group, **Blues Incorporated**, and will sing with them regularly on their Saturday dates at Ealing and their Thursday sessions at the **Marquee Jazz Club**, London.

Jagger, at present completing a course at the **London School of Economics**, also plays harmonica.



FRANK SINATRA, in Israel during his round-the-world charity performance trip which culminates in his British appearances, is surrounded by fans from the Israeli Armed Forces.

Mark Wynter to put off Aussie trip

MARK WYNTER, who has just concluded a tour as host of the **U.S. Bonds**, **Gene McDaniels**, **Johnny Burnette** package, has had to postpone his Australian trip until next year, probably March, because of British tours and appearances for which he has been booked.

He opens for 14 weeks at the **Winter Gardens**, Bournemouth, on June 18, and during this season he will fly up to **Blackpool** every week-end for **Sunday** concerts at the **Opera House**.

On September 30 he starts an eight-week series of one-nighters with **Billy Fury** and **Karl Denver**.

This means that he will also be unable to go to the States this year to promote his discs, as had been hoped.

Helen takes Palladium in her stride

HELEN SHAPIRO accepted the greatest challenge of her career to date on Monday evening—the near-impossible task of following **Shirley Bassey** into the top spot at the **London Palladium**.

But if anyone had any doubts it certainly wasn't **Miss S.** Bounding with confidence and looking like a junior **Alma Cogan**, Helen launched into the attack with a powerhouse rendering of "You've Got What It Takes." She certainly has!

There followed the inevitable past record successes, but these in turn were followed by a new slant on her talents—playing banjo whilst she belted out such favourites as "Multiplication," "Let's Twist Again" and "The Young Ones."

Granted she has much to learn about stagecraft and it was a mistake to offer "Birth Of The Blues" following Bassey, but for one so young in years and experience a great performance and one which confirms that here is Britain's top vocal star of the future.

Matt Monro, closing the first half of the show, impressed with his natural charm and engaging personality. **G.M.**

CONGRATULATIONS



CLIFF RICHARD WITH I'M LOOKIN' OUT THE WINDOW

45-DB4828 COLUMBIA RECORDS

GINNY
E LATELY
LOVE PERRY
F 11402 Decca

BING CROSBY
with **JOAN COLLINS**
LET'S NOT BE SENSIBLE
(from the film "The Road to Hong Kong")
45-F 25492 Decca

DECCA
LONDON
45 RPM RECORDS
RCA VICTOR
WARRIOR BRAND

AT ONE
ANDO, QUANDO;
and eager
(State Fair)
643 London

DON'T TAKE AWAY YOUR LOVE
JOHNNY NASH
45-WB 45 Warner Bros

HOUSE ALBERT EMBANKMENT LONDON SE1

Reviews of the latest singles by: Shirley Bassey, Everlys, Mark Wynter, Jimmy Justice, Johnny Tillotson, Lyn Cornell, Jo Stafford, The Castells...

Bassey should click with big 'Blitz' number

D N T

SHIRLEY BASSEY
Far Away; My Faith
(Columbia DB 4536)

BART'S "Blitz" "Far Away" is obviously designed as the big romantic number of "Blitz". At the show I found myself stretching forward in my seat straining to hear the words. The melody I could hear—the lyric never. For this reason alone I've pleased Shirley Bassey has cut a disc version... now we can certainly hear the words.

The whole song is dressed and presented with more flourish than for the stage, and I feel pretty sure it'll develop with plenty of plays into another hit.

Executive of "The Last Post" it's sung clearly and well by Shirley to big Geoff Love orchestra and chorus accompaniment. As a song it lacks the drive, melody and appeal of "As Long As He Needs Me," but it's good enough to sell with work.

"My Faith" is a slow, rather boring philosophical ballad.

EVERLY BROTHERS
How Can I Meet Her? That's Old Fashioned
(Warner Bros. WB 67)

D N T

BAGS of echo, bags of vitality. That's what we get in the catchy heater "How Can I Meet Her?" which deserves to whip the Everlys right into the Twenty again.

Nick accompaniment features mouth organ among the rhythm and it's used with a sharp, snar. Flavors that scores very effectively. Good number and performance.

"That's Old Fashioned" has a gentler approach yet it's just as strong beneath the smoother sound. Good idea for this remaster, and the brothers do it as skillfully as ever.

MARK WYNTER
I Love Her Still; Angel Talk
(Decca F 11467)

D N T

WRITTEN and produced by Johnny Brandon and Stu Weiser, "I Love Her Still" is a very good ballad that could slide Mark Wynter back into the Twenty this summer.

Orchestral accompaniment is very big and lush with the new ubiquitous mouth organ popping in for extra sales attraction.

Mark's is good romantic voice and the tenor's easy enough to stick in your memory.

The same team is responsible for the middle-rock number, "Angel Talk" which rides the second side very happily. Big chorus work with the singer this time.

Musical director is Charles Blackwell.

JIMMY JUSTICE
Ain't That Fanny? One
(Pye N 15443)

D N T

JOHNNY WORTH seems to be able to keep abreast of hit parade demands with efficient manner. His new song "Ain't That Fanny" should bounce Jimmy Justice back into the Twenty almost before his current hit has dropped.

The number has a very snar lyric, based on a good idea... and

DON NICHOLL'S DISC DATE

The tune is the coziest to hold. Justice sings it simply and contentedly to a good noise from the Bob Leader orchestra.

"One" licks in Latin and will draw custom on its own account, with Justice singing so warmly and romantically.

JOHNNY TILLOTSON
It Keeps Right On A-Hurtin' She Gave Sweet Love To Me
(London HLA 9500)***

A SLOW shuffle beat moves the country and western composition which Johnny Tillotson has written for his top-side on this release. The song It Keeps Right On A-Hurtin' is as good as most of the ballads from this section of pop and Tillotson sings it with a wistful appeal that could be quite commercial.

She Gave Sweet Love To Me is another Tillotson original, but without the quick attraction of the top ball. This is a slower ballad with a slight Latin jump in it.

LYN CORNELL
I Sold My Heart To The Junkman; Step Up And Rescue Me
(Decca F 11467)***

MISS CORNELL is trying everything to find the charts. Here she throws her voice into the clouds for a wildly falsetto effect on the quick rocker I Sold My Heart To The Junkman. Sounds to me as if she's sending the song up.

Step Up And Rescue Me has a good studio noise from the Charles Blackwell orchestra. For this medium rock effort, Lyn proves she's got a deep forceful voice, too.

THE ORIGINAL CHECKMATES
Begin The Beguine; Checkmate Stomp
(Pye N 15443)***

THE ORIGINAL Checkmates go back to the swing years for a revival of the old stomp style. Cole Porter's Begin The Beguine is played with this forceful manner and it could score a surprise success.

Maintaining the Moon is Dave Ford's composition. Checkmate Stomp which will have plenty of fans moving in time.

SERGIO FRANCHI
Midnight In Paris; Appassionata
(RCA 1289)***

ITALIAN-BORN Sergio Franchi can thank an appearance on British television for his new disc contract with RCA. Both these sides were cut in London with Wally Stott orchestral backing—and the American label is hoping for Laszlo-like success.

Sergio's certainly got a smooth, powerful set of tenor pipes. And he uses them well on this coupling. Lots of people will enjoy the lush ballad work. But the hit parade may be missed because of the melodies chosen. I'd rate them both just too square for current lists.

JOE COOPER
This Heart Of Mine; I'm A Fool
(Pye International N 25119)***

FROM the American Chancellors label, Joe Cooper's This Heart Of Mine; I'm A Fool comes with a good commercial noise and, for this much thanks ought to go to Harry Robinson's band and clanking accompaniment.

After The Laughter is a more sentimental C and W effort which goes jogging easily with guitar and piano featuring hard in the backing.

Whittaker's treacherous deep voice should attract sales all right.

PENNY
Shall I Take My Heart And Go; What's I Do?
(Piccadilly N 3504)***

PENNY—Mrs. Benço Forczyk—comes out on disc again, but with quite a change in tactics from her debut sides. Now she sings the stovetop romantic ballad Shall I Take My Heart And Go from the Broadway musical "Goldlocks."



SHIRLEY BASSEY sings Lionel Bart's number more firmly than it is treated on stage. (DISC Pic)

NEW TO YOU

Avalon, Fabian, now it's Gary Joe Cooper



SERGIO FRANCHI—TV

HAVING successfully fostered the careers of Frankie Avalon and Fabian, Chancellors Records are now pinning their hopes on a third discovery. He is 18-year-old Gary Joe Cooper, who comes up with his first disc on the Pye International label—"This Heart Of Mine."

Joe, born in Dyersburg, Tennessee, admits to having studied a musical background and nor any formal musical education, yet he entered show business at the age of 16 determined to take the pop market by storm.

For two years he played odd dates all over the States before he was discovered and signed up by Bob Marzetti and Frankie de Angelis, co-owner of Chancellors, who gave him his first recording break.

Composer

In the short time he has been a professional singer, Joe has mastered the guitar and "a little piano." He has composed several numbers and seems to have a promising career ahead of him as a songwriter, while nursing a secret ambition to be as successful as any other composer-singer, Roy Orbison.

He loves pop music, and numbers Jackie Wilson and The Ventures among his

favorites, but spends most of his spare time in racing cars, or watching baseball matches.

Sergio Franchi
'Midnight In Paris'

If Sergio Franchi makes a big hit as a ballad singer in Britain, it will be thanks to rock 'n' roll! For it was the fantastic popularity of rock in his home country of Italy that drove Sergio to try his luck over here.

He arrived early this year, and he has appeared in variety, and on TV, both from the stage of the Palladium. It was on the TV spot that he was spotted and signed up by American maestro Norman Luboff.

Born in Cremona, Italy, 30 years ago, Sergio Franchi studied electrical engineering. But his spare time and money went on singing lessons, and when the whole family emigrated to South Africa in 1952, Sergio met Benjamin Gigli, who started him on his career.

In South Africa, Sergio played in opera in every city, and he was voted by the Press as their number one tenor. He later returned to Italy, and finally toured the Continent before coming here.

"Opera is finished in Italy," says Sergio. "It is now something they put on just for the tourists. That's why I left."

Jane Harris

MANTOVANI
Theme From "Barabbas"; Far Away
(Decca F 11468)***

DRAMATIC theme music from the new religious screen spectacle "Barabbas" may be fine for the sound track, but I doubt if it'll break any hit parade records.

Far Away from "Blitz" is given a lush treatment with girl voices singing the melody—but no lyrics.

THE CASTELLS
So This Is Love; On The Street Of Tears
(London HLN 9551)***

THE big male vocal team sing very attractively as they drive slowly through So This Is Love.

DICK AND DEEDIE
Tearful song for the broken-hearted.

JO STAFFORD
If My Heart Had A Window
(Pye International N 25119)***

SYMPHONY is a well-known song and Miss Stafford's performance is deep, steady and almost reverent. Good straight-forward ballad work with plenty of strings and some feminine chorus sound behind the star.

If My Heart Had A Window contains a good lyric idea and the slow tone may will be worth picking up for a male country and western performance. Jo sings it slowly and soulfully.

ROG WHITTAKER
Steel Men; After The Laughter
(Fontana 267217)***

A GOOD narrative song told with muscle in his voice by Rog Whittaker—Steel Men. One about the bridge builders who have brave flood and pain, it has a good commercial noise and, for this much thanks ought to go to Harry Robinson's band and clanking accompaniment.

After The Laughter is a more sentimental C and W effort which goes jogging easily with guitar and piano featuring hard in the backing.

Whittaker's treacherous deep voice should attract sales all right.

GORDON FRANKS
Rag Trade; Rag Trade
(Parlophone R 4910)***

GORDON FRANKS directing the orchestra in performances of the tunes he wrote as title music for television's "Rag Trade" and "Citizen James" series.

Rag Trade Rag is breezed along merrily to piano Twenties-style addicts as well as fans of the show. Rag Trade Rag is a neat gemmick

Good crisp sound on the side helps the slick vocal arrangement which alternates neat lead work with the group harmonies. Given on you.

On The Street Of Tears may be sadder but it has a brighter beat. May turn out to be the more commercial side.

JACK HAMMER
Crazy Twist; Twist Talk
(Orion CB 1728)***

CRAZY TWIST opens with feminine shrieks and Jack's phrasal shuffle. Develops into a wild chatter which will bring many customers flocking to the counters. Girl's voice keeps whooping all the way between Hammer's vocal and the group lilt-chanting.

Twist Talk is a well-known item with Hammer and a too talkative girl-friend who keeps yacking while the man wants to keep twisting. Band beats away steadily. One unnecessary "ack" line in it I left.

DICK AND DEEDIE
Tell Me Will You Always Love Me
(Liberty LIB 55412)***

CLYDE CLINGER Tell Me is drawn sweetly and sadly by the Dick and Deedee team here while strings sweep carefully for the accompaniment. May be collected by a few broken hearts, but on the whole I find it just too drawn-out.

Will You Always Love Me is a nothing in my book I'm afraid. The singers waver as if they're trying to reach down their noses.

TONY HATCH
Theme From "The Naked City"
(Pye N 15446)***

BILLY MAY'S title music for The Naked City television series is punched across cleanly by the Naked City orchestra as Mr. Hatch follows his current penchant for illustrating the TV tunes. A good production which settles into slow innocuous jazz from the brass for a while.

You may not know the title in Party Mood, but you'll certainly recognize the tune... it's the signature melody which has heralded "Housewives' Choice" on radio these many years.

Hatch dresses it up in gay gown, dancing the air intricately.

GIANNI FALLABRINO
Quando Quando Quando; Tango Italiano
(Warner Bros WB 68)***

GIANNI FALLABRINO and his orchestra slide into the Latin tempo of Quando Quando Quando pleasantly and tunefully for those who'd like an instrumental version of the song. For my own taste it's a little too light and sugary, though some of the malar motifs are crisp.

Tango Italiano is fine for Palm Courts everywhere.

RATINGS

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

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

LPs

Fleetwoods
Ann-Margret

The funny men—and women—take over

CARL REINER and MEL BROOKS
100 Years With Carl Reiner and Mel Brooks
100 Year Old Man; Fabola; The Stronaght; In A Coffee House; The Peruvian; The Psychiatrist; apical W 1529, stereo SW 1529

AN amusing album from two more American funny men. It is all the slick, well-timed offbeatism of transatlantic smooches which comes over so effectively on disc.

The first track is a bit long for maximum results, but the next two are the highlights. *Fabola* is a latest hit parade sensation with a cool beatnik who doesn't into any pop category and, when asked how his singing style sold women million singles, replies it's dirty, man.

The *Stronaght* is an interview in a jangly, searotic spaceman lilt. In sicker terms, it is almost as ludicrous as the classic rib-tickler "Hill" Jose Janousek's Dana.

If there are comies in *Kissin* and her contrived laughing at their silly national pretensions in the way that these two and Newhart do, then there isn't quite much to worry about.

MIKE NICHOLS and ELAINE MAY
A Evening With Mike Nichols and Elaine May
Telephone: Addictive; Disc Jockey; Mother And Son

ANOTHER American humor duo, this time man and woman, do another highly amusing LP. These four character studies are vivid and subtle as well as being funny. The first records an attempt to grace and brain a number in face of a succession of polite but frustrating lephobous sidebrows by the disc; the second gives the different shades and approaches of three nationalities when looking to hotels for the night in the Mr. and Mrs. Smith tradition.

The third, inappropriately named *The Jockey*, is a sidestepping interview and exercise in name-dropping across a personality interviewer and a dumb film actress, and the fourth is a rather seedy top-stance telephone conversation between a domineering mother and her scientist son.

Good for laughs, and in the Bob Leach category for frank and shrewd observation on the current aspects of American life and character.

MORT SAILL
On Relationships
(Reprise R 500)****

A RATHER inappropriate title for another typical act by the aging egghead among America's current crop of top comedians and artists.

Side 1 is rather a doubtful proposition for this market because it's full of vinegary sarcasm and banities which are purely American in character and meaning. Quite a few of them were cordially lost on me, although I enjoyed the paper thrusts of wit from the Kennedy family and other Americans.

Side 2 is much better as Mort recalls his visit to London to do show for BBC TV, and then goes on to describe his trip to West Berlin.

His humour is packed with early political significance and irony, and is certainly doesn't pull in punches, no matter what the target.

Clothes: Wonderful Copenhagen; Tabby The Tab; Tabby The Tab; At The Circus; Uncle Pockets; There's A Hole In The Bottom Of The Sea.

(Ace of Hearts All 20)****
Six Stories From Faraway Places
The Former Of Rabbits; The Big Oven; Master Of All Masters; The Most Remarkable Cat; Nail Brush; The Tale Of The Name Of The Tree.

ONE of the world's master jesters in two sets typically oriental in his warm personality. The *Ace of Hearts* revives Frank Loceor's charming and melodic songs written for Danny's film *Hans Christian Andersen* on side 1, and offers the two famous *Tabby The Tab* stories, plus two pieces by Sylvia Fine, Danny's wife, on the flip.

Jane Wyman duets with Danny in *No Two People*, and this story trumpet and conga drum colouring in the up-tempo items, and the strings give smoothly blending backcloth for the slower ballad sentiment.

CONY HIT PARADE
Ain't Gonna Wash For A Week (Brook Bros.); Midnight In Moscow (Kenny Ball; Roma; Peola Clark); Goodbye, Cruel World (James Darren); Blue Moon (The Marcels); A Little Bit Of Soul (Miki & Giff); Who Put The Boot? (The Vincents); Come Along Please (Bob Wills); But I Do (Clarence "Frogman" Henry); Have A Drink On Me (Lonnie Donegan); Transistor Radio (Henry Hill); There Goes That Same Again (Gary Miller); Because They're Young (James Darren).

(Golden Guinea GGL 0129)****
A BRIGHT notion issued in a cheap series which should reap a rich reward.

Kent Walton introduces the disc in his jolly 208 "Honey Hit Parade" concurring voice, and closes it during *Because They're Young* with a sexy "Goodnight honey." Other comedy is supplied by Henry Hill and his mackey-taking *Transistor Radio*.

The set contains a high percentage of Pye's recent hits.

GEORGE GREELLY
Popular Piano Concertos Of Famous Film Themes
Tonight; Say No More, It's Goodbye; Fanny; From From Picnic And Moonlight; Tender Is The Night; My Own True Love; Exodus; The Seventh Time Around; Fanny's Theme From *Fanny's Sabre Dance*.

(Warner Bros. WM 4057, stereo WS 8057)****
PIANIST George Greeley is teamed with the large Warner Bros. orchestra under Felix Slatkin for another rather pretentious set of pseudo-piano concerto styling.

Personally, I find that film music is being grossly overdone on LP just lately, and there's nothing special about this album to distinguish it from a lot more.

Main point of interest: is the elongated concerto version of Ernest Gold's *Exodus* theme, which lasts for about ten minutes and is stretched just about as far as it will go.

ANDRE KOSTELANETZ
Wonderland Of Sound
Be My Love; Everybody Loves A Lover; Wonderland By Night; Volare; Greenfields; It's Not For Me To Say; You Can Dine; Round And Round; Are You Lonely Tonight; So Rare; Unchained Melody; Marlene.

(Philips BBL 754)****
ANDRE KOSTELANETZ is equally capable and talented in both pop and classical spheres of music, as these two albums demonstrate.

The veteran maestro is the daddy of them all when it comes to high-grade mood music good enough to stop people talking and start them listening. He's been in the vanguard of this branch of the pop secret throughout his long recording career, and his outstanding scoring and recording of "With A Sine In My Heart" has introduced "Family Favorites" on the air for many years now.

He's moved with the times too. Nothing square or dated about the *Wonderland Of Sound* set. Right on the current ball with his arrangements, embellished neatly with touches of Kostelanetz humour and personality, and including a fine string sound.

LPs

Al Caiola
Kostelanetz

LPs



THE FLEETWOODS—The atmosphere is too loveick.

The second LP is an interesting teaming of the beautiful music of Tchaikovsky, the amusing rhythm of Ogden Nash, the warm, lucid voice of Peter Ustinov, and the symphonic sound of the large Kostelanetz orchestra.

Nash has produced some charming little verses inspired by the familiar "Nutsacker Song" (including the "Nut Rocker" march), and this LP is an excellent and painless medium for introducing youngsters to Tchaikovsky's music.

Side 2 consists of sixteen numbers drawn from the same composer's "Children's Album, Op. 39," written for the piano but ingeniously adapted for full orchestra by Andre, with more humorous Nash rhythms in between.

AL CAIOLA
Italia Guitar
Tango Delle Rose; The Woodpecker Song; Torne A Sarriento; Only Love Me; Arrivederci Roma; Come Prima; Chitarra Romana; Volare; Mattarella; Sicilian Tarantella; Night Of Splendour; Torino.

(Time Office OT 2504)****
GUITAR ace Al Caiola continues his treasured journey round the world, living up 12 mandolins, six electric guitars, four Spanish

guitars, a rhythm section and percussion for a set of Italian standards.

It's hardly more than background music really, unless you happen to be Italian, but it's all well done with accomplished musicianship and plenty of the right spaghetti atmosphere from the massed mandolins.

THE HIGHWAYMEN
Santiago; My Rock Candy Mountain; A La Chale Postaire; Compadre; Ah Si Mon Meins; Sinner Man; Michael; Take This Hammer; Au Chale De La Laine; Greenland Fishery; Irish Work Song; Cindy, Oh Cindy.

(HMV CLP 1310)****
A FIRST-RATE selection of pop-planted folk songs from this pleasant vocal quartet from a Connecticut university, including their single hit parader *Michael*.

As soloists the boys are a bit shaky, but together they blend with warm charm, especially in the French or French-Canadian items. Their South American excursion is well done too.

Modern folksy singing at its best, and conclusive evidence that the boys richly deserved their success with *Michael*.

Highwaymen

Danny Kaye
reviews
by
Nigel
Hunter

THE FLEETWOODS
Deep In A Dream
Lavender Blue; Poor Little Girl; Daddy's Home; A Teenager In Love; Paradise Lost; Hey, Little Toy; Little Girl Blues; Great Imposter; Lab-Doo-Dee; Blues Go Away; Lonely Cup Of Coffee; One Little Star.

(London HA-G 2419)****
GARY TROXEL and his two through companions, Barbara Ellis and Gretchen Christopher, harmonise for another set in fair fashion.

The LP (and this trio) would be a lot more appealing if there wasn't such a mournful, loveick atmosphere underlying much of the songs and the singing.

TONY MATOS
Cha Cha With Tony Matos (Salvo SLO 5520 LP)****

A punch in the rhythm section from a Puerto Rican band. I get the impression that Tony and his boys were holding themselves in check for the recording, but the sounds produced are still good and very danceable, with the flute shining and some slick timbales drumming sparking the beat along.

FELIX SLATKIN
Many Splendored Themes
(London HA-G 2416)****

ANOTHER set of film music from the Slatkin strangle. Easy on the ear, but coming on so an already overcrowded market for this type of disc.

THE ADVENTURERS
Can't Stop Twistin'
(Philips BBL 7548)****

NOT the worst twid album I've heard, but a very ordinary one nonetheless. The Adventurers are a five-man vocal and instrumental team from New Jersey, and they work their thumping, monotonous way through a well-worn set of twid items with singularly boring effect.

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Touch of country flavor from ANITA BRYANT

Brooks win battle with Everly Brothers

THE EVERLY BROTHERS
Forever Yours
So Sad; You Think Me; Memories Are Made Of This; Oh, True Love.
(Warner Bros. WBS 5649)
Stereo WSEP 2049****

TYPICAL stylings from America's two prize Marines, backed by gobbling electric guitars and thumping beat as always.

Three titles are from the usual, familiar Everly song territory, but the fourth, *Memories*, is rather more interesting and unusual.

The boys do it better in their own manner, injecting considerably more beat into it than it normally gets, but still retaining the light, fresh character of the song as performed by Mears, Combs, King, etc.

THE BROOK BROTHERS
The Trolley Song; Look For A Star; Half A Much; I Wanna Love My Life Away.
(Pye NEP 24155)****

A NICELY contrasting quartet of songs from the Brook duo, Britain's best answer to the Everlys, backed in a very helpful fashion by Tony Hatch and his orchestra.

Point of interest in their treatment of *The Trolley Song*. It never sounded like this (and still doesn't when Judy Garland is around, but the Brooks have put just as much life and vim into it as their own fashion.

TONY HANCOCK
Little Pieces Of Hancock
The Secret Life Of Anthony Hancock; The Tantalizing Letter.
(Pye NEP 24146)****

AND every little piece is grade A. Hancock, too. Those two extracts from Tub's radio series "Hancock's Half Hour" are first-

rate examples of his comic skill and that of his writers, Alan Simpson and Ray Galton.

Side 1 has him in Walter Mitty mood, taking the role of an intrepid test pilot, and the flip gives an account of his fruitless attempts to get some help and sympathy from the local police force on the question of some threatening letters which have been sent to him.

MARTY ROBBINS
Just A Little Sentimental
A Little Sentimental; Half A Much; I Can't Afford It; I Guess I'll Be Going.
(CBS AGG 2004)****

ONE of diatonic's most famous cowboys comes in from the range temporarily to work through four quality pops.

Marty does a pleasant job on them, too, retaining definite traces of country and western style in the backing.

Not a world shaker in this vein, but very easy on the ear.

JOHNNY MATHIS
Live It Up; On A Cold Rainy Day; Love; Hey, Look Me Over.
(CBS AGG 2001)****

MATHIS quite most of his usual meaning in this extract from his recent Fontana LP, and sounds much more agreeable to my ears as a result.

He's teamed with the Nelson

Riddle orchestra and works with four boys, involved Riddle arrangements, copying well.

Standouts are the title track and *Hey, Love* would have been a notable one, too, if it hadn't gone on for so long.

ANITA BRYANT
Kisses Sweeter Than Wine; My Heart Cries For You; Have I Told You Lovingly That I Love You?; In The Chapel In The Moonlight.
(CBS AGG 2005)****

FOUR easy-to-listen-to tracks from a pretty young lady who decorated the CBS launching party in London in person recently.

As in the case of the other CBS EPs, the songs are taken from an album issued a few months ago on the Philips label. Anita cut the titles in Nashville, Tennessee, and there is a touch of country flavour about the accompaniments which adds to the disc's appeal.

Anita herself, of course, is one of the reliable thorough who stays in tune, in key and intelligibly.

FRANKIE LAINE
Dresses Wild, No. 1
Dresses Wild; The Man Who Broke The Bank At Monte Carlo; Luck Be A Lady; Moonlight Gambler.
(CBS AGG 2003)****

A CBS label from Frankie's recent Philips album, mostly

reviews by Nigel Hunter

devoted to songs about those who make (or made) their living from the drop of the cards.

As I have remarked before, these latter, action-packed songs with a story (and usually a moral) are ideal fodder for Frankie's leather-jangled, wide-open-spaces style of voice, and he makes the most of these four.

ADELE LEIGH
Operatic Highlights
Maid Of Cadiz; Pina; Masetta's Waltz; One Fine Day.
(Pye NEP 24152)****

FOUR familiar items from the world of opera sung competently if unconvincingly by Adele Leigh.

She gets good support from an anonymous orchestra, and the set should suit those of you who like individual arias from operas but can't put up with the whole darn work.

BOOKS
Jazzmen and those drug stories

THE JAZZ WORD
Don Cornell, Burt Karaff, Mort Nassir
(Published by Dobson, 18s.)

THE current crop of jazz books follows a pattern set four or five years back. Secure the rights to some sleeve notes, add a selection of articles from the best jazz magazines, and commission a top rate filler from an authority.

I'd say that half the volumes I've reviewed over the last three years have been just that. So is this one.

But at least one chapter in this book is indispensable. The excellent bit by Gery Kramer on narcotics... for drugs are a problem in our music.

Here is a piece that admits the problem and sets out to probe the reasons and to point the direction that prevention should take.

TRAD
Ivan Berg and Ian Yeomans
(Published by W. Foulsham, 7s. 6d.)

ANYONE who can write a book covering 33 trad bands and not find one single bad thing to say about any one of them is certainly my constant for a genius. But Mr. Berg and Mr. Yeomans have done just that.

If you answer by saying this is a Who's Who and not a criticism I'll counter by adding that in that case they should have stuck to facts and not write such opinions as "it's not contrived" when talking about the Charlesworth sound.

The book is an advertising stab in effect, though there's lots of useful information to be found. It's just too bad that a lot of the facts aren't strictly correct. For instance: Chris Barber started the whole shebang off with *Petite Fleur*.

The myth of the Crane River Jazz Band's revival is perpetuated, but worst of all no mention is made of the Original Dixielanders, though Alex Revell's discovery is attributed to George Webb. In fact, Revell, like Chris Barber, Cy Laurin, Charlie Galbraith, and many others, came up through this revival of the Webb Dixielanders.

The photos and captions are first-class... so is Bill Carey's kind tribute in the introduction. O.B.

JAZZ IS NOW PART OF THE MUSIC SCENE— THAT'S OFFICIAL!

JAZZ is now officially part and parcel of the music scene! At last, after years of being ignored, abused and generally looked down upon, it has been given the big O.K. For the first time ever an educational authority in this country—Ipswich—has introduced jazz into the curriculum for secondary and grammar schools in its area. And also for the first time ever the BBC are running a series of broadcasts to schools about jazz.

And DISC is in the forefront of both these revolutionary moves. For the Ipswich Education Authority chose our trad jazz critic Owen Bryce and his wife Iris to deliver the lectures there, and Owen also introduced the series that the BBC started at the beginning of this month. The Ipswich course, which

took place a few weeks ago before hundreds of children, was so successful that it is to be repeated next year, and other education authorities may well follow suit.

"We feel that a course on musical appreciation would be incomplete without instruction in

jazz," said their Education Officer Mr. Hill. "Children should know what it is all about, it is part of their lives. It is part of music."

"It definitely should be included in the curriculum of compulsory education. It helps the children to appreciate what is bad and what is good in modern music and to realise its values and what is behind it."

"Children buy records and when they leave school they continue to do so, so they ought to be taught how to choose their music. Not just classical music but the more popular music as well."

"Mr. Bryce's lectures were most successful and we all learned a great deal."

The BBC programmes cover all aspects of jazz and are aimed every Monday on the Home Service at 2.10 p.m. They started on May 7 and will continue until July 2. Owen Bryce has already delivered a lecture on the Origins of Jazz and last Monday Ken Sykora talked about the Sound of Jazz, its tone colours, improvisation and techniques.

broadcasts on jazz appreciation although we have always been interested in including jazz appreciation in schools broadcasts.

"I feel personally that it is an important item of education. Kids are subjected to a great deal of nonsense that comes over as music today. They seem to think that jazz consists of Helen Shapiro and Lonnie Donegan."

"Jazz is entitled to exposition in education just like any other form of music. There has been a great deal of prejudice against it in the past, but I feel that it may at last be given its true status in music."

"The important thing is to educate children in jazz appreciation."

Peter Hammond

DISC's trad expert OWEN BRYCE during the lessons he gave for the BBC (DISC Pic)



An experiment we will never forget

OWEN BRYCE COMMENTS ON THOSE IPSWICH LESSONS

A FEW weeks ago I, together with my wife Iris, found myself in the unique position of standing in front of some 300 girls and boys, between the ages of 13 and 15, at a school in the Ipswich area about to start on the first of these jazz lessons.

It was a very thrilling moment for all of us, children and teachers included, as we began by telling them that we were all at that moment making history; that one day books on jazz and on education would say that the Ipswich County Council were the first education authority to give jazz lessons to their pupils.

And so we continued, with the help of gramophone recordings, tape recordings, and quotes from jazz books. We illustrated jazz tone, jazz vibrato with the trumpet. We demonstrated African scales and early European Church harmonies coming together to make jazz.

But truth to tell what we really did was to shelter a lot of bloncos. (Blondos that jazz is dead, that jazz is out of tune, that Wilfred Auld's plays ragtime, that jazz started in Africa, that Chris Barber first thought of it, that improvisation is the most im-

portant thing, and a thousand other misconceptions.

The interest from the teachers of Ipswich in the subject was only matched by the thirst for REAL knowledge by the pupils. The lengthy question time period at some of the lectures confirmed this interest and we were both surprised at the quality of the questions asked. "Why is so much jazz in 12-bar form?" from a boy of 12 wasn't an unusual type of question.

One request that nearly floored us was: "Will you play a complete number?"

Now playing jazz WITHOUT a rhythm section is no fun. So imagine it when you only have yourself on trumpet and a pianist who has never played in public and in fact can only play chords when they're written down for her.

But with a hastily scribbled 12-bar blues on the back of an envelope, and with the help of a 12-bar clapping hands to provide the beat, we stomped our way into "The Ipswich Jazz Experiment Blues." What a roar went up when we finished! We'll never forget it!

Swing, bop

The next programme (21) will have Ken talking about the Golden Age of Jazz—New Orleans, Chicago and New York. He will deliver a third lecture about swing and bop to include names such as Benny Goodman, Dizzy Gillespie and Stan Kenton. Steve Race talks about Jazz Today on June 4 with illustrations from such as the *Temperance Seven* and *Acker Bilk*.

On June 25 and July 2 he will give two lectures on "Porgy And Bess"—which will include the life of Gershwin—songpluggers and composer, and the story of the opera and excerpts from the musical film.

The lecture on June 18 will be given by BBC educational producer, Herbert Chappell, who will talk about serious composers in jazz and the effect of serious music on the jazz idiom.

Said Mr. Chappell: "This is the first time that the BBC has devoted time to a series of

BEGIN THE BEGUINE (STOMP)



THE ORIGINAL CHECKMATES 7N 1542

America? it's great, but I miss the kids

HE'S met Presley, seen New York's fabulous night spots, swam off the golden beaches of Miami, strolled along Hollywood's Sunset Boulevard. But now Billy Fury wants to cut short his visit and come back because "I miss the kids and the one-nighters."

"To be quite honest," said Billy Fury, as he spoke to me from his hotel in Los Angeles. I feel as if I've been away for years. America is a nice place, but it's a bit too big for me. I'm not kidding. I feel completely lost here.

Holiday

So Billy returns from his American holiday, a 21st birthday present from manager Larry Parnes, who is accompanying him, next Sunday, May 20, four days before they originally planned to come back.

Billy explained: "I really came here for the sun and a rest. I needed a holiday, but now I'm beginning to get a bit homesick. . . I'm longing to see the buildings of London again. So we're not going back to New York as we first intended.

"I want to get home just as soon as I can now and do a couple of one-nighters. . . and

work this feeling out of myself.

"You know, England is so cosy compared with America. . . gosh, I really miss the kids back home. I think I've had enough."

Billy is not doing any work while he's in America, but it looks as if he'll be returning for some next February, though only for a couple of weeks. "I wouldn't want to be away from home for longer than that," said Billy.

But I gather Larry has had quite a few offers of work and he tells me two record companies, in particular, are very interested.

Fabulous

"I'd like to work here just for a little while, because this really is a most fabulous country. . . I'm really enjoying myself. I'm just missing all the kids, that's all.

"I wish they could see Hollywood. I can't get over seeing all these stars. I met Tab Hunter the other day. . . a real nice guy,

says **BILLY FURY**

and Lloyd Bridges (the star of ITV's "Sea Hunt" series).

"It's strange to see them just walking casually down the road. When you go into a restaurant they're just sitting there, quite natural, and nobody bothers them. It's extraordinary."

When I spoke to Billy it was just ten o'clock in the morning: he had only just woken up. The weather, he told me, was fabulous: the sun was streaming into his room.

As soon as we finished our talk he was off for a pre-breakfast swim in the hotel pool. . . outdoors, of course, and in the blazing sun. But he still said he missed home!

John Wells

BILLY FURY. . . "It's strange to see all these stars just strolling down the road."



CHARLES BLACKWELL HITS OUT AT LAZY MDs—THEY NEED MORE INCENTIVE

ONE of the music industry's youngest musical directors at arrangers spoke out this week against the lethargic attitude adopted by many MDs when dealing with the backings in Britain's pop discs.

His name is Charles Blackwell and at 21 he has just signed a contract to make records under his own name for the Columbia label after being responsible over the past two years for the backings to records by such artists as Billy Fury, Karl Denver, Tommy Bruce, Mark Wynter, Lynn Cornell and John Leyton. His first disc is called "Persian Twist."

"Most MDs and arrangers," says Blackwell, "seem to look down their noses at the work they do for the pop recording artist. They are content to turn out the same old stuff, using little or no imagination."

"They make their arrangements complicated and repetitious. They don't bother to experiment. They do it for the quick money and save their best work for their more rewarding activities in television and films."

"The reason is a simple one. Arrangers don't get paid royalties on a record. They just get a straight fee and it doesn't affect them financially if the record is a hit or a miss.

"They tend to make the backings too complicated. They do not rely enough on the rhythm sections, though sometimes this is difficult."

"Rhythm sections usually consist of session men who are not really interested in what is going on. They just play the parts and call it a day."

"I always use the same rhythmic section and I allow them freedom of expression. This way, they can rely more on them and get simplicity into my backings."

"I average about one arrangement each week and that is it."



CHARLES BLACKWELL. . . "We should give royalties and awards to MDs." (DISC pic)

NOT SO IN THE STATES

"This is not so in the States, where the arranger has an incentive in royalties. He is also given an award for the best backing in a year and awards for his backings."

"The effect here is simply that the backings on our records are not good enough. We should give royalties and awards to arrangers and then the standard of backings would go up and the recording industry and the public would benefit."

"Arrangers are given the same type of songs to arrange time and time again and I suppose there is a certain amount of justification for their saying to themselves that they might as well give it the same old treatment."

"But they should, even if given the same type of song, be able to give it an original backing."

lot of work, but I always try to get originality into each backing—I would feel I wasn't doing my job properly if I didn't."

"Sometimes it pains when I am given the same old number to do something different with, but if I sit down long enough with the demo or the music, something comes."

"On the whole, the session man system is a bad one. You want four violinists and you get them from anywhere. They may never have played together before. You get a rhythm group—a bass guitarist, pianist, electric guitar and drums—and they can arrive at a session, look at their parts, play mechanically what is written on the paper and leave."

GIVE A FREE HAND

"That is not good enough if you want good results. I have my rhythm section up into the box and allow them to contribute to what is going on. If they find something comes more naturally than what has been written down on paper, I allow them to do it."

"They tell me that if they did what I allowed them to do with another MD they would be given a rocket and told to read their parts."

"This isn't a foolproof method, but it works with me, and I honestly think it would pay other MDs to take a lot more trouble."

"But until we get the same financial arrangement as they have in the States, there will not be much change, I'm afraid."

Peter Hammond



Elvis plays for laughs

A NAIVE, girl-shy singing yokel. . . this is the part Elvis Presley portrays in his latest film "Follow That Dream." The film tells the story of a Southern family who try to set up home on a piece of unclaimed land beside a busy highway. The comedy, the first of a two film deal with the famous Mirisch Company, is premiered in London on June 8 and goes on general release June 26. The two pictures from the film show Elvis with Anne Helm.



Presley contd. from page 1

pop star in the world, and I didn't think he'd bother to talk to me. I thought he'd feel he was just wasting his time.

"But he was nice, really made me feel at home. Very charming and relaxed. . . an ordinary sort of person, if you know what I mean. Not at all what I expected."

"He's not even a little bit conceited. You just can't realise how charming he is until you meet him."

Not just polite

"He asked me all about my visit to America, where I'd been, what I'd seen, what I thought of it all. And it really seemed to me like he wanted to know, he wasn't just being polite."

"He also told me how sorry he was that he hadn't been able to get to see his British fans, but he explained that he had so much film work that it just wasn't possible. And I don't think he was kidding when he told me that he really would love to come."

ALONG THE ALLEY

'Hermit' could tip scales for Charles

MALCOLM FORRESTER of the Aderbach Music exploitation team is recovering from his twenty-first birthday celebrations and plugging on regardless at the same time.

Top of his list is "The Hermit Of Misty Mountain," recorded by **DON CHARLES** for Decca. Don is one of the select band of talented artists who could happen really big at any time, and this disc might well be the key to the hit parade door.

His previous one for Decca, "Walk With Me, My Angel," won healthy sales, and the extra amount of heat in "Hermit" could tip the scales in his favour. "Hermit" has also been covered by the "Spanish Harlem" man, **BEN E. KING**, for the London label.

Malcolm is working on two other records which have already made their mark in the Top Twenty. They are **DEL**

SHANNON's "Hey, Little Girl" on London and "Slow Twistin'" by the king of the romanticists **CHARLIE CHECKER**, on Columbia.

British talent occupying his attention, apart from Don Charles, are the pleasant three-piece on Columbia known as **THE AVONS**, who have cut "Tonight I Cannot Sleep."

MAX DIAMOND of Kossow Music is finding it necessary to shout, shout and knock himself out in the case of **ENIE MARESCA's** record of "About Sues" on London. It's a big one in the States, and it's teetering near the brink of the Twenty here, but stubbornly refusing to take the plunge so far.

Max has another current plug in a similar position. It's "I Will" by **VIC DANA** on Liberty, and Max hopes that he

will, too. Get into the charts, that is.

"I'm going up and down like a fiddler's elbow with these two," said the Diamond merchant breathlessly, "but it's worth it if they make it."

THE Essex Music outfit continues to swing merrily in the hit parade. Promotion man Alan Marshall listed their current offerings for my benefit.

The new **ADAM FAITH** hit parade for Parlophone, "As You Like It," is there; so is the new **JIMMY JUSTICE** wailing

NEWS from the street of MUSIC

for Fye, "Ain't That Funny" which came out on Tuesday and which should do very well on the strength of his "Little Girl" hit.

Other Essex items are "Someone Nice Like You" by **SAMMY DAVIS Jr.** (Reprise)



(Don Charles)

and "You Know What I Mean" by slaying songwriter **JOHNNY WORTH** (Columbia).

LES LOWE of Merit Music has two debut disc songs on his hands right now. The songs are "Cry Baby" and "Talk, Talk," and the artist who has cut them is American **EDDIE REEVES**, issued here for the first time on the London label.

N.H.