

# DISC

THE TOP RECORD & MUSICAL WEEKLY

## Bilk signed for 'Thieves' sequel

ACKER BILK has been signed to make a sequel to the recently completed film "Band Of Thieves."

As yet untitled, their second film will be shot during the first three weeks in December, with the same production team that was responsible for "Band Of Thieves."

MGM are to film the hit Broadway musical, "The Unsinkable Molly Brown."

As yet, only Doris Day has been announced to head the cast.

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Every Thursday, price 6d.

# Elvis—sensational disc news



## SINATRA CONCERTS RAISE £25,000

ELVIS PRESLEY is to be awarded a Gold Record—his thirtieth—for the sales of his album "Blue Hawaii," believed to be the fastest selling LP to reach the million mark in recording history. The album was released by RCA in October, 1961. In December it had sold 600,000 copies and had been approved for a Golden Disc by the Record Industry Association of America, who make awards for LPs reaching the half million mark. During three weeks in December, over 350,000 copies were sold.

The million sales figure is for the United States only. Throughout the rest of the world, the album has sold an additional half million copies, thus ranking it with the all time best sellers in the LP field.

Presley's current disc, "Follow That Dream," the EP from his recently released film, was issued in the States on April 10 and is following the success of "Blue Hawaii."

In just over a month from issue, the EP had sold nearly half a million copies, and it is heading towards the million mark. It stands at number 25 in the "Cash Box" hot hundred this week, and was released here to tie up with the opening of the film.

THE sum raised by Frank Sinatra's four London concerts was estimated last week to be between £25,000—£28,000.

On his 35,000-mile world trip, Sinatra aimed to raise \$1,000,000 for children's charities.

The British total also included his TV fee. Sinatra was due to arrive back here from France at the beginning of this week, to undertake a three-day recording session for Reprise, with Robert Farrow and his Orchestra.

## Strong bill for last 'Lucky Stars'

ABC TV have listed up a strong star bill for the "Thank Your Lucky Stars" show on June 23, the last in the present series. Those appearing will be Tommy Steele, Adam Faith, Ray Ellington, Ronnie Carroll, Danny Williams, Susan Maughan, Bernard Cribbins and Joyce Blair.

It is anticipated that the programme will return for another run in the autumn.

## KIDD ON WELSH TOUR

FOLLOWING his Hamburg season, Johnny Kidd will begin a tour of South Wales in August, accompanied, as usual, by The Pirates. The venues are: Llanelly (August 14), Kidwelly (15), Skewen (16), Aramanford (17), and Mumbles (18).

## New Rydell LP

BOBBY RYDELL, currently in Hollywood filming "Bye Bye Birdie," has a new album released in the States on Cameo.

Title is "All The Hits" and features Bobby's interpretations of the best selling discs of other top vocal stars.

The most list for the Light Programme's "Ring-A-Ding Ding" show on June 26 includes Liza Rozo, Eddie Falcon and Don Fox.



THE VISCOUNTS... a new deal.

## Secombe at Albert Hall

HARRY SECOMBE will be one of the artists taking part in the forthcoming concert for the Army Benevolent Fund, at the Royal Albert Hall on Sunday, June 24.

# Faith's manager goes all out to push Viscounts

AT the same time as the release of their latest record "Everybody's Got A Ya Ya," The Viscounts announce that they have changed their managers. They move from Audio Enterprises, who have handled them for the past two years, to Eve Taylor, Adam Faith's manager.

The Viscounts were the first recording artists to be signed by Michael Barclay and Phillip Waddilove of Audio when the firm first started. Audio built The Viscounts into what they are today—one of Britain's top five recording groups.

It is a mutually agreed separation but not without its misgivings. The Viscounts say that they have been very happy to be under the Audio banner and that it is a wrench to leave. Audio, too, are unhappy to lose a group that they have worked hard to put into the top recording bracket. But the

separation is one of necessity, it would seem. Roger Cowall (of Audio) told DISC this week that it was in The Viscounts own interest that they left Audio. "Michael Barclay and Phillip Waddilove both felt that they could take The Viscounts little further in their career under the present conditions," he said. "It is their Audio director's

opinion that in order to give the best to an artist it is necessary to have a free hand with recording arrangements. "In the case of The Viscounts this was not possible. They record for Pye and it is Pye's policy that they conduct all their own recording sessions. "It is therefore better for The Viscounts to move to an agent without recording company affiliations."

## JERRY LEAVES CRICKETS

JERRY ALLISON, one of the original members of the Crickets, has decided to enlist in the American Air Force. Jerry will report for duty at Lackland Air Base, San Antonio, Texas, on June 21, where he will spend two months basic training, before being moved to March Field, Riverside, California.

Another team member, Sonny Curtis, left the US Army on May 15, and rejoined the group immediately.

Now under contract to Liberty, the Crickets have recently had a US LP released backing Bobby Vee, with whom they will be coming to England later in the year.

They have also cut two new LPs of their own, which will shortly be issued.

**Inside**  
**WHAT PRESLEY LOOKS FOR IN A SONG**  
★  
**Joe Brown**  
a hit because of DISC  
★  
**Karl Denver**  
He hates to plan ahead  
★  
**'Dr. Kildare'**  
Record made dream come true  
★  
**PLUS**  
**Reviews of the latest records**



# THE VISCOUNTS

## "EVERYBODY'S GOT A YA YA"



PUBLISHED BY JEWEL MUSIC LTD 50 NEW BOND STREET, W.1. MAY 7600

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 (airtray set).

161 FLEET ST., LONDON, E.C.4

Who does Elvis think he is?

PRIZE LETTER

I FEEL outraged and indignated at the attitude taken by Elvis Presley towards his fans in Britain.

He is reported to have refused to meet two winners of a nationwide Presley popularity poll, and he also snubs Britain by being "too busy" to pay us a visit.

Well, I'm an ex-Elvis fan now after hearing this. I'll be "too busy" to buy his next

discs or see his films. I wonder how many others he has lost this way.—MARIE PEARCE, 52, Rockfield Avenue, Southway, Plymouth, Devon.

SOUND LOSS

UNLIKE Mr. Peter Owen (DISC 26-5-62) I think that Ted Heath's Phase Four stereo LP, although it may not contain the finest arrangements by the Heath Band, is most certainly of a very high standard compared to most British recordings to date.

I hope Mr. Owen has not made this complaint if his stereo player is just a £30 machine, for record collectors must realize that with improved and more powerful recordings it is pointless to expect reproduction that gives the best sound unless the equipment is good.—M. C. TRISTRAM, The Elms, 183, Southwood Road, New Eltham, S.E.9.

AN INSULT

LARRY PARNES' idea that the majority of American pop music fans have never heard of the six stars he mentioned is so utterly ridiculous that it is an insult.

With the exception of Tony Orlando, who is a comparative newcomer, Bobby Vee, Del Shannon, Dion, Johnnie Burnette and Gene McDaniels are all international artists.

Sorely nobody could honestly suggest that people with the successes that they've had to their credit are unknown. We are

DENNIS NEWBY... has what it takes to be a top instrumentalist.

constantly reading about their TV appearances and successful tours.

Mr. Parnes either talked to the wrong people, or is just biased.—LYNDA WILSON, 4, Mill Street, Redhill, Surrey.

NEW NAMES

WHY is it that we seldom have new instrumentalists in the charts, yet new singers arrive nearly every week? B. Bumble and the Singers are the first instrumentalists to have made a success in a long while. As for new singers, we have Kelly Lester, Mike Saroe, Bruce Channel and others.

It would be a pleasure to see some fresh instrumentalists making the grade, and I believe that Dennis Newby, who recently played his own composition "Border Patrol Twist" on "Easy Beat," has what it takes.—JEANETTE GILES, Ramsey Farm, Drift Road, Caterington, Hants.

KEEP IT UP

IN the middle of the current twist epidemic and the many other hit gimmicks, it is refreshing to find pop music which consists simply of good singing, together with a top class backing of a large orchestra.

I refer to Connie Stevens, whose first LP is a delight.

The tracks contrast sharply with a large proportion of current Top Twenty singles. No gimmicks and little publicity in Britain are the obvious reasons for Connie's lack of success. May this happy state of affairs long continue.—D. L. CROSSMAN, 17, Malbury Avenue, Ashton-under-Lyne.

INVASION

THE time is ripe for British artists to break into the American charts. We have three there already. But before we can consolidate this position, we

must encourage our arrangers to be more adventurous. We have several excellent arrangers, but all are bound by convention. Not one British record on the market at the moment stands out by virtue of its arrangement.

If our arrangers would only follow the example set by Americans of always being ready to experiment with new and different sounds, we could break away from convention and the bugbear of trying to be commercial, and possibly lead the world.—KENNETH WILKINSON, 25, St. Lawrence Avenue, Bolsover, near Chesterfield, Derbyshire.

TERRIBLE

LARRY PARNES thinks the Jaywalkers are the only British group that can match up to the Americans for originality, visual appearance, movement and sound. I saw this group recently and I thought they were terrible.

Mr. Parnes should go and see some really polished groups like The Flintstones and The Rebel Rousers if he likes his groups to be really exciting.

And what about The Shadows? Surely this group is thrilling visually. These boys can show the Americans a few things.—KEITH FRANCIS, 52, Angerstein Road, North End, Portsmouth, Hants.

ALONE

WHERE are all the fans of The Temperance Seven who supported them so well in 1961?

Their first record, "You're Driving Me Crazy," reached number one, and "Pasadena" fared well, too. But since then they have not had a big record success.

They played in a Royal Command performance and have improved greatly in the last year, yet their latest release is not even in the top fifty. The failure of "Sahara" to



CONNIE STEVENS... her best LP is a delight.

STUDIO SNIPPETS

NEWS OF TOMORROW'S HITS

Decca defy the sun

NOT a busy week at the studio. Few people seemed to want to shout themselves up in a stuffy studio with the Whitman sun shining down. However, some did.

One of the hardest workers was Tony Newley. That man never seems to stop.

He had to fit his recording session in for Decca after his performance last Thursday at the Queen's Theatre in "Stop The World." This meant that the session didn't start until midnight.

He worked all night cutting singles and came the dawn had some good ones on tape. Assistant A and R man with Decca, Mike Smith, told me this was a good way to work and Tony seemed to enjoy it. He couldn't cut the record in the afternoon because he felt



TONY NEWLEY

that would make him too tired for his evening performance.

Decca had a busy week. Not only did Newley work overtime but Karl Denver recorded under the watchful eye of Jack Good, and so did J et Harris.

Billy Fury, too, spent some time in the studio cutting a single before setting off on his summer season at Yarmouth. Stanley Black settled in the shade of the Decca studio to record an LP. All in all the Decca studios have been reverberating with music the past week.

Other studios have not been so busy. Nothing from Oriol or Philips. Pye had Dicky Jordan in to cut a single. EMI had Joe Henderson cutting an LP for Parlophone and the King Brothers cut another single for the same label.

P.J.L.



Down... down... down go pop singers' ages

KAPP records made several attempts to find a voice suitable to record a novelty tune they found, called "My Daddy Is President." After trying two girls, one aged 16 and one 11, they decided it had to be sung by somebody no more than 6 years of age. So, after a lengthy series of auditions, they found a 6-year-old who was perfect. She is LITTLE JO-ANN. It has now been cut and Kapp's say, "Watch it climb."

Capital has just released a new LP by Don Barbour who met his death in an accident last year. Don, of course, used to be a member of The Four Freshmen, and this was to be his first album before commencing a solo career.

The Nevin-Kirshner team of A and R directors, who have chalked up a string of hit records over the past few years, are to start their own disc companies, one to be called Dimension Records, and the other as yet unnamed. Should be a great help for the new talent they intend to find.

Columbia Records are to issue the original cast re-

cordings of the TV spectacular which starred Julie Andrews and Carol Burnett, called "Julie And Carol At Carnegie Hall." It features both music and comedy, mostly written

Cable from America

edited by Maurice Clark

by Mike Nichols (of Nichols and May). The show was shown over the CMS network on June 11.

The National Gallery of Arts in Washington has been showing with great success, a two-hour filmed history of jazz "greats," including a short film made in 1925 featuring the great blues singer Bessie Smith singing her "St. Louis Blues." This is her only screen appearance.

Les Paul and Mary Ford's new discoveries, Thumbs Carley and Glassy O'Boyle,

have their first disc release out this week. Main side is "Indian Girl, Indian Boy," and it could well happen. It's on the Epic label. Thumbs and Ginny, with the help of Les and Mary, are now preparing for their first LP. Looks like Andy Williams will win the hit record race in the vocal "Stranger On The Shore." His version has shot into the lists and is now selling like mad.

RCA Victor pianist-artist Peter Nero has been named by the National Academy of Recording Arts and Sciences "the best newcomer of 1961." Peter was presented with the Grammy Award. RCA themselves were honored with 12 awards for various achievements.

COLUMBIA RECORDS has signed The Randy Sparks Group, who have been recording for the Verve label as the Randy Sparks Trio. The group's first LP has been cut with a large chorus, and is about to be released.

Bob Hope is looking out material at the moment for an

ANDY WILLIAMS... his next record "Stranger" is selling like mad.

album he is to record for the Liberty label. When finished, Liberty say, it will surprise everybody.

Warner Brothers have pulled "Al Di La," by Emilio Pericoli, off the soundtrack LP of "Rome Adventure," a forthcoming film, and issued it as a single, after the terrific radio plays it has received by DJs all over the country.

Well known as a country and western singer, Marty Robbins has just recorded for Columbia an album of well-



known pops, such as "Pennies From Heaven," "September In The Rain," "It Had To Be You," etc. He has cut this mainly with a small rhythm group, and some fine backing by The Jordanaires. Now Marty is going to start work on a night club act. In the meanwhile, to prove he hasn't deserted the C and W world, his latest single, "Love Can't Wait," is about to happen.

MERCURY RECORDS are to be the first Western company to record behind the Iron Curtain, when they record American pianist Byron Janis with the Moscow Philharmonic Orchestra. They also intend during the visit to record several Russian artists. They will be using non-Russian technicians.

Singer Johnny Desmond has been appointed vice-president of Apollo Records, which has just been purchased by the Edgewood Corporation. Up till now Apollo have been a major rhythm and blues label, but they will now widen their field with the new takeover.

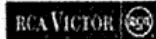
Apart from his duties as A and R producer, Johnny will himself record for the label. Veteran songwriter Gene Amaten, who wrote, among many other great hits, "My Blue Heaven," "Lonesome Road" and "When My Sugar Walks Down The Street," and is still one of the all-time best line sellers, is at it trying to get the democratic party nomination for the governorship of Nevada. My guess is he will get it and make another hit of it.



# PAUL ANKA

A STEEL GUITAR AND A GLASS OF WINE

RCA-1792 45 rpm record



## AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending June 9).

Last Week	This Week	Title	Artist
1	1	I Can't Stop Loving You	Ray Charles
2	2	Stranger On The Shore	Acker Bilk
3	3	Lovers Who Wander	Dion
4	4	Soldier Boy	Shirelles
10	5	The Man Who Shot Liberty Valance	Gene Pitney
12	6	It Keeps Right On A-Hurtin'	Johanny Tillotson
16	7	Second Hand Love	Connie Francis
9	8	The One Who Really Loves You	Mary Wells
17	9	Palisades Park	Freddy Cannon
19	10	Playboy	Marvelettes
11	11	Conscience	James Darren
18	12	Don't Play That Song	Ben E. King

Last Week	This Week	Title	Artist
6	13	Everybody Loves Me But You	Brenda Lee
5	14	Mashed Potato Time	Dee Dee Sharp
15	15	The Stripper	David Rose
14	16	She Cried	Jay and the Americans
15	17	I Sold My Heart To The Junkman	Blue Belles
8	18	Old Rivers	Walter Brennan
7	19	Shout! Shout! (Knock Yourself Out)	Ernie Maresca
13	20	Uptown	Crystals

### ONES TO WATCH

- That's Old Fashioned - Everly Brothers
- Cindy's Birthday - Jobny Crawford

# DON'T EVER CHANGE

GERRY RENO

F 11477 45 rpm record



## Joe thanks DISC

### for top ten hit



JOE BROWN

"DISC readers were right," Joe Brown said this week when we talked about the success of his "Picture Of You" which has placed him in the top ten for the first time.

Last January this paper asked its readers to write and suggest to Joe the kind of numbers that he should record. We received hundreds of suggestions and sorting them through, found that most people wanted him to sing a ballad with a beat.

"Most readers thought I ought to go for ballads with a beat or Country and Western stuff. They also thought that I should cut out the cockney caper.

"I thanked them then for the advice but now my latest disc which has at last got me into the top ten has proved just how right they were. Thanks again!

"One of my biggest sellers before this was 'Crazy World' and that was chosen as a single almost entirely from audience reaction.

"Now having recorded 'Picture Of You,' I seem to have given the fans exactly what they asked for. It is a ballad with a beat and it has that country flavouring. I also dropped the cockney bit. Talked proper like!"

Talking seriously, for any length of time, to Joe is practically impossible at the best of times. This wasn't one of the best.

#### ● excited

"I suppose I'm just excited," he said and flopped into a chair, putting his feet on the desk.

"Mate, wouldn't you be? At last I've got a record in the top ten. It's smashing."

This was not the sort of record that Joe expected he would make the "grade" with.

"I suppose I would have preferred to have made it with a rock number," he said reflectively, "but then I prefer to do what the fans want and so this stuff is all right with me."

Now that he had thrown away his cockney accent did Joe feel that he had lost part of his character.

"No," he said emphatically, "records don't have a bearing on your character. You are a performer, an entertainer, and you shouldn't have to be just what you are to be a success. I'm not a phoney off stage, you know, but I can act a part if I'm asked to."

Did this latest record mean that we had heard the last of the cockney capers of Jo Brown?

"I think I shall stick with this kind of record for a while. DISC readers asked me to drop the cockney bit and I'm going to go along with that. But it doesn't mean that if a cockney number came along that was very good I wouldn't record it. I would. But I'm not going out to look for one. I'll stay with the posh stuff for a bit."

"Most people don't recognise me on 'Picture Of You.' Someone played it on the juke box in a cafe the other night and refused to believe that it was me."

"Somehow they don't think I recorded it. But I did, you know. It's me all right. When I sing 'Picture' on the stage people

don't really accept it. I'm sure they don't know that I've recorded it. But they're buying it, ain't they?"

"Picture Of You" is strongly inclined towards Country and Western and this is probably the first real indication that C and W could make the grade in Britain. Joe thinks so.

"Country and Western is definitely on the up grade," he told me, "but it's a commercial C and W here. People are beginning to realise that C and W is not just hilly billy music, I think it'll go to the top."

If it does then Joe Brown will be right along with it. His career has taken a tremendous surge forward in the past month.

It has taken a little while for the public to really recognise Joe's talents, maybe they never took him seriously before. Joe's a difficult person to take seriously—with all his fooling and joking and his cockney wit. He doesn't even take himself seriously.

Peter Hammond

# TOP TWENTY

Compiled from dealers returns from all over Britain.

## Week ending June 9, 1962

Last Week	This Week	Title	Artist	Label
1	1	Good Luck Charm	Elvis Presley	RCA
2	2	I'm Lookin' Out The Window	Cliff Richard	Columbia
3	3	Come Outside	Mike Sarne	Parlophone
4	4	Ginny Come Lately	Brian Hyland	HMV
5	5	Nut Rocker	B. Bumble and The Stingers	Top Rank
9	6	A Picture Of You	Joe Brown	Piccadilly
7	7	Last Night Was Made For Love	Billy Fury	Decca
6	8	As You Like It	Adam Faith	Parlophone
8	9	I Don't Know Why	Eiden Kane	Decca
10	10	Green Leaves Of Summer	Kenny Ball	Pye
11	11	Stranger On The Shore	Acker Bilk	Columbia
12	12	Wonderful Land	The Shadows	Columbia
13	13	Lonely City	John Leyton	HMV
18	14	Just A Little Love	Karl Denver	Decca
11	15	Love Letters	Ketty Lester	London
14	16	How Can I Meet Her	Everly Brothers	Warner Bros
17	17	Theme From Dr. Kildare	Richard Chamberlain	MGM
18	18	Ain't That Funny	Jimmy Justice	Pye
17	19	Wonderful World Of The Young	Danny Williams	HMV
16	20	Unsquare Dance	Dave Brubeck	CBS

### ONES TO WATCH

- Stranger On The Shore - Andy Williams
- Follow That Dream (EP) - Elvis Presley
- English Country Garden - Jimmie Rodgers

## CHART CHATTER BY PETER HAMMOND

# BILK'S 'STRANGER' IS BACK

Bilk's back. "Stranger On The Shore," which went out of the charts on April 14 after being there since last December, is back. It's in again at number 11...only just being held out of the top by Trad companion Kenny Ball's "Green Leaves Of Summer."

"Stranger" must be one of the most successful numbers to have been written in recent years. In America Bilk's original is riding at number 2 in the charts and the various vocal versions are

also reported to be selling well. Here at home Andy Williams has the stronger vocal disc. It turns up this week as "One To Watch."

Another number which is being given new life in the charts is the "Dr. Kildare Theme" ... again it's a vocal version doing it, sung this time by the star of the TV series Richard Chamberlain. It was previously placed in the bottom half of the charts by Johnnie Spence and his orchestra.

It's rare for an EP to get into the Top Twenty ... but it certainly looks as if Presley will make it with his "Follow That Dream" EP. B. Bumble and The Stingers are still holding on to their upper rating with "Nut Rocker." This is its eighth week in the chart and must now be chalking up sales which will earn it a Silver Disc award. Bumble's first disc here "Bumble Boogie" didn't do too well it now remains to be seen whether he can repeat his success.



**LONNIE DONEGAN**  
"I'LL NEVER FALL IN LOVE AGAIN"

7N 15446

**JULIE GRANT**  
"SO MANY WAYS"

7N 15447

**CLARENCE 'FROGMAN' HENRY**  
"DREAM MYSELF A SWEETHEART"

7N 25141

**MR. POLLARD**  
"APRIL IN PARIS"

7N 25059

**THE DON HARVEY TRIO**  
"HARVEY'S TUNE"

7N 25052

**THE CORSAIRS**  
"I'LL TAKE YOU HOME"

7N 25142

**PETULA CLARK**  
"YA YA TWIST"

7N 15448



# IT'S THE LYRICS THAT COUNT WITH PRESLEY

A YOUNG woman who is fast becoming one of America's top lyric writers—she penned "The Hermit Of Misty Mountain" for Ben E. King—flew into London recently, surveyed the scene, wrote four songs, and flew out again. Her name is Ruth Batchelor and although she has only been writing lyrics for nine months she has started at the top of the tree by having her first songs accepted by Presley.

"I was thrilled to bits when I heard that three of my songs had been accepted for his film 'Kid Galahad'," she told me. "I met him for the first time on the film set and liked him immediately."

"I must say I was a little dubious about the job when I took it on. I didn't give too much for my chances. Writing songs for a film is a highly competitive business in America."

"Not only do you have to submit a lyric and melody, but you have to submit a demo as well. And that demo has to be of the highest quality."

## • high odds

"And more than three hundred demos are submitted to one film by ten or twelve writers, so the odds against you are very high."

"But I had one advantage—I had been told that Elvis was lyric mad, that he vetted every word, and it was the lyrics that really sold him on a song."

"He wanted them to mean something, and he also liked them to be sentimental. Having heard him sing 'Blue Suede Shoes,' I said to myself, 'Really! This kid likes good lyrics?'"

"But I found that what I had

been told was true. Lyrics mean a lot to him and he certainly goes for the sentimental kind. He is a very sentimental person, really."

"And unlike some people, he never interferes at all. He never even improvises on a number, never changes it. In fact, once he has accepted a demo he sticks right to it. He will, of course, add meaning to the words by the way he sings them—by an inflection, an intonation. But that is all."

"This sort of attitude is typical of him because he is generally unimpressed by his success. He leads a quiet life by most Hollywood standards. He rarely goes out, but entertains in his home."

While Ruth Batchelor was over here she wrote four songs with Clive Westlake. Not bad going, but normally she sets herself an even faster pace, especially on film work.

"You see," she said, "we only get four weeks' notice to write songs for a film and you have to submit eight to ten demos. It's not just writing the lyrics and the melody, but you also have to cut those demos—and you have to provide a demo artist who sings very nearly the same style

Top American songwriter  
Ruth Batchelor  
talks to  
Peter Hammond

as the artist the song is intended for.

"Also you might have to write three or four different melodies before a song is acceptable. I wrote 'Where Do You Come From' for Presley's 'G.I. Girl, G.I. Girl,' and I had to re-write the melody four times."

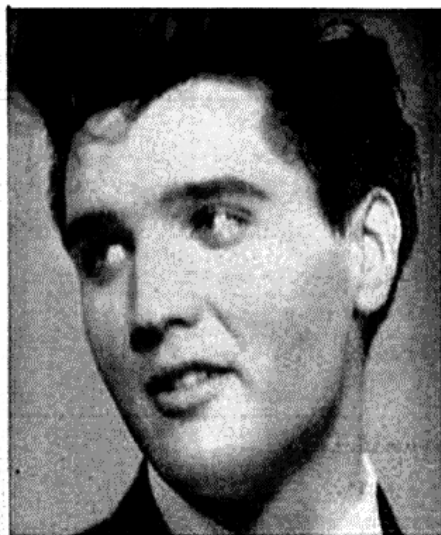
Two weeks is not a long time to spend in a country, but it was long enough for Ruth Batchelor to gain two major impressions of the British pop scene, one favourable and the other unfavourable.

"It seems to me," she said, "that you lack lyric writers over here. I feel I could make a lot of money by working in Britain."

"But the thing that really impressed me was your MDs. It was a surprise to find that they all knew music."

"In America the majority of our MDs can't read a note, let alone play an instrument. They rely on a talented knack of picking the right kind of material at the right time. They have a commercial ear."

"They certainly have a finger on the public pulse—and they also keep their fingers crossed! Over here it is different, your MDs are all musicians and I find this a great advantage. Because American MDs don't know how to read music is the reason why our writers have to submit demo discs."



ELVIS—He vets every word of a song.

# THAT RECORD MADE A DREAM COME TRUE FOR 'DR. KILDARE'

WITHOUT "Dr. Kildare," it is unlikely that Dick Chamberlain would have meant a thing on disc in this country, but with a successful TV series behind him, he could hardly

mean anything else, and by hitting it big here, he's helping to consolidate the popularity of the latest rage for small screen themes and songs.

In America, TV themes have only moderate success. Dick Chamberlain is in the top hundred with his first disc, "Three Stars." But in Britain he is in the top thirty.

Richard Chamberlain was born in California, where he attended both grammar and high schools in Beverly Hills. He had no intention of taking up medicine,

the profession with which he has become so closely associated.

At Pomona College he majored in philosophy, but admits that at one time in his life he had ambitions of becoming a painter, but his desire to act got in the way. "Now I paint just as a hobby," he says.

In addition to painting, Dick Chamberlain studied music (he plays the piano well) and took lessons in singing, and, of course, acting.

He had always had a special ambition to sing professionally. "I wanted to do this and combine it with acting," he said, "and if Dr. Kildare let's me, now I might be able to get on with it."

But acting is still Dick's first love. During his final year at



RICHARD CHAMBERLAIN

college he found himself becoming more and more absorbed in drama. He started appearing in class productions and gradually this became his main interest.

Finally, through an agent who arranged a TV audition, he began appearing on the small screen. His first major role was in "Gumsmoke," and later on he appeared in "Alfred Hitchcock Presents."

Then he was interviewed for a TV comedy series, but the producer thought he would be much better for the title role of Dr. Kildare.

"Before I started doing the series," says Dick, "I spent a lot of time in hospitals and learned many of the actions that a doctor goes through. I had to make myself seem real."

When "Three Stars" was issued, MGM in New York threw a big party for Dick, who turned up in his intern uniform. One onlooker remarked that he was exactly the same off the TV screen as he was on it—a very kind hearted person.

## Along the alley

Now they're twisting Mr. Bach

PETER LANE and Lorna Music have a novelty twist item due out next week from Oriole which could still cause a stir despite what the pessimists are saying about the twin's future.

It's "Oh, My Twisted Back" (out "kath" as earlier suggested in our "Studio Snippets" column), and it's an instrumental from a Mike Sammes group featuring some nice Bach-type harpsichord over the right kind of beat.

GEORGE SEYMOUR at Campbell Connolly is still going to town via the voice of Mr. Clinton Ford in the plug market. Following the success of "Faintly Fanny," the CC outfit has both sides of Clint's latest couples "What More Can I Say" with "Ever Since The Day You Left Town."

## NEWS from the street of MUSIC

one of Clint's own compositions.

George is also working the "Old Rivers" Liberty waltz by veteran film star Walter Brennan.

FRED JACKSON of Tin Pan Alley Music is bubbling with enthusiasm about Tony Osborne's latest for HMV. It's another of Tony's distinctive compositions, featuring him on piano with his orchestra, and called "South Sea Bubble." The disc has all the effects you could wish for, including bubbles!

Fred is very happy about "English Country Garden" as well, referred to earlier in this column when it was part of Jimmy Rodgers' latest Columbia LP. There was lots of interest in it then, and six plugs to boot, and now Columbia have put it out as a single to reap the biggest benefit.

A country and western waltz called "Adios Amigo" by Jim Reeves on RCA Victor has also aroused hopeful anticipation at the Tin Pan Alley office.

JOHNNY GORDON of the Keith Prowse-Peter Maurice Music group has the usual hefty number of discs on his plugging plate. Still going strong are Frank Sinatra's "Everybody's Twisted" (Reprise) and Brenda Lee's "Speak To Me Pretty" (Brunswick).

Newer items include Dean Martin's "C'est Si Bon" (Reprise), which has been chalking up a record number of airplays; "Miracles Sometimes Happen" by Michael London (HMV), the flipside of his "Stranger On The Shore" with guest clarinet blower Acker Bilk; and "Game Of Chance" by Winifred Atwell (Pye). N.J.

# S\*T\*A\*R T\*A\*L\*K

## Everlys find show business tougher than the Marines

HAVING had their clothes made bigger because they put on so much weight in the Marines, Don and Phil Everly are having to have them taken in because they're losing their excess pounds on an exhausting and extensive tour of the States.

They say they had forgotten how hard a profession show biz really is.

Sounds like that great group, are looking forward to Gene Vincent's return next month. Apart from backing him on his British tour, the group are also going to Italy and Germany with Gene, and when they finally get back here, around late August, have promised us a brand new sound, which they'll debut with following a "hush hush" recording session.

Jimmy Savile, still commuting between Manchester and London, has gone even more silver-haired. And he says he's thinking of making his new Kelly to the colour of his hair. That man should be a publicist.

Mel Turner (remember "Daddy Cool") tore the Lansdown Studios apart last weekend with a private wailing. He started recording around 1 a.m. on Sunday morning with no one in attendance apart from his backing group. He did the lot, including the technical side of the business, himself.

and says he had a wild session.

Trad bands are not all hot trumpets and cool music. The Micky Ashman Ragtime band has the unusual hobby of constructing model aircraft, while the Back of Town Syncopaters are also keen on model making. Now the Syncopaters have challenged the Ragtimers to a contest to see which team is the most handy.

In spite of her success, Georgia Brown is still "rebellious" and still wears beatnik clothes. But she does collect

MEL TURNER—Booked the studios for a "wild" private disc session.



good jazz discs and is one of the most outspoken women in show business today. Of "Oliver" on Broadway, Georgia says: "I'm mad keen to get going and show the Americans what we can do."

Lionel Bart changed his name from Bagley because he says no one could spell the original.

Elvis can't do the twist! A spokesman for the big man stated that Presley is not the first and greatest twister of them all. In fact, he is not a twister.

Dorothy Provine is scri-

ously considering opening a "Dorothy Provine Boutique" in London, in which buyers would be able to purchase Pinky-style Roaring Twenties hats and dresses.

Paul Anka is planning a new album on which he will feature tunes from each of the countries he has visited, but he thinks he'll have some difficulty with England. Why? "There's so much good material," says Paul.

IT took Jim Reeves a year to earn a Silver Disc for his hit "He'll Have To Go." Now six months after the release of "You're The Only Good Thing," the record is slowly climbing up to the 250,000 sales mark.

His next one should only take three months.

John D. Loudermilk is the grooviest twister! Last week I took John D. and recording executive Fred Foster to Alexis Korner's rhythm and blues night at the Marquee. Yours truly got to dancing the twist with John D., and I've never seen such wild steps—each one accompanied with an explanation. He said he felt in a strutting mood because the music was so good! How about that, Alexis!

Adam Faith has bought himself a new, tudor-styled home in Surrey which cost him £40,000. The other day he decided to drive down and take a look around the inside, only to discover on his arrival that he'd left the keys in London.

June Harris



# EMI

## NEW POPS

THIS WEEK'S TOP SINGLE  
**CHARLIE DRAKE**



I bent  
my  
assagai

PARLOPHONE  
45-R4918

CAPITOL  
45-CL15255  
**RAY ANTHONY**  
Orchestra  
Worried mind

**TOMMY BRUCE**  
It's you  
COLUMBIA  
45-DB4850

COLUMBIA  
45-DB4853  
**EDDIE CALVERT**  
"The Man with the Golden Trumpet"  
**AL DI LA**  
(Theme from "Lovers must Learn")

**RAY CHARLES**  
I can't stop loving you  
H.M.V.  
45-POP1034

STATESIDE  
45-SS104  
**GARY CRISS**  
Our favourite melodies

**CRAIG DOUGLAS**  
Our favourite melodies  
COLUMBIA  
45-DB4854

# Enquiry on pop music was a gallant failure

I FOUND the BBC Schools programme on pop music, which was entitled "Big Time" quite fascinating—and not just because I was in it. No, it was fascinating as a study of how the intelligent, well-educated, unbiased square reacts to the Scene.

It should have been interesting for the insight it gave the viewer into the values, qualities and objects of the recording industry... and to an extent it was, though I doubt whether it told the average teenager much that he didn't already know.

However, this deficiency was more than recompensed by the startling revelation of how a very sharp square fails to get the measure of the magic circle of Diskery.

They say that education is not so much a matter of knowing the right answers as asking the right questions.

And in "Big Time" we had a wealth of the wrong questions. The aim was to encourage the viewer to look at popular music with a more critical, more discriminating eye. And this aim is a very worthy one. But the

essay on the Victorian novel, would you think of saying "The first bound edition of Vanity Fair cost the publisher £500 of which Thackeray received £100, the retailer, 2d. per copy" and so on? Of course not.

To be fair, the techniques of recording and songwriting were touched upon. But here again, the wrong questions were asked.

For instance it was quite rightly pointed out that the subjects of pop lyrics were on the whole very limited... the frustrations of young love, loneliness etc.

But then we were asked to examine these lyrics carefully... it was even suggested we write them down and read them. How much did they really tell us about actually being lonely, the real sensations of young love?

### • wrong

This is a typical example of wrong thinking. It is as if I were to say to a sculpture-appreciation class: "You will notice that the work of Henry Moore is very limited in its subjects... reclining figures, standing figures and mother-and-child groups. But I ask you for one moment to go over these groups with a tape measure and write down on a piece of paper the exact dimensions of the holes that go through the middle of their bodies. How

much does this tell us about the anatomical realities of the human form?" Then again we were told about the effect of the echo-chamber in making the singer's voice more dramatic and exciting.

This is a fair comment. But the way it was put over, implied that in judging a pop record we must take these technical tricks into consideration and that we might even be right in thinking that the fans were being cheated by the clever use of electronics. Wrong-think again.

It is as if a dramatic critic wrote: "It is only fair to note in judging Mr. Smith's performance as the aged King Lear that Mr. Smith is in fact only thirty-two years-old, that his

beard was stuck on with spirit gum, that he wore a wig and elevators in his boots to make him look taller.

The rapturous applause from the gallery only goes to show how easily the public are fooled."

I am afraid that an intelligent critical survey of popular music has yet to be made. Nevertheless it is entirely to the credit of BBC Schools Television that it thought that such a survey worth making. It is not an opinion that is generally held.

★ ★ ★

A FEW months back I was walking through a recording studio, when I heard from one of the tape editing rooms a rich, fruity country-and-western singing voice booming out.

It was one I didn't recognise, and yet I reckoned it to be just great. I rushed into the room and tapped the engineer on the shoulder. He hastily switched off the tape machine.

"Who on earth is that?" I asked. The engineer shifted a box out uneasily from foot to foot... "Oh, it's just a bloke I know," he muttered. "Come on, then," I persisted. "What's all the secrecy?"

"Well, em, as a matter of fact... it's me." "YOU?" I pondered. "Well, you know, I didn't have any backing—just strummed a guitar—so you can't really expect..." he said apologetically.

"What are you talking about?" I yelled. "It's fabulous!" I contacted Decca and fixed a session straight away. And this week the nineteen-year-old engineer, Glyn Johns, who has been busy recording so many pop stars, has a record of his own released, "Sioux Indians."

Wasn't it be embarrassing if it's a hit.



GLYN JOHNS—Will he be embarrassed if he has a hit?

method—such as it was—of going about it was extremely woolly.

Surely it should have dealt with five main questions.

- (1) What is current pop music trying to do?
- (2) Does it succeed?
- (3) If so, how?
- (4) Is whatever it succeeds or fails to do worth doing?
- (5) Is there a difference between good pops and bad pops?

My impression was that none of these questions was properly posed nor satisfactorily answered, but that instead our intelligent square, a sociologist, dealt with several interesting side-issues.

Particularly was the money-angle emphasised. Two-pence goes to so-and-so, three-pence goes to so-and-so and so on. What was the point of this?

If you were asked to write an

# JOHNNY 'Z-CARS' KEATING FINDS SUCCESS HAS ITS DRAWBACKS

A GREAT new sound can certainly sell a record—but it can also be a great big drawback when it comes to his number two and three, as more than one recording artist has discovered.

Usually it is singers who are labelled in this way and have to decide between doing a second and third edition of their first hit or trying something new again. But nowadays even orchestra leaders are faced with the problem. Johnny Keating is a case in point.

### Flutes, piccolos

Until he recorded "Z Cars" he was virtually only known as the man who did the buckings on Eden Kane's discs. But now he is a recording star in his own right—and he is stuck, so it would seem, with that Z car sound.

"I need something that will identify me," he said, "and I've got it with that flute and piccolo sound that I used in 'Z Cars.' But because it was so successful it means that I am stuck with it for a time at least."

"When I cut 'Ya Ya,' the original top side of my latest disc, I tried it without this distinctive sound, and I thought it was good, but we came to the conclusion that I was identified with those flutes and piccolos and so I added them in. It took me just 20 minutes, and I must admit that everybody else seemed to prefer the new version."



JOHNNY KEATING (DISC PV)

"But in any case, I've decided to flip the disc and they are now pushing the B-side, 'Highland Wedding.' That certainly retains the 'Z Cars' sound and is, I suppose, a logical follow-up."

"I suppose by putting out two numbers like 'Highland Wedding' and 'Ya Ya' on the same single we are at least

giving the kids value for money. They are getting virtually two 'A' sides on the same single, though I feel that only Cliff and Elvis can really get away with double-sided records.

"It is a question of which one you exploit. The best way of publicising a record is to get it played. In this case which one do you push? I think they both stand good chances of getting into the charts."

### Mystery

"Personally I prefer 'Highland Wedding.' It has a better arrangement than 'Ya Ya.' It has a better sound and it has a better beat. I think THAT is the one the public will go for." But in case "Ya Ya" does make it, here for anybody who is still mystified by the lyrics, is what Johnny Keating thinks they mean:

"There is a lot of confusion over them," said Johnny, "but I gather a Ya Ya is a chick, a girl. As for 'Sitting in the La La waiting for my Ya Ya,' they tell me that La La is American for club."

Peter Hammond

H.M.V.  
45-POP1031

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# BBC SPECTACULAR SHOWED GARLAND AT HER GREATEST

LAST Monday the BBC staged a 50-minute Judy Garland TV Spectacular, which was filmed in New York.

There were no backdrops—just a giant illuminated "Judy," yet this didn't matter. She was great—as great as Sinatra, one of her guests.

She sang, sobbed, stamped and stormed her way through a variety of numbers, living every note of every song with her face and hands.

She has lost weight, and in doing so, has also shed many inhibitions. Always acting her way through a song, she was particularly brilliant with "The Man That Got Away," in which the cameras panned to the anguish she expressed in her face.

With her guests, Frank Sinatra and Dean Martin, she formed the most expensive (and best) trio in the world.

The two members of the clan should do more personal appearances together. Their version of

"The One I Love Belongs To Somebody Else" was a gem which should be recorded.

The last ten minutes of Garland's act seemed to be a definite switch to her now famous Carnegie Hall show. The numbers she sang—"Swanee," "San Francisco," and a medley of her famous songs, run in that form on her album, and the shots of her shaking hands with her audience also appear on the sleeve.

Mort Lindsey, the MD who accompanied her then, also took music credits for the small screen show.

Judy needed no scenery. The atmosphere she created was sufficient.

Like Sinatra, she has made a great comeback, using no gimmicks, only her own personal experiences, talent and humanity, and if TV would hand out an Oscar for the performance of the year, Judy deserves it. J.H.

## Debbie, title song

DEBBIE REYNOLDS will sing the title tune in "My Six Loves," a forthcoming Paramount film, which has recently been completed.

The song was written by Sammy Cahn and Jimmy Van Heusen.

## Humph records for BBC

FOLLOWING a tour of jazz clubs and universities at the end of this month, the Humphrey Lyttelton Band will return to London in order to record a "Trad Time" for the BBC Overseas Service on July 3.

Alma Cogan arrived at London Airport last Monday dressed in a kimono presented to her during her stay in Tokyo. Alma had been appearing on TV and at two of Japan's top night spots.



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Shortly after his London concert Frank Sinatra flew to Paris where he gave another in his world wide series of benefit shows. As in the other countries he visited Sinatra treated as many of the houses for retarded and handicapped children as possible. Here he's seen with a five-year-old child who only learned to walk two weeks previously.

# Hit disc gives Brown star billings

## 'Green Leaves' moves up in U.S. charts

KENNY BALL's "Green Leaves Of Summer" has jumped eight places in the American hit parade, and now stands at number 71.

Other new entries in the top hundred include Dee Dee Sharp's follow-up to "Mashed Potatoes," "Gravy (For My Mashed Potatoes)," and Pat Boone's "Speedy Gonzales."

Ketty Lester, who had so much success with "Love Letters," is in with another odds, "But Not For Me."

## John Phillips dies in London

JOHN PHILLIPS, general manager of the Deutsche Grammophon Company in England for the past two years, died on June 6 in London after a lengthy illness. He is survived by a wife and daughter.

Before joining Deutsche Grammophon, Phillips had worked on promotion with both Philips and Pye Records.

## Spotlight on trombones

NETWORK Three's "Jazz Session" on June 27 will be titled "Slide Sequence," and will deal with the trombone's role in jazz.

## Festival on Light

THE Light Programme's "Jazz Club" on June 28, will be a Nottingham Jazz Festival edition featuring the bands of Alex Welsh, Humphrey Lyttelton and Ken Colyer. The festival commemorates the twenty-first anniversary of the Nottingham Rhythm Club.

## Williams at Blackpool

DANNY WILLIAMS opens in "The Arthur Haynes Show" for the summer season at the Winter Gardens Pavilion, Blackpool, on June 22.

# Top trad bar

## Patti turns comedienne in film Earls

MERCURY recording star Patti Page turns comedienne for her current movie, "Boys' Night Out," which is to open on June 21 at the Coliseum.

Patti, whose latest release is "Most People Get Married," and an LP of C and W ballads, also sings the title song from the film.

There is one other song in the production, entitled "Cathy," and both songs have been composed by Sammy Cahn and Jimmy Van Heusen.

Patti's co-stars are Kim Novak and James Garner.

## Blaine on AR-TV show

AMERICAN film and stage star Vivian Blaine, who won recognition through "Guys And Dolls," will be heading the cast of "Hippodrome" on AR-TV on Wednesday, June 20.

## 'Satch' on BBC

LOUIS ARMSTRONG's Woody Herman can both be heard in the BBC's showing "New Orleans," a film stars Dorothy Patrick and Arturo Cordova and set against a background of New Orleans jazz with several shots of Basin Street.

## New Bilk single released in U.S.

ACKER BILK's follow-up to "Stranger On The Shore," which topped the American hit parade, has just been issued out there.

## FESTIVAL DATES

THE Terry Lightfoot Jazzmen will be featured in "All That Jazz" on June 22, and two days later in "Easy Beat."

## Viscounts on 'Spinalong'

THE Westward TV disc series "Spinalong" will have The Viscounts as guests on June 25, and Julie Grant on July 16.

## Williams at Blackpool

DANNY WILLIAMS opens in "The Arthur Haynes Show" for the summer season at the Winter Gardens Pavilion, Blackpool, on June 22.

Other artists in the show include Ken Morris and Joan Savage and Desmond Lane.

<p><b>IN YOUR SHOPS TODAY</b></p> <p>Tommy Steele 1st record 7 1118 Decca</p> <p>Tiana Tahiti Frank Chantfield and his Orchestra Tender love Lee Cretelle 7 1181 Decca</p> <p>West of the wall Tom Fisher HLX 804 Decca</p> <p>Where have you been Arthur Alexander HLX 900 Decca</p> <p>I found a love The Falcons HLX 801 DECCA/ATLANTIC</p> <p>Al di la (Theme from "Lovers must learn") Al Hirt RCA-1001 RCA Victor</p> <p>Brenda Lee Here comes that feelin' 18127 Brunswick</p> <p>Marino Marini Quartet Jessica DC 1884 Decca</p> <p>Dorothy PROVINE Crazy words - crazy tune 478 18 Warner Bros</p> <p>Al di la (Theme from "Lovers must learn") Ruthie Patridge WB 8 Warner Bros.</p>	<p><b>KARL DENVER</b> A LITTLE LOVE, A LITTLE KISS 7 1110 DECCA</p>	<p><b>SOLOMON BURKE</b> DOWN IN THE VALLEY HLX 800 DECCA</p>
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# Booked for Good festival

men made available for this  
will be held for 12 hours  
at Iceland

WEEDON is set for a  
week-day season in Reykjavik  
of Iceland, in October.  
I then go on to Denmark  
for a week of con-  
certs which will mark his  
in the Scandinavian coun-  
try. While there it is hoped he  
will record a classical guitar  
recital of which has not  
yet been revealed.

don't next single, due out  
in August at the end of this  
has "Tune For Two" as  
side. Strings have been  
to his original recording of  
it—the first time they have  
been used on a Weedon disc  
is "Stranger Than Fiction"  
over three years ago.

## HE ACCEPTS LONG TERM CONTRACT

ST week in Hollywood,  
lobby Vee signed a new,  
year contract with Liberty  
records.

off Garrett, who  
is suitable for Bobby's un-  
in chain of American  
will continue to act as  
and R man.  
Bobby's current entry into  
American best sellers, and  
latest release here, is  
"Sing You."

## EMI LAUNCH NEW LABEL

EMI's new Stateside label  
makes its bow here tomorrow  
(Friday), with new releases  
featuring Freddy Cannon, Chuck  
Jackson and Jimmy Soul, who are  
all at present in the U.S. hit  
parade.

Stateside is the label on which  
many independent U.S. com-  
panies will in future be released  
and it will have a repertoire of  
pop, jazz, C and W, rhythm and  
blues and later on, comedy  
material.

## New LA series

DORITA y Pepe start a series  
of six disc programmes in the  
Home Service on July 10. As  
yet untitled, the shows will  
feature the duo's favourite Latin  
American records, and will be  
produced by Lilian Duff, who  
produced the Heine Service's  
earlier Latin American disc series  
"Tropical Fiesta."

## Fenton stars on BBC

A NEW series starts on July 5  
in the Light Programme  
starring Shane Fenton and The  
Fentones. It will be called  
"Swing Along With Shane," and  
is set for a thirteen-week run.  
Also resident in the programme  
will be Mary May and the  
Tommy Sanderson Quartet. Tony  
Hall has been booked as com-  
petitor for the first four shows.



Seen together at The Crescendo  
night club in Hollywood recently,  
Eddie Fisher and Sinatra's ex-  
girlfriend Juliet Prowse. Earlier  
Eddie had revealed that his  
marriage with Elizabeth Taylor  
had broken up.

# Kenny Ball—short Blackpool season

KENNY BALL has been booked for a two week season at  
the Blackpool Tower Ballroom beginning on July 16 and running  
through until July 28.

Although short, it will be his  
first resident season at a holiday  
resort.

Other dates for Kenny include  
three guest spots on "Easy Beat."  
These will go out on June 17,  
July 1 and 8.

Later this month, on June 27,  
Kenny Ball's Jazzmen guest on  
"Startime" for ATV.

Their two programmes for  
BBC TV will be transmitted on  
July 11 and 18.

## Alberts for U.S.?

FOLLOWING a season at the  
Establishment, at which  
they appeared in cabaret with  
American comedian Lesley Bruce,  
the Alberts may go to America,  
for a similar night club season  
at the Blue Angel in New York.

Broce, who was very impressed  
by the three boys, tipped off Max  
Gordon, owner of the Blue  
Angel, who sent a representative  
out to hear them.

## Wynter opens at Bournemouth

MARK WYNTER, just back  
from a six-day holiday at  
St. Tropez, opens for a 14-week  
season in "The Holiday Show" at  
the Winter Gardens Theatre,  
Bournemouth, next Monday  
(June 18). He will also be travel-  
ling to Blackpool later for  
Sunday concert dates.

Wynter stars in the Light Pro-  
gramme's "Go Man Go" on June  
22, and in "Saturday Club" on  
the following day. Negotiations  
are in progress for a Worthing  
runaround role for him at  
Christmas, and he goes to  
Australia again at the end of  
January next year.

## Vee in 'Lucky Stars'

BOBBY VEE will be featured  
in an excerpt from "Play It  
Cool on "Thank Your Lucky  
Stars," this week-end, June 16.

Other guests in the programme  
—the last but one—are the  
Kenny Ball Jazzmen, Craig  
Douglas, the Polka Dots, Doug  
Sheldon, Carol Deane and Don  
Neilson.  
"Spice-a-dice" DJ is Bill  
Crozier, from the British Forces  
Network in Germany.

## Marsh gets 208 series

TONY MARSH, the comper  
who generally goes out on  
package shows with some of our  
top stars, has been given his first  
Radio Luxembourg series.

As from June 25, Tony will be  
on the air four times a week  
with EMI's "Let's Take A Spin."  
Each show will run for fifteen  
minutes, every evening except  
Thursday and replaces a request  
programme.

"Let's Take A Spin" will run  
for thirteen weeks.  
Bernard Crabbins will be inter-  
viewed by David Jacobs in BBC  
TV's "Wednesday Magazine" on  
June 20.

# WHY CAN'T SINATRA MEET THE PRESS?

THE "I want to be alone"  
complex is not a new  
phenomenon in show business.  
La Garbo is perhaps the most  
famous exponent of it, but  
others also favour the splendid  
isolation gimmick.

Including Frank Sinatra,  
apparently. We've read a lot  
about his phalanx of body-  
guards, personal representatives  
and whatnot in recent weeks  
during his world charity tour,  
and some of us have  
experienced them at first hand.

Their main purpose in life seems  
to be the complete isolation of  
Frank from anyone remotely  
resembling a Pressman. They  
even have a personal photo-  
grapher to snap the master at  
work and relaxation in order to  
protect him from the usual  
battery of Press cameras.

Now no one disputes that Frank  
has had unnecessarily rough  
treatment at the hands of some  
journalists in the past. Un-  
fortunately some scribes and  
their editors are interested only  
in raking over the personal  
lives and friendships of the  
great. But there is a consider-  
able number interested in  
Frank the singer, Frank the  
classical interpreter of the best in  
pop music for nearly three  
decades, and they're interested  
on behalf of his myriad fans.

## Sympathise

I sympathise with all great  
artists who want to get on with  
their jobs without constant  
interruption from a barrage of  
often trivial questions from  
persistent pen-pushers. But  
there are those of us who  
appreciate Frank for what he  
is and what he does, and who  
are quite capable of keeping  
out of his way in an observing  
capacity and talking to him  
only when it's convenient about  
relevant topics.

Over-enthusiasm on the part of  
his protectors is liable to sour  
the justifiably glowing image  
cast by his selfless charity  
work. I don't credit for one  
moment the malicious rumours  
about delusions of grandeur  
because of Frank's acquaint-  
ance with President Kennedy  
and other leading Americans,  
but this undiscerning security  
barrier does nothing but  
encourage lurid fables such as  
these.

No man is an island, and no one  
can really want to be alone all  
the time. So how about  
letting at least some of us come  
up and see you some time,  
Frank?

NIGEL HUNTER



A star-studded celebration marked  
the tenth anniversary of the  
National Spastics Society. The  
Society can always count on  
support from top show business  
personalities and among the guests  
were, left to right, Sylvia Syms,  
Vera Lynn, Cyril Stapleton and  
Peter Sellers.  
(DISC PIC)

BY NET	<p><b>MARK WYNTER</b> ANGEL TALK F 11401 DECCA</p>	<p><b>FATS DOMINO</b> MY REAL NAME HLP 8001 LONDON</p>
	<p><b>SO THIS IS LOVE</b> THE CASTELS HLM 8003 LONDON</p>	<p><b>JOANIE SOMMERS</b> JOHNNY GET ANGRY WB 71 LONDON</p>

## RADIO LUXEMBOURG

Pick of the Programmes for week beginning June 17

**SUNDAY**—7.0-7.30 John Peel, 7.45 Spot News, 8.0 Topical Topics, 8.15 Europe France, 8.30 Trend Investigator, 8.45-9.0 Cliff Richard, 9.15 Sunday's Request, 9.30 The Helen Shapiro Show, 9.45 Matt Murray, 10.0 Sam Costa, 10.30 Ronny's Records, 11.0 Top Twenty, 12.0 Kate Watson, 12.30 Night Service.

**MONDAY**—7.30 Honey Hit Parade, 7.45 Monday's Request, 8.15 Topical Topics, 8.30 Russell Turner, 8.45 208 Rhythm Club, 9.15 Alma Cooper, 9.30 Anne Shelton, 9.45 Monday Spin, 10.0 Top Pop, 10.30 Hit Parade, 11.0 Brian Matthew, 11.15 Easy 50, 12.00 Top Ten, 12.30 Ray Ockard, 12.0 Night Service.

**TUESDAY**—7.30 Honey Hit Parade, 7.45 Tuesday's Request, 8.15-8.30 Favourites Old and New, 8.35 Topical Topics, 8.45 Around, 9.30 Record Disc, 10.0 Peter West, 10.30 Peter Murray, 11.0 Twist 'n' Trad Club, 11.30 Ray Ockard, 12.0 Night Service.

**WEDNESDAY**—7.30 Honey Hit Parade, 7.45 Wednesday's Request, 8.15 In The Groove, 8.30 Ring Show, 8.45 The Big "O", 9.15 Star Choice, 9.30 David Jacobs, 10.0 Teen and Tummy Disc Club, 10.30 Record Show, 11.0 Brian Matthew, 11.15 Hit For Six, 11.30 Ray Ockard, 12.0 Night Service.

**THURSDAY**—7.30 Honey Hit Parade, 7.45 Sounds Like Saboy, 8.0 Thursday's Request, 8.15 Pickaway Show, 8.30 Top Pop Show, 8.45 Fun Fare, 9.0 David Jacobs' Star Time, 9.30 Adam Faith, 9.45 Tropical Tunes, 10.0 Jimmy Young Show, 10.30 Sam Costa, 11.0 Smooth Hits, 11.30 Ray Ockard, 12.0 Night Service.

**FRIDAY**—7.30 Honey Hit Parade, 7.45 Friday's Request, 8.0 Doc Daley, 8.30 Teen and Tummy Disc Club, 9.0 Easy Priority, 9.15 Bottom Show, 9.30 America's Hot Ten, 9.45 Friday Spin, 10.0 Foster Special, 11.0 Ken Walker Show, 11.30 Ray Ockard, 12.0 Night Service.

**SATURDAY**—7.30 Sunday's Request, 8.0 Honey Hit Parade, 8.30 Topical Topics, 8.45 This Week's Top Down, 9.30 Twist 'n' Trad Club, 10.0 David Jacobs' 10.30 Atlantic Top, 11.0 Sound-Off, 11.30 Record Round-up, 12.0 The Late Late Show, 12.30 Night Service.

TOP REVIEWER DON NICHOLL LOOKS AT THE LATEST

Among this week's releases:

- Charlie Drake... Craig Douglas... Johnny Dankworth... Paul Anka... Dorothy Provine... Brook Benton... Tommy Steele... The Falcons... Tommy Bruce... Monty Sunshine... The G-Clefs... Jimmy Lloyd

Ray Charles has another hit parade mixture

Ray Charles I Can't Stop Loving You; Born To Lose

Ray Charles I Can't Stop Loving You... Born To Lose

A very clever mixture of the best and the country ballad.

quality which is enhanced by the Charles delivery as always.

Charlie Drake I Best My Aweail; Sweet Freddy Green

Another commercial A weapon for Charlie Drake... from boomerang

The Drake comedy comes through cleverly amid a welter of top effects.

Earl Grant Evening Rain; Swingin' Gently

IT was two and a half years ago that Earl Grant sang Evening Rain

David Lisbon All Together Now; Fish 'n' Chips

PIANIST David Lisbon rattles off a racy offering under the apt All Together Now title.

Judd Proctor Backler; It's Blousy

GUITARIST Judd Proctor playing the film title Backler and accompanied by the best noise of Ken Jones' orchestra.

Johnny Dankworth Cannonball; Easy Blues

CANNONBALL! Easy Blues... DANKWORTH'S orchestra is a ripping one

Ray Anthony Worried Mind; Theme From 'Lovers Must Learn'

RAY ANTHONY blowing trumpet—not with his own orchestra—but to an orchestral and choral accompaniment

Hugo Montenegro, Al Caiola Twists! At The Woodchoppers' Ball; Mambo Jumbo

THESE tracks have been lifted from Time-Orion long players and should certainly help the album sales along.

Claudio Villa, Tonina Torrielli Quando Quando Quando; Aspettando

CLAUDIO VILLA singing ITALIAN... Claudio Villa singing the Italian hit Quando Quando Quando

Nick Perito Jambou; Easy Blues

A VERY poppish old Neapolitan A song has been updated into a pop-Tune Love

Tommy Steele What A Little Darling; I Found Your Love

STEELE produces the British cover job on Hit Record and must obviously be hoping this will come true for him

RATINGS \*\*\*\*\* Excellent. \*\*\*\* -Very good. \*\*\* -Good. \*\* -Ordinary. \* -Poor. And the really hit records that look like splashing to the top are marked by D.N.T. (Don Nicholl Tip)

gaily and should captivate plenty of those ready for holiday mood.

Paul Anka A Steel Guitar And A Glass Of Wine; I Never Saw Your Name

A Steel Guitar And A Glass Of Wine; I Never Saw Your Name

Brook Benton Hit Record; Thanks To The Fool

HIT Record; Thanks To The Fool (Mercury AMF 1173)\*\*\*\*\*

Tommy Steele Hit Record; What A Little Darling

HIT Record; What A Little Darling (Decca F 11479)\*\*\*\*\*

Frank Chacksfield Tara Tabbi; Roman Tanga

TARA TABBI; Roman Tanga (Decca F 11480)\*\*\*\*\*

Dorothy Provine Crazy Words—Crazy Tune; Bye Bye Blackbird

CRAZY Words—Crazy Tune; Bye Bye Blackbird (Capitol CW 70)\*\*\*\*\*

Monty Sunshine's Jazz Band Saratoga Shout; Seven Of Hearts

SARATOGA SHOUT has a happy trad noise to offer from the Sunshine band.

Gerry Reno Don't Ever Change; What Would You Do?

DON'T Ever Change; What Would You Do? (Decca F 11477)\*\*\*\*\*

Philip Green Tara Tabbi; Always On My Mind

TARA TABBI; Always On My Mind (Columbia DB 483)\*\*\*\*\*



TOMMY STEELE covers Brook Benton's 'Hit Record.'

which is obviously how he designed the piece.

A very attractive slice of Latin which will delight dancers as well as listeners.

Always On My Mind is a slow and gentle item in which piano carries the top line smoothly before the strings pick it up for air.

Frank Chacksfield Tara Tabbi; Roman Tanga

TARA TABBI; Roman Tanga (Decca F 11480)\*\*\*\*\*

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NEW TO YOU

All set for the sack—he got a contract instead

Gerry Reno 'Don't Ever Change' A BACK-ROOM boy comes to the fore with his first disc this week—20-year-old Gerry Reno.

However, the session was interrupted by the arrival of one of the studio heads, and both Gerry and his partner in crime fled, leaving the unfinished tape still on the machine.

The next morning, the chief engineer noticed the party used tape on one of the machines and played it through.

Finally, after a round-up of all the staff, Gerry Reno admitted the "sack" but instead of getting the sack he landed a recording contract

Not bad going for the boy who was born in Philadelphia, worked his passage to Denmark on a cargo steamer in order to join his girl friend—only to discover that she'd forgotten him, and had to get a job in London before he could get enough money to get home again.

Louise Cordet 'I'm Just A Baby' A SUMMER holiday in Italy last year led Louise Cordet, 16-year-old daughter of cabaret star Helene Cordet and god-daughter of the Duke of Edinburgh, to a British recording contract this year.

She was spending a vacation with her family in Italy last summer, and during the evenings the Cordets, along with some Italian friends, would hold beach parties, entertaining each other with a variety of songs.

Then, at Christmas, Helene Cordet suggested that the family made an LP of these songs to send to their friends as presents.

The LP was cut, and on her way home, Helene Cordet called into the Decca offices and heard the album and



RENEE ROBERTS

offered Louise an immediate contract.

Louise Cordet was born in Berkeley on February 8, 1946. She studied for five years in London, and at present is attending a Swiss convent.

Her first disc, 'I'm Just A Baby,' was written by Jerry Leiber for Brenda Lee, but he changed his mind on hearing Louise's voice, and gave it to her instead.

Renee Roberts 'I Want To Love You' RENEE ROBERTS, new on Orkide, gained her basic training as a singer by working with big bands. She records exclusively for New Phoenix Records in the States, and makes her debut here this week.

Born in Chicago 24 years ago, Renee trained to become a legal secretary before entering show business, in which sphere she has become extremely successful.

For three years, until 1961, Renee was a featured vocalist with the bands of Tex Benke, Buddy Morrow, Danny Bellef, Richard Maltby and Kai Winding, but during the past year she has turned to night club work, working with trios and small combos throughout the States.

It wasn't until January of this year that Renee was spotted and given a recording contract. She made an in-credible debut disc, made in the States, although she didn't make the charts. However, in radio stations she became a firm favourite among DJs, and one journalist hoped her as being a great discovery for 1962.

In private life Renee is married to Leonard Drums, an instrumentalist, who is on the staff of CBS. Her hobbies include golf and water skiing.

Jane Harris

Judd Proctor Backler; It's Blousy

GUITARIST Judd Proctor playing the film title Backler and accompanied by the best noise of Ken Jones' orchestra.

Johnny Dankworth Cannonball; Easy Blues

CANNONBALL! Easy Blues... DANKWORTH'S orchestra is a ripping one

Ray Anthony Worried Mind; Theme From 'Lovers Must Learn'

RAY ANTHONY blowing trumpet—not with his own orchestra—but to an orchestral and choral accompaniment

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CLAUDIO VILLA singing ITALIAN... Claudio Villa singing the Italian hit Quando Quando Quando

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TARA TABBI; Always On My Mind (Columbia DB 483)\*\*\*\*\*



CHARLIE DRAKE—From boomerang to aspen.

Tommy Steele What A Little Darling; I Found Your Love

HIT Record; What A Little Darling (Decca F 11479)\*\*\*\*\*

Frank Chacksfield Tara Tabbi; Roman Tanga

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## POP SINGLES

wards Adam Faith. In this case, Mr. Reno sings it easily and romantically. Strings lift and a chorus occasionally echoes the title.

## Louise Cordet

**I'm Just A Baby; In A Matter Of Moments**  
(Decca F 1147)\*\*\*

**A** JERRY LORDEAN composition, *I'm Just A Baby* is given to 16-year-old Louise Cordet for her disc debut, and the girl puts it over with an adroit appreciation of the beat. Her voice is youthful and light, suiting the lyric admirably. Tony Meehan supplies the orchestral backing as well as being in charge of the production. It could climb.

**LOUISE CORDET** — Her youthful voice suits the Jerry Lordan lyric admirably.

**In A Matter Of Moments** sounds rather flat by comparison. I'm afraid. A slow ballad which gives the impression of being made up as it goes along.

## Orchestra Del Oro

**Main Theme From "Lolita"; Lolita Ya Ya**  
(Pye International N 2514)\*\*\*

**DON COSTA** is the arranging mind behind these sides by the lush Orchestra Del Oro. Music from the forthcoming picture *Lolita* is bound to get plenty of air, and this Main Theme version has a good sweep to it in the strings, with piano taking melody concert style. The *Lolita Ya Ya* has got voices chanting ya-ya in rather breathless fashion. Fairly catchy.

The doc, by the way, comes in a special sleeve with Lolita-type face in sun-glasses peering at us above her lolipop.

## Renee Roberts

**I Want To Love You; Aching Heart**  
(Odeon CB 1731)\*\*\*

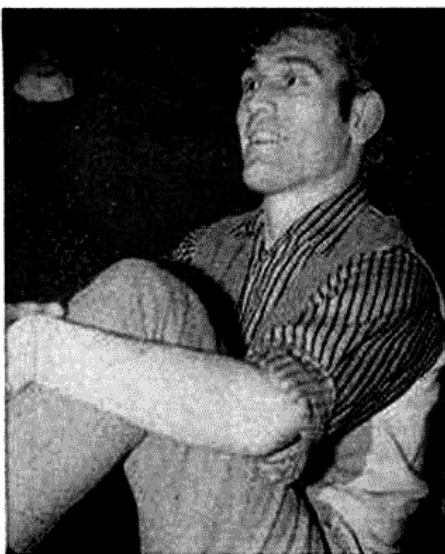
**A** GOOD vocal disc from the States has been picked up by Odeon here. Miss Roberts has a light, true voice and she sings the slow loping ballad *I Want To Love You* with a delicate touch that could draw plenty of custom. Billy Mure directs the orchestral accompaniment, synthetically, using guitar alongside the singer without ever intruding too much. *Aching Heart* is a slow and rather tedious a.m. Renee Roberts handles it with some skill against a dramatic rhythm accompaniment, but I doubt if it was worth the trouble.

## Gary Edwards Combo

**Africa; I.I.S. a.m.**  
(Odeon CB 1731)\*\*\*

**A**FRICA is a neat rhythmic offering played with a beat that's well in character. The Edwards Combo can produce a good noise and they do so here, with growing saxophone well in evidence. I would have liked perhaps a little more light above the shade.

On the reverse, *I.I.S. a.m.* is a title which conditions you for a slow bluesy atmosphere—and that's what we get. An attractive and rather haunting number for the guitars to carry.



Gravel on one side only from TOMMY BRUCE. (DISC P)

## The G-Clefs

**Make Up Your Mind; Call Me Away**  
(London HLU 9563)\*\*\*

**T**HE G-CLEFS produce a pleasant lilted half in *Make Up Your Mind*. You'll find yourself craving easily with the boys on this half, yet somehow the number doesn't have the strength that makes me want to go back to it for further spins. Innocuous charms may not be sufficient.

*Call Me Away* is a pledge of faithful love from the boy who's got to go. And when you gotta go, you gotta go—but I wish they'd leave without dropping into narrative.

## Glyn Johns

**Sixes Indian; January Blues**  
(Decca F 1147)\*\*\*

**D**EBUT on Decca for recording engineer Glyn Johns. Here he branches out at both vocalist and composer. *Sixes Indian* drops neatly into the story-song format. Told as if by a member of a small

Wagon Train surviving attack by the Redskins.

Mr. Johns has a deepish voice which serves him well for this kind of material and he receives a good rhythmic backing.

*January Blues* is a walker of the lonely sort. Gliding guitar and haunting harmonica help to set the picture.

## Chuck Jackson

**Any Day Now; The Prophet**  
(Stateside SS 102)\*\*\*

**E**MP's new Stateside label brings out Chuck Jackson on the Bert Bacharach-Bob Hilliard composition *Any Day Now* (my wild beautiful bird). A slow, bluesy beat for this and a moody vocal from Jackson which you may find getting under your skin.

No doubt about it, he's very adept at this sort of material. The Luther-Duce-Rose-Marie McCoy ballad *The Prophet* has a simple rapping accompaniment and Chuck sings it sincerely yet without losing effect. Narrative bit will put off a lot of British buyers.

# Craig follows up his 'Little Girl' hit

## Craig Douglas

**Our Favourite Melodies; Rainbows**  
(Columbia DB 4854)\*\*\*

**I**F you liked the movement of "When My Little Girl Is Smiling" you should enjoy "Our Favourite Melodies." Craig sings this number well to a crisp, lilting beat. Lyric is an adaptation of the old "they're playing-for-me" idea. Songs named include "Hit The Road Jack" and "Goodbye Cruel World" as Craig gets worried about his own romance.

Harry Robinson conducts for the top deck, but Norrie Paramor picks up the baton for "Rainbows." Norrie with Bunny Lewis was writer of this offering from the picture "It's Trad, Dad." An amiable song, but no more than that.

## The Blitz Kids

**Mums And Dads; We're Going To The Country**  
(HMV POP 1033)\*\*\*

**T**HE small boys and girls from the show "Blitz!" charting a couple of the numbers they chorused on stage. *Mums And Dads* is, I think, one of the smartest things in the show, but it gains from seeing it—a little difficult to follow on record unless you have seen it. Idea has the kids mimicking their elders down Petticoat Lane way.

*We're Going To The Country*—the evocative charm from the show—is matched along unambiguously.

## Darron Young

**My Tears Will Turn To Laughter; I've Just Fallen For Someone**  
(Parlophone K 4919)\*\*\*

**D**ARRON YOUNG teaming up with a John Barry orchestra to sing *My Tears Will Turn To Laughter*—a quick lilt with an idea that's really a re-verse of "Some Of These Days." Brisk and bright production with Young showing a useful voice for this kind of thing.

*I've Just Fallen For Someone* is an easy-going ballad which the

singer hits gently and with friendly persuasion.

## Lloyd George

**Sing Real Loud; Lucy Lee**  
(London HLP 9562)\*\*\*

**L**OYD GEORGE, now there's a name to make you sit up and take notice! Also, this bluesy chaunter isn't in the same class as the one-time spellbinding prime minister!

And, of course, he's not Welsh! He's an oldy Southern-voiced character calling simple words and rhythms in both *Sing Real Loud* and *Lucy Lee*.

## Tommy Bruce

**It's You; Horror Movies**  
(Columbia DB 4856)\*\*\*

**Y**OUNG gravel voice Tommy Bruce comes out of his corner again with a cute and simple tune *It's You*. Not so much of his early eccentric vocal work on this one, and that may mean better sales. Charles Blackwell directs orchestra and girl group accompaniment.

*Horror Movies*, on the other hand—and side—does bring us the set-your-teeth-on-edge voice from Bruce. Slow heavy novelty with the Frankenstein look.

# Here is \$tateside

\*LOOK OUT FOR EXCITING NEW RECORDS EACH WEEK

STATESIDE IS THE TRADEMARK OF THE GRAMOPHONE CO. LTD.

FIRST RELEASES

\* **FREDDY CANNON**  
PALISADES PARK  
STATESIDE 45-SS101

\* **CHUCK JACKSON**  
ANY DAY NOW  
STATESIDE 45-SS102

\* **JIMMY SOUL**  
TWISTIN' MATILDA  
(AND THE CHANNEL)  
STATESIDE 45-SS103

AVAILABLE NOW FROM YOUR RECORD DEALER!

EMI

THE GREATEST RECORDING ORGANISATION IN THE WORLD

JAZZ OWEN BRYCE on Trad, TONY HALL on Modern JAZZ

Mahalia—she's the world's greatest

Quiet, relaxing—this LP is a real gem

TRAD
MAHALIA JACKSON
Tell The World About This: There Is A Rhythm In Glee; Down By The Riverside; In My Home Over There; It's Right On Time; Elijah Rock; It Don't Give You Much; You'll Never Walk Alone; How I Got Over.

THE world's greatest gospel singer appears once again on an album, this time recorded during her European concert tour. Her beautiful voice combines perfectly with the rhythmic backing of her accompanists...

trombone; and Lawrence Marrero's frightful chords; even, I hesitate to add, Baby Dodds' drumming (the only time I've ever found fault with it). They're all here.

THE BLUES
Hands Off His (Priscilla Bowman); You Don't Have To Go; Ain't That Lovin' You Baby (James Reed); Just A Little Bit (Rocco Gordon); Dimples (John Lee Hooker); You Can Make It If You Try (Gene Alphonso); I Wish You Would (Billy Boy); Mean Around (Memphis Slim); Do What I Say (J. B. Lenoir); Cryin' For My Baby (Harold Baroque); Coming Home (Illinois Jamb); Kansas City (Jimmy Waterspoon).

CURIOUS mixture of good and bad. Alexis Korner did the sleeve notes and knowing his excellent taste in rhythm and blues I came to the conclusion that there isn't enough of it available in Columbia to fill up an LP. Otherwise why put in an item such as 'Just A Little Bit' which is, as far as I'm concerned, pure pop music.



LIONEL HAMPTON a law unto himself.

years ago, in addition to stints with the Panama Jazz Band and with Sam Lay's Southern Stompers, a MUSCULANLY group if there ever was one. Yet here they are conforming to the demand for something which they can only do badly...

MOD
BOB BROOKMEYER FOUR
7 X Wilder
While We're Young; That's The Way It Goes; The Wrong Side; It's So Peaceful In The Country; Blow For Me; I'll Be Around; Who Can I Turn To?

THIS LP doesn't fit into any category, but it is still a little gem. Such a change after all the hard-blowing post-boppers and over-intense, neurotically aggressive avant-gardists.

was with the legendary Curtis Counce Quintet on the West Coast for so long in the late '50s. On this superbly recorded set, his these statements do indeed pay tribute to Ray Charles' very personalized vocal style. His trumpet is literally very vocal. But every track is over before it has a chance to get anywhere. They're much too short.

LIONEL HAMPTON ORCHESTRA
The Exciting Hand In Europe: Flying Home; How High The Moon; Mr. John; Mr. J.; (12in. Ember EMB 3342)
Personnel: Lionel Hampton (trumpet); Abbey Platter (saxophone); Edward Pazzani; Andrew McGhee; John Neely; Louis Shaw (saxes); Dave Gonzalez; Virgil Jones; Floyd Jones; Andrew Wood (trumpets); Vincent Francisco Jr.; Helen Rankard (trombones); Harold Mabeis (piano); Lawrence Burgen (bass); Roland Faehner (guitar); Wayne Robinson (drum).

HAMP's conception of big band jazz is a law unto itself. It's happy, driving, often momentous in its rock-like beat. Highly extrovert and unpretentious. Hamp defies the critics. "You all get too interested in jazz as an art," he said in a recent interview.

GEORGE LEWIS
With Kid Shau's New Orleans Band, George Lewis Trio, Jim Robinson's Band, Bush Johnson's Band

TRAD JAZZ NEWS

QUITE a few readers have asked me about Riverside Records. I've reviewed some in recent weeks and invariably dealers tell the prospective buyer that they're out of stock and can't be obtained. Let me clarify the position.

Riverside were until recently imported and distributed by Central Record Distributors, an independent firm who also handle Storyville, Candid, Blue Note, Folkways, and Esquire.

DICK CHARLESWORTH finishes his tour with Bruce Channel this weekend with dates at Harrow (15th) and Rugby (17th). The tour which started on the 4th also includes Beryl Bryden, and Diz Dingley in the capacity of compere and I'm told the reception for Dick has been "tremendous."

BY OWEN BRYCE
days today to face over a thousand miles of touring in three days. They leave for Cardiff for a concert (15th), followed by the Blackpool Jazz Festival tomorrow, on the 17th they play at Birmingham's West End Ballroom.

On the 26th the Clydes play the open air session at Battersea Park Pavilion. They are preceded (19th) by Monty Sunshine and followed (July 10) by Ken Colyer's Jazzmen.

A NEW Cornish Jazz Club opens in July at Carlyon Bay, near St Austell. Monty Sunshine is there on July 7, Alex Welsh (July 21 and August 18), Clydes (August 25), Humphrey Littellon (August 4).

JACK SHILDON QUARTET
A Jazz Profile Of Ray Charles
Am I Blue; Just For A Thrill; Basin Street Blues; When Four Lower Has Grown; Cherry Moonlight In Vermont; 'Deed I Do; Come Rain Or Come Shine; There's No You; One Miss Julep; Georgia On My Mind; Rosetta.

PERSONNEL: Jack Shildon (trumpet); Marty Palch (organ); Joe Bloodragon (bass); John Markham (drum).

THE Sautra label's first modern jazz entry! And it could have been a real beauty!

CLASSIFIED ADVERTISEMENTS

The rate for advertisements in this Classified column is 1/6 per word. Words required in text are over and above those given on the invoice line. Each ad will be charged at 2/6 per word. No November facilities are available as an additional fee of 2/6.

- MUSICAL SERVICES: POP SONGS Revised. - Hoyles, 40, Dovedale Street, Preston. FRIDMAYER: - Book the best Midland Jazz through Midland Jazz Agency, 9, Blackberry Lane, Sarnon Colfield. PERSONAL: ATTENTION! All Club Secretaries: Add to funds by selling your members Automatic Pans made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 164-166, Fleet Street, E.C.4. FRENCH PEN Friends, all ages 5.6p. for details. Anglo-French Correspondence Club, Falcon House, Burnley. PEN FRIENDS at home and abroad. Stamped envelope for details. European Friendship Society, Olney, Bucks. PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free. - May Blair, 43/21, St. John Street, Brighton. PEN FRIENDS everywhere. Age 17 upwards. Sample lists free. - S.C.C., 1107 Black Lion Street, Brighton. PEN FRIENDS: Pen friends anywhere! - S.A.C. brings details - Teacup Club, Falcon House, Burnley.

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KRUGER STARTS PURGE

SAM KRUGER, bustling, bustling boss of London's ten-year-old modern mecca, the Flamingo Club, is back from a three-month stay in the States... and is starting a shake-up about the on-stage behaviour of the musicians he employs.

Now on Sale everywhere POP TEN. PRICE 1 MONTHLY. ELVIS CLIFF BILLY. THE POP-WORLD'S 10 BIGGEST STARS. 13 full-page photos. 32 dynamic pages. Printed on glossy paper throughout. In case of difficulty, forward a 10/- Order to Pop-Ten Monthly (Dept. A), 1 West St., Messon, Derby.





PEGGY LEE—inspiring even to her backing musicians.

DUANE EDDY

'A Million Dollars of Twang'

EYDIE GORME

'I Feel So Spanish'

BRENDA LEE

'Sincerely'

FATS DOMINO

'What A Party'

# Peggy aims for the heart and scores every time

**PEGGY LEE**  
**If You Go**  
*As Time Goes By; If You Go; Oh, Love, Heat Thou Forsaken Me; Say It I'd Like To; I Wish I Didn't Love You So; Maybe It's Because I'm Gone; Leave You Out Of My Life; I Got Along Without You Very Well; Gypsy Heart; When I Was A Child; Here's That Rainy Day; Solo.*  
(Capitol 146, stereo ST 1630)

WHAT a girl Peggy Lee is. Here's another superb set of teedee, late-night intimate songs, delivered with impeccable taste and artistry.

The accent is on unrequited love—erotic, wistful and bitter-sweet. Peggy draws out all the sadness and significance of the lyrics, aiming at your heart and scoring right on target every time.

Her timing and phrasing are classic examples of the pop singer's art, and her interpretations must thrill the writers of the songs she uses as much as anyone.

She inspires the best in her collaborators. Here, her jazz-influenced Quincy Jones conducting some brilliant scores of his own, showing off both Peggy's voice and the fine songs with imaginative deployment of strings, woodwind, French horn and saxophone, piano, guitar and languid Latin rhythms.

It's hard to pick out highlights from such a wonderful set. I'll settle for the title song, with its unusual rhythmic pattern from ten-on and guitar chords which would diminish the cut of her singers, but not Peggy, of course.

And here's that rainy day in a gem, too. I thought Perry Como had cut the definitive version on his last album, but now Peggy has given it her treatment with a delicate approach and emphasis that renders it just as effective.

a lot of historic Broadway musical territory, and is a natural for theatre musical fans, especially in view of the two-LP-of-the-price-of-one additional attraction.

To conform to the title order listed on the well-produced and informative disc container, you play Side 1 of the first disc, Side 1 of the second, Side 2 of the second and finally Side 1 of the first in that sequence.

**DUANE EDDY**  
**A Million Dollars of Twang**, Vol. 2  
*The Walker; Prep; West Friend; Theme From Dixie; Gidget Goes Hawaiian; Ring Of Fire; Bobby; Drivin' Home; Tammy; The Avenger; Londoner Air; Lisa Jane.*  
(London HA-W 2435)\*\*\*\*\*

THE familiar Eddy twangisms as generous quantity in another typical work-out, aided and abetted by those rocking Rebels.

Most of the tunes are featherweight, and most of them fade out at the end. In fact, I wish Duane and his arrangers would write a definite climax to at least one number if only to prove they can do it.

But of its kind it's the tops. I never tire of listening to those Rebel yells, wounding as if some of Duane's electric guitar juice had reached the wrong destination. And that broodical sax is still

croaking away, with occasional attacks of near-strangulation.

The best bet's along making even a Noddy-type tune like *Prep* tolerable. And Mr. Eddy is the utmost when it comes to plucking twang.

**THE BROTHERS FOUR**  
*Rock Island Line; Goodnight, Irene; The Tavern Song; Lady Greenlee; The Drifter Song; Nobody Knows; Viva La Campagna; Ole Smoky; Carryover; Come For Carra Me Home; Summer Days Alone; Frogg No. 2.*  
(CBS BPG 6202)\*\*\*\*\*

SIMPLE but effective harmonizing from this folk foursome, with pleasantly atmospheric instrumental touches from their own banjo and guitar accompaniment.

The songs are mostly very familiar folk items, but the boys give them new life and attraction with their own stylings.

*Frogg No. 2* is a charming and amusing story about a frog from the Deep South who becomes a modern jazz star.

**EYDIE GORME**  
**I Feel So Spanish**  
*Granada; Le Quieto All; Besame Mucho; My Heart; Come Closer To Me; Un Telegrama; Adios; La Puerta; Frenes; Quiza Sera; Perfidia; I Feel So Spanish.*  
(HMV CLP 1554, stereo CSD 1643)

AN LP obviously inspired by the Latin exorcisms of Peggy Lee and Nat King Cole, but not quite so successful.

**DUANE EDDY**... generous quantity of twang

Eydie's Spanish singing is pretty good, although I don't think she has much idea of the meaning of the lyrics. Several of these songs have subtle shading and significance which her powerful voice completely misses, too.

Nevertheless, an entertaining attempt, and well supported by Don Costa's orchestra.

**BRENDA LEE**

**Sincerely**

*You Always Hurt The One You Love; Lazy River; You've Got Me Crying Again; It's The Talk Of The Town; Send Me Some Lovin'; How Deep Is The Ocean?; I'll Always Be In Love With You; I Miss You So; Fools Rush In; Only You; Hold Me, I'll Be Seeing You.*  
(Brunswick LAI 876)\*\*\*\*\*

ANOTHER mighty competent album from this steezy young lady with the big voice. Bill McElhenny wrote the arrangements, and the Nashville-slanted pop accompaniments centered on a heavy



off-beat are directed by Owen Bradley.

I think the set would have benefited considerably from the inclusion of more up-tempo and happier songs. And Brenda copies that bad habit from Connie Francis of speaking some of the lyrics in *Crying Again*. *How Deep Is It? Be Seeing You*...

But her amazingly mature voice offers some rewarding listening, and I feel she has the edge on our Helen Shapiro at present with regard to the accurate sensing and interpretation of lyrics and their meaning.

**FATS DOMINO**

**What A Party**

*You Ever See A Dream Walking; Rockin' Bicycle; Before I Grow Too Old; Ain't Gonna Do It; Bad Luck And Trouble; Hold Hands; Trouble In Mind; Copacabana; What A Party; I Just Cry; I've Been Calling You; Mr. That You Love Me.*  
(London HAP 2426)\*\*\*\*\*

ANOTHER disappointing album from one of the best beat singers in the business. Once again the competitive business causes the trouble. Dull, lifeless, monotonous and a complete handicap to Fats' singing efforts.

Add to this the fact that the songs are hardly distinguished or memorable, and you get one big load of disappointment. What a party indeed!

**EDDIE LAWRENCE**

**The Singsplaining Personality Of Eddie Lawrence**

*Coral LVA 9153*\*\*\*\*\*

SO whose idea is split? Not mine. Eddie Lawrence is one of the unfunnyest American comedians ever. Possibly his fellow countrymen see or hear something amusing in an American way in his style, but there's nothing to make us laugh here.

Humour on record is a toughly competitive business with people around like Newhart, Bertram, Dana and Sahl. This set is a load of nothing in comparison to theirs.

**CLIFF RICHARD**

**'The Young Ones'**

**BILLY FURY**

**'Play It Cool'**

**MICHAEL HOLLIDAY**

**Happy Holiday'**

**RUSS CONWAY**

**'Party Time'**

## THIS SHOWS FAITH AT HIS VERY BEST

**THIS IS BROADWAY'S BEST**

Make Believe from 'Showboat' (Dan Clayton, Charles Frederick); How Are Things In Glocos Morra from 'Finian's Rainbow' (Ella Logan); *Amuse Yourself Amusing* from 'Kiss Me Kate' (Annabelle Hill and Chorus); *Some Enchanted Evening* from 'South Pacific' (Ezio Pinza); *Diamonds Are a Girl's Best Friend* from 'Gentlemen Prefer Blondes' (Carol Channing); *Ohio* from 'Wonderful Town' (Reynold Russell, Jacquelyn McKeever); *The Lonely Goatherd* from 'The Sound of Music' (Mary Martin and Children); *Kids Run Away* from 'Bye, Bye Birdie' (Paul Lynde, Marijane Maricle); *Volte Miser* from 'Irene La Douce' (Clive Revell, Elizabeth Seal); *New York, New York* from 'On the Town' (Adolph Green, John Rizzardo, Ciss Alexander & Chorus); *I Could Write A Book* from 'Pal Joey' (Harold Lang, Beverly Sills); *Hernando's Hideaway* from 'The Panama Canal' (Cari Hancey and Chorus); *And This is My Beloved One* from 'Kismet' (Allred, Drake, Dorotta Moorow, Richard Riley and Henry Calvin); *Two Ladies in De Shade Of De Banana Tree* from 'House of Flowers' (Ulad Moore, Ada Moore); *Standing On The Corner* from 'The Most Happy Fella' (Shorty Long, John Henson, Alan Gilbert & Roy Lazarus); *I Am Easily Astonished* from 'Candide' (Liza Foltz, George Blackwell, Thomas Pyle, Barbara Cook and Chorus); *The Party's Over* from 'Billie Jean King' (Gudy Holliday & Chorus); *Tonight in West Side Story* (Carol Lawrence, Larry Kerley, I Enjoy Being A Girl from 'Flower Drum Song' (Pat Suzuki)); *The Rain In Spain* from 'My Fair Lady' (Rex Harrison, Julie Andrews & Robert Coote).

ONE of the best collections we're likely to get from Adam. And at least two of the stars belong to Trevor Peacock, who wrote all the songs except the first one, and John Barry, who backs up orchestrally with all his customary skill and initiative.

**ADAM FAITH**  
*Sho' Know, the non-Peacock*

None of the best collections we're likely to get from Adam. And at least two of the stars belong to Trevor Peacock, who wrote all the songs except the first one, and John Barry, who backs up orchestrally with all his customary skill and initiative.

Two Ladies and I Am Easily Astonished are both gems in this respect. Nevertheless, this collection spans

it, is a routine heater put across in a routine fashion, and *As Long* is not particularly outstanding, although a lot better than many songs we hear in this idiom these days.

But *Little Yellow Roses* and *You And Me* are worth the price of the EP by themselves. The sad, folksy quality of 'Rose', with its French horn-dominated backing, and the singing, by Barry band boosting along in 'You And Me' are really something.

Adam responds splendidly to this excellent material and instrumental support, turning in two of his best disc performances to date. These Peacock numbers caught my ear in the LP where this set is extracted, and I hope we'll have more soon.

Faith-Barry-Peacock seems as potentially potent a formula as Faith-Barry-Whorf.

**CLIFF RICHARD**  
**Hits From 'The Young Ones'**  
*The Young Ones; Got A Funny Feeling; Lessons In Love; We Say Yes.*  
(Columbia SEG 8159)\*\*\*\*\*

FOUR of the best from the songbook of Cliff's smash film musical, backed by The Shadows.

The Young Ones track is of interest because Cliff is backed by The Shadows without the Norrie Paramore strings heard on the single version.

*Got A Funny Feeling* sounds as good as it did when I first heard it, and the other two numbers are worthy of their place in a first-class set.

**BILLY FURY**  
**Play It Cool**  
*Play It Cool; You're Swell; Paint The Town; The Twist Kid.*  
(Decca DFE 6708)\*\*\*\*\*

FOUR items from Billy's film of the same name, with backing directed by Ivor Raymonde. It's all strongly commercial song fodder.

Nothing particularly original about it, but Billy can sing up a good rocking story in a way which has already been proved immensely popular among disc buyers.

These songs are so salesworthy, in fact, that I'm a little surprised that a couple of them haven't been put out as a single.

They were written by a strong cross-section of top A and R talent.

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singing 'doo-yow' instead of doing it straight à la Earl Hines or Miki and Grifi. Still, maybe she's trying to register a personal gimmick.

Otherwise, it's good, honest stuff put across with personality and a beat.

**REG DIXON**  
*Reg At The Tower; Sabre Dance; Canadian Capers; 12th Street Rag; Chanson, My Chanson.*  
(Columbia SEG 8160)\*\*\*\*\*

BLACKPOOL, and especially the *Tower Ballroom*—just wouldn't be the same without organist Reg Dixon, who's been there since 1933.

But personally I don't dig the hard-gurdy sounds of the *Waltzer* on record, although I freely acknowledge Reg's accomplished technique with the difficult instrument.

He belts through these attempts as though he had a train to catch. I was grateful for his speed for obvious reasons.

**RUSS CONWAY**  
**Party Time, No. 1**  
*Toot, Toot, Tootsie; Put Your Arms Around Me, Honey; Rock-A-Bite; You're Baby With A Dixie Melody; Scamper.*  
(Columbia SEG 8158)\*\*\*\*\*

MR. C. with his steers rolled up at his most sparkling pop piano, knee-up mood, supported by Geoff Love and Tony Christini.

It's music with built-in cheerfulness galore, and a cert for Conways who hasn't already bought the original LP.

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**MUSICLAND (Dept. DS)**  
52, Broadway, New York, N.Y.

### BOOKS

## At last, a readable jazz novel

### STRIKE THE FATHER DEAD

By John Wain (Macmillan, 18s.)

AT last, a novel about jazz that's readable! No gab about the "blus star" life of the jazzman... no clap-trap on the ever-lasting drug, drink and women themes.

I sat down to read this, assuming, in the moment when I'd be bored into some fantastic nightmare of iniquity. Not because I looked forward to it but because I felt it inevitable. After all, I've read most novels that mix jazz in one way or the other, and I know what to expect.

But here is an entirely readable book wrapped around the musical life of a pianist—typical, probably, of present-day musicians. Good education... academic father... firm upbringing... but suddenly bitten by the jazz urge.

Jeremy is one such character and the story, told mainly in his own words, is an accurate insight into such men such as I.

The author also cleverly tells the story as seen by his father and auntie... and provides just that essential quality of realism.

And from the technical point of view only one tiny fault: The recurring phrase, "sixty-four friends," referring to the piano keyboard. In fact, there are 88 keys. Other than this, John Wain knows his jazz... and his jazz musicians.

Everyone can afford to buy ONE good novel on jazz... And so far, this is it!!

OWEN BRYCE



Nevertheless, this collection spans

# Plan my singles?—never says Karl Denver

TWO weeks ago, Karl Denver spent three days recording over twenty titles at Decca's West Hampstead studios. A mammoth session.

The reasons: Karl wanted to cut as many titles as possible under A and R man Jack Good who is shortly off for a year's stay in America; it was also their last chance to record in the studio that gives them the sound they want... a few hours after the final take, contractors moved in and the studio was modernized.

The session was exceptional... even for Karl. But even under "normal" circumstances, the recording technique by which he has chatted up five hits in a row is completely different from that used by other stars.

HE NEVER goes into a studio knowing exactly what he is going to do.

## ● six only

"I think it was six numbers we had ready when we began this three-day session," said Karl. "Certainly no more than that. But both Jack and I prefer it this way."

"It always seems to work out successfully in the end. Of course, not all the numbers we try work out the way we'd like, but then we just scrap that idea and try something else."

HE NEVER has much idea of the arrangements they're going to use either.

"Jack and I just don't like to have everything all cut and dried," explained Karl. "We do it as we go along. There's not much point in sweating over a number-trying to get it right. It

either works out or it doesn't. "If you go on and on playing a number you lose something. We like to record it when it's fresh."

"At times, particularly on long sessions like these, I'll think of a musician we haven't used for a long time and get Jack to phone him and ask to join in the session, at probably only an hour's notice. He gets a few hours work... and we get maybe a new idea on a number."

HE NEVER plans for his next single.

"On this last session we cut sufficient material for two and a half LPs. It was a particularly long one this time because, as you know, Jack is leaving for America and frankly I wouldn't be happy working with anyone else."

"Somewhere in all these latest titles there are the next few singles. I've also got a new LP coming out shortly with all new material, so there's more than enough in the can."

## ● up to Decca

HE NEVER has any say in which titles will be released.

"We just record as many titles as we can. Then it's up to the people at Decca to decide what to release. I know Jack has some say, but never me. I wish I did at times."

"But it's worked out pretty well so far... though they didn't want to release 'Wimoweh' at first."

Apart from his unusual recording technique, Karl has little in common with his fellow stars...

HE DOESN'T have any great ambition to go to America.

"I've seen all the world, when I was in the Merchant Navy," said Karl. "And after all it's the people in this country who have made me. I've known what it's like to be broke, and how, and I'm far too grateful to people here to think of going to work somewhere else."

HE DOESN'T have the vaguest idea how much money he makes.

"To be honest I could not bother to find out... I could if I wanted to I suppose, but it never seems very important."

"I make enough, otherwise I expect the office would be on to me. But really there are more important things to worry about."

HE DOESN'T have any ambition to go into films.

## ● no acting

"Let's face it, I'm not an actor. If some of these other people want to try their hand, well the best of luck to them, but it's not for me."

"And I'm not chicken... I can't see the girls going crazy over my face. I'd like to appear in a film if I could play myself, but that's all."

"If I can carry on making records which people like I'll be quite happy. I don't even mind if they get into the hit parade or not... just as long as people enjoy them."

HE DOESN'T think of himself as one of our top recording stars.



KARL DENVER—We sort it all out in the session.

starts, which he undoubtedly is. "I can't stand people who put on airs and graces just because they've had a few hit records... who do they think they are? I mean who am I?"

"I'm just the same person as I was before. I have the same friends and if anything makes me really want to throw people it's when they're nice to me just because I happen to be Karl Denver."

"People seem to expect me to have changed. You know, the other day I met an old friend I'd known for years... back in the days when I was so broke I couldn't find the price of a meal."

"He said 'hello' to me but that was all, wouldn't come and have a drink because he thought that as I was a star I wouldn't be bothered with him. He was embarrassed, I suppose, but nothing I could say would change his mind."

"I don't think anything has hurt me so much for a long time."

# SPTNCKS Spells a hit in Sweden—and here, too?

JUST outside Stockholm there is a large recording studio. It is at a place called Solna. One day, a short while ago, the night-witchman was disturbed by the sound of an approaching aircraft.

He looked out to see a strange circular shape landing in the studio grounds. If flying saucers exist then this was certainly one of them. These visits happened on two occasions and each time a large box was discovered the following morning on the A and R man's desk.

The box contained a tape. Whereas the tape and spool were conventional, the box was made of some strange, unknown metal. On the box was written the letters SPTNCKS. When the tapes were played they gave out a strange but alluring music.

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## Strange kind of music

One tape had conventional musical ideas, the other was just a strange kind of theme music.

These tapes have been issued as a single record. The creators of the sound have been called, because of the strange lettering on the boxes, The Spotnicks. The "A" side was awarded to the more conventional number and given the name "Orange Blossom Special," the other was titled "The Spotnicks Theme."

## Tipped for the charts

Their first single to be released in this country is a beauty guitar number that Don Nicholl tipped recently and is heading on the right course, all instruments working perfectly, towards the top twenty.

The sound is different, and difficult to imitate, because all amplifiers, microphones, echo machines, and other gadgets, are constructed and built by the boys themselves, supervised by their leader and technical expert Bo Winberg.

When their record was first released in Sweden it resulted in TV bookings for The Spotnicks, and radio. In one of their TV shows they appeared in space costumes.

They are Bo Winberg, solo guitarist, Bob Lander, accompanying guitar and solo singer; Bjorn Thelin, bass; Ove Johansson, drums.

John Schroder of Oriole hopes to bring the group to London for shows sometime this August. Their visit will coincide with the release of their next record.

## Dick Tatham

recently turned Tony down—implying that Norman Newell and the ITV producers and the critics are way off beam.

Cliff Richard, however—and here's the unfair part of the whole business—sprang to fame so quickly via records that BBC radio obviously could not miss having him on their show, and so the audition ruling was quietly put on one side.

## success

The Allison's, in their early days, were told firmly that everyone just had to give an audition. But the moment they gained their success in the Eurovision Song Contest this was pointedly forgotten!

The same sort of thing goes for Billy Fury, Eden Kane and, I am sure, many others.

There is always the need for new blood in show business—and I certainly think this applies to the pop 'n' beat programmes on BBC radio. So why should



THE ALLISSONS were turned down—until they won the Song For Europe Contest!

# C and W

## Jimmy Rodgers is set for comeback

JIMMY RODGERS Jimmie The Kid

Frankie & Johnnie; Blue Yodel No. 1; Jimmie The Kid; Miss You Miss; And You; Blue Yodel No. 2; Sleep Baby Sleep; Home Call; My Old Pal; Looking For A New Mama; Memphis For A Day; Yodel No. 3; Mother Queets; Oh My Heart; I'm Sorry We Met; Blue Yodel No. 3; Tuck Away My Lonesome Blues; Daters Blues.

(RCA RD 7241)★★★★

I know that high-register singing is by no means new in country and western; yodelling is common enough in this music, and I like it. It's part and parcel of C and W... but this is too much.

## MARGARET LEWIS

Something's Wrong Baby; John De Lee.

MARGARET LEWIS has the ability to infuse enthusiasm into her singing and John De Lee has the atmosphere of a religious revival gathering. But it's unusually short.

The drums beat happily away, the hand-clapping in character and there is a booting guitar.

This side is a curious mixture of folk music, C and W, and even jazz. I liked its happy sound, so welcome after the spite of folkies, love sick old cow hands.

Something's Wrong. Baby rever to the rhythm and blues formula, with some exciting singing and shouting and a treble player that keeps to the spirit of the thing without all the wrong notes and signals considered by many to be essential.

DANNY HARRISON No One To Love Me; All The World Is Lonely Now.

IF this were sung by a woman I think I'd like it, but I find something horrible hearing a man singing that high up. The last Danny Harrison record I heard left me with the impression of a boy of 12 or 13. Then I found out he's been singing professionally for 17 years, being one of Virginia's favourite artists.

I know that high-register singing is by no means new in country and western; yodelling is common enough in this music, and I like it. It's part and parcel of C and W... but this is too much.

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Something's Wrong. Baby rever to the rhythm and blues formula, with some exciting singing and shouting and a treble player that keeps to the spirit of the thing without all the wrong notes and signals considered by many to be essential.

## Owen Bryce

Trumpeter Murray Campbell was also given the thumbs-down—after having made over 200 broadcasts as a soloist with leading bands!

On the straight side, I know of singers under contract to Sadler's Wells being turned down for BBC radio. One of these is so well known, he was asked to appear on the BBC stand at the Radio Show as a celebrity—only a few weeks after his fourth failure at a BBC audition!

# VAUGHAN MAKES A MOCKERY OF THIS BBC POP POLICY

DID you know that Frankie Vaughan ought never, officially, to be heard on BBC radio? And that goes for Cliff Richard and Billy Fury and Eden Kane.

The reason is simple. The BBC have a policy about singers. Everyone must pass an audition before an anonymous panel who, they say, judge the star purely on merit because they do it "blindfold" with no knowledge of who the artist is.

Several years ago Frankie Vaughan went for such an audition—and was turned down. His manager tells me that in all Frankie has had six or seven auditions and has still not passed them!

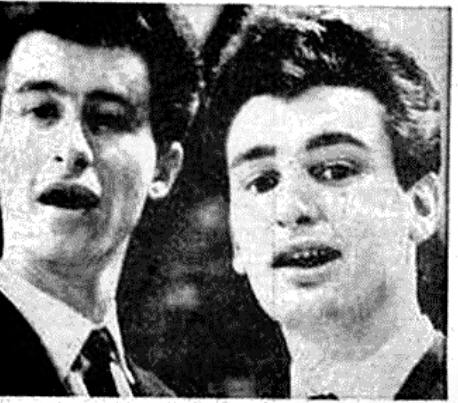
Then there was the Peter Elliott case a year or two ago. Sinatra heard him in a West End floor show and went round afterwards to congratulate him warmly. Not long after, a BBC panel turned Peter down for broadcasting—though his voice was often being heard on the air in record request programmes.

## down

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The jazz world, of course, still remembers the case of Ronnie Scott—who several years ago got



THE ALLISSONS were turned down—until they won the Song For Europe Contest!