

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 240 Week ending October 27, 1962  
Every Thursday, price 6d.

## Helen makes a big hit 'down under'



HELEN SHAPIRO strums the banjo she used in her act in Australia.

"This tour has done a tremendous amount for her. Where once she was just another record star she's now a household name. She had a genuine Maori welcome on landing in Auckland and it just snowballed from that.

"She's made money certainly, but more important is the fact that she's made a whole lot of new friends and fans. In Christchurch she went to a local dance hall and danced with some of the fellows. They said she was the first star who had ever done that and believe me they loved her for it.

### presents

"While she was in Wellington she celebrated her birthday and a local confectioners displayed a cake which was later given her. I suppose she must have a suitcase full of presents from fans and she was given the freedom of the city on that day."

Helen rested in Honolulu before flying to Las Vegas and Los Angeles and then on to New York. She returns home on November 2 and one day later begins a tour of Britain.

Other overseas tours are being planned, said Arthur Howes: "She may do South Africa in April and, of course, in December she's going to Israel."

Brian Gibson

## Seven pictures in two and a half years

# WEARY ELVIS PLANS 'LONG REST' FROM FILMS

ELVIS PRESLEY, who has made seven films since he left the U.S. Army in March 1960, an average of nearly three a year, wants to take "a long rest".

He has told United Artists, for whom he made "Kid Galahad," which is to be premiered in Britain next month—"I have been going from picture to picture with very little time off. Frankly I'm weary and need a long rest."

The reason behind the nerve-racking schedule lies in the two years Presley spent in the U.S. Army. He felt he had to make up for the time lost. "I was gone for two years," he said, "so I felt I could risk the exposure of so many films."

Elvis has just completed "Girls, Girls, Girls" for Paramount and is at present working on "Take Me To The Fair" for MGM. This will probably not be completed until the New Year.

It seems unlikely that Presley will give up films altogether for any length of time as he is under a multiple picture contract with independent producer Hal Wallis which was renewed for a further five years in January, 1961, and he has been making roughly a picture a year under this.

But he is likely to cut out pictures for other companies. "Take Me To The Fair" could well be the last of this sort for some time.

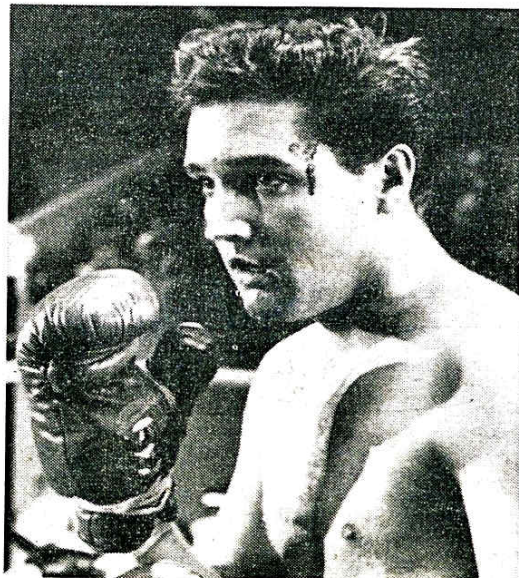
'KID GALAHAD' PICS ON BACK PAGE

## Carol Deene in third disc 'fight'



CAROL DEENE

CAROL DEENE'S latest HMV single, "James (Hold The Ladder Steady)" is the third song on which she has competed with American Sue Thompson. The others were "Sad Movies" and "Norman." Said Freddie Winrose, Carol's manager: "We had been nursing a ballad for Carol's next record for some time. "Then last week we went up to HMV A and R man Wally Ridley's office to fix final details and he asked us to listen to another song. "It was 'James,' and we all



liked it so much that we had a rush arrangement done and recorded it as the top side." There was a similar reaction in Norwich when Carol went up there for an ITV spot soon after the session.

PRESLEY in a shot from "Kid Galahad," his next film to be seen here.

## PEARLAT 'TALK'

The producer had planned on using her previous hit, "Some People," but one listen to an acetate of "James" again worked wonders and changed a mind on the spot. Freddie had to rush out into Norwich and buy some pyjamas for Carol so that she could enter into the spirit of the new number!

American singer Pearl Bailey will play a London cabaret season at The Talk Of The Town next February. The date was fixed by Bernard DeFont during his recent New York visit. He also completed arrangements for Sammy Davis Jr. to head a show opening at the London Palladium on April 8.

# CAROL DEENE

## JAMES (HOLD THE LADDER STEADY)

45-POP 1086

HIS MASTER'S VOICE



RECORDS

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

Denver page 12

Faith page 6

Vee page 4

WRITE TO: POST BAG, DISC  
161, FLEET ST., LONDON, E.C.4.



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 and ashtray set.

# Shadows prove they are still the tops

## Stick to that hully-gully style, Adam

IF Adam Faith wants to have an all-round appeal, he will have to be more imaginative and widen his scope. I suggest an LP under the musical direction of Johnny Keating, including his past hits and numbers like "Things" and "A Picture Of You."

I also suggest that Adam should not falter with his new "hully gully" style, but should try a slicker approach with it.—MICHAEL MOSS, 72, North Bank Road, Preston Pans, East Lothian, Scotland.

**PRIZE LETTER**  
JUST when The Shadows' supremacy seems to be in danger, this group produce a shattering blow to their critics with their new LP, "Out Of The Shadows," their greatest offering yet.

They seem to have overcome the changes in personnel without losing their own "clean," individual sound, and demonstrate once again that they are far above the normal range of guitar pluckers.—PADDY NEWBERRY, Chelsea Farm, Brent Knoll, Highbridge, Somerset.



VINCE HILL—Give him the chance he deserves. See "New Idol?"

"We cut the lines because we thought them to be far too morbid."

**NEW IDOL?**  
WHY doesn't someone give Vince Hill the chance he deserves? This brilliant young singer is fast becoming a teenage idol, and his new recording "There You Go," coupled with his fantastic impressions on "Parade Of The Pops," proves his talent has been overlooked for too long.—BRIAN GALLAGHER, 61, Harris Avenue, Lowestoft, Suffolk.

### CUT OUT

A FEW weeks ago I heard "Patches" on a foreign radio station, and now it has been issued and I am outraged to find that the "death lines," the hit-making ones, have been cut out.

Do EMI think they know what all the British record buying public want? First they issue Lee Dorsey's "Do Re Mi," without

considering the potential of "Ya Ya," and now they issue a song straight from the American top ten, cutting the best part of it out.—PETER LAWLEY, 22, Frederick Road, Penkridge, Staffs.

Said a spokesman for EMI:

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

**IN THE LEAD**  
WHO said the British recording studios were unable to produce a sound equal to that of the Americans? What about The Tornados?

A GREAT NEW DISC WITH A SWINGIN' BEAT

# Alma Cogan



SINGS  
**GOODBYE JOE**

A5-DB4912

**COLUMBIA RECORDS**

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

**B**E prepared for a shock when you see that jazzing-up-the-classics group B. Bumble and the Stingers—you won't get 30 minutes of "Nut Rocker" type numbers. And Mr. Bumble himself won't be at all like you have been led to expect, for the information that was put out when the group had their number one hit over here was the wrong material!

There was a mix-up in America and the Stingers' record company sent out material on somebody called B. Brumble who is also a disc star.

And there is someone else who keeps cutting in at the expense of the group. It's another combo called Jack B. Nimble and the Quicks.

"They record for Dot," said Bumble, "and their studio is only a couple of blocks away from ours. Every time we cut a disc, Jack B. Nimble and the Quicks come out with a cover.

**name**  
"And while I'm about it, there's another thing I'd like to get cleared up—my real name is R. C. Gamble. I changed it when I cut 'Bumble Boogie,' it seemed the obvious thing to do.

"As for this classics business, well, you can't do a whole session of re-arranged classics, can you? It's great for creating a commercial sound on disc, and I'm going to include things like 'Bumble Boogie' and 'Nut Rocker.'

"But I'm also gonna sing a load of Ray Charles successes like 'What'd I Say' and 'Unchain My Heart.'

On discs, too, there is going to be a change. The next release is called 'Bossa Nova' (the new dance craze in America) and the classic piece, "Brahms Lullaby," is relegated to the B-side.

B. Bumble and the Stingers will be playing dance halls and concerts throughout the country until November 17.

# The world's top pops

## AMERICA

Week ending October 20

Last Week	This Week	Artist
1	1	Monster Mash - Bobby Pickett and the Crypt-Kickers
4	2	He's A Rebel - Crystals
3	3	Do You Love Me - Contours
8	4	Only Love Can Break A Heart - Gene Pitney
2	5	Sherry - Four Seasons
15	6	All Alone Am I - Brenda Lee
6	7	Patches - Dickey Lee
7	8	Ramblin' Rose - Nat King Cole
20	9	Gina - Johnny Mathis
5	10	I Remember You - Frank Ifield
16	11	Popeye (The Hitchhiker) - Chubby Checker
9	12	Green Onions - Booker T and the MGs
10	13	Let's Dance - Chris Montez
14	14	Close To Cathy - Mike Clifford
15	15	Next Door To An Angel - Neil Sedaka
12	16	Venus In Blue Jeans - Jimmy Clanton
17	17	Big Girls Don't Cry - Four Seasons
18	18	Limbo Rock - Chubby Checker
19	19	Alley Cat - Bent Fabric
20	20	Return To Sender - Elvis Presley

## Australia

(Courtesy Music Maker, Sydney)

Last This Week	This Week	Artist
1	1	Orange Blossom Special - Spotnicks
2	2	Alice Cat - Bent Fabric
3	3	Baby Elephant Walk - Lawrence Walk
4	4	Swiss Maid - Del Shannon
5	5	Devil Woman - Marty Robbins
6	6	I Remember You - Frank Ifield
7	7	If I Didn't Have A Dime - Gene Pitney
8	8	Silver Threads And Golden Needles - The Springfields
9	9	Vacation - Connie Francis
10	10	Tenpin Bowling - Bryan Davies

## Hong Kong

Last This Week	This Week	Artist
1	1	Sealed With A Kiss - Brian Hyland
2	2	My Blue Heaven - The Strings-A-Longs
3	3	King Of The Whole Wide World - Elvis Presley
4	4	Roses Are Red - Ken Lonergan and the Fabulous Echoes
5	5	Teenage Idol - Rick Nelson
6	6	Lolita Ya Ya - Sue Lyon
7	7	Roses Are Red - Bobby Vinton
8	8	Moon River - Ann-Margret
9	9	Little Miss Lonely - Helen Shapiro
10	10	Send Me The Pillow You Dream On - Johnny Tillotson

## Denmark

(Courtesy Quam Musikbureau, Copenhagen)

Last This Week	This Week	Artist
1	1	Speedy Gonzales - Pat Boone
4	2	Quando, Quando, Quando - Pat Boone
2	3	Toy Balloons - Jorgen Ingmann
3	4	I Can't Stop Loving You - Ray Charles
7	5	Ginny Come Lately - Brian Hyland
8	6	Roses Are Red - Bobby Vinton
9	7	She's Not You - Elvis Presley
8	8	It'll Be Me - Cliff Richard
9	9	English Country Garden - Rachel Rodgers
10	10	Dear One - Larry Finnegan

## Israel

(Courtesy Kol Israel Broadcasting)

Last This Week	This Week	Artist
1	1	Things - Bobby Darin
3	2	Steel Guitar And A Glass Of Wine - Paul Anka
6	3	Speedy Gonzales - Pat Boone
4	4	Little Miss Lonely - Helen Shapiro
7	5	Breaking Up Is Hard To Do - Neil Sedaka
6	6	She's Not You - Elvis Presley
5	7	Vacation - Connie Francis
8	8	Teenage Idol - Rick Nelson
2	9	Here Comes That Feeling - Brenda Lee
10	10	It'll Be Me - Cliff Richard

## Eire

(Courtesy Teenage Express, Dublin)

Last This Week	This Week	Artist
1	1	She's Not You - Elvis Presley
2	2	It'll Be Me - Cliff Richard
3	3	Roses Are Red - Ronnie Carroll
5	4	I Remember You - Frank Ifield
5	5	Sheila - Tommy Roe
6	6	Roses Are Red - Bobby Vinton
7	7	You Don't Know Me - Ray Charles
8	8	Things - Bobby Darin
9	9	Telstar - The Tornados
6	10	Speedy Gonzales - Pat Boone

## S. Africa

(Courtesy South Africa Manufacturers & Distributors Association)

Last This Week	This Week	Artist
1	1	Roses Are Red - Bobby Vinton
8	2	Al Di La - Emilio Pericoli
3	3	Kiss Me Quick - Elvis Presley
5	4	It'll Be Me - Cliff Richard
2	5	Adios Amigo - Jim Reeves
3	6	Speedy Gonzales - Pat Boone
4	7	Stranger On The Shore - Acker Bilk
7	7	Wolverton Mountain - Claude King
9	9	Things - Bobby Darin
6	10	Guitar Tango - The Shadows

Compiled by courtesy of the American trade paper, "Billboard"

**HELLO  
OUT THERE**  
**CARL BELEW**

RCA 1314 45 rpm



# FRANK'S 'LOVESICK BLUES' COMES CRASHING IN

HE'S done it! Crashed into the ten in less than a week after "Lovesick Blues" was released. Not a person doubted that Frank Ifield's latest disc would be a hit... but for it to come in at number eight, and so quickly, has exceeded even the wildest hopes. Frank gave "Lovesick Blues" a try-out in his starring appearance at the London Palladium a few weeks ago and told me at the time that he was extremely pleased with the reaction, but wasn't setting too much store by it. "Sometimes," he said, "the fans go crazy over a number on stage but it doesn't

mean a thing when you record it." A happy travelling companion of Frank's is Phil Everly, the half of the Everly duo still touring here. "No One Can Make My Sunshine Smile" has come in at 21 and brought a sigh of relief from Phil. "Since we came out of the army," he told me a few days ago, "we haven't had much luck with discs. In a way Don and I felt it was like starting all over again. What we need is a hit to give us back our confidence." Well, it looks as if they've got it. A pity Don can't be over here to share the success, though. The top four chart places remain the same, with "Telstar" orbiting strongly and holding off all challengers... it's been

doing so for four weeks now. Down at the bottom though, three new ones come in. "Oh Lonesome Me," "Because Of Love" and "Ever Since You Said Goodbye." The first one is Craig Douglas' debut disc since joining Decca, and it looks as if his stay with his new label is going to prove as successful as his years with EMI. From the same camp Billy Fury is close behind Craig, and with this latest hit he is proving to everyone that he is now one of the most consistent hit singers in the business. Marty Wilde just qualifies for the charts too, and "Ever Since You Said Goodbye" marks a very welcome and long overdue return.

**YOUNG AND  
IN LOVE**  
**STEVE PERRY**

F 11526 45 rpm



# TOP THIRTY EVERLYS ARE BACK

Week ending October 20, 1962

Last Week	This Week	Title	Artist	Label
1	1	Telstar	The Tornados	Decca
2	2	Loco-Motion	Little Eva	London
3	3	Sheila	Tommy Roe	HMV
4	4	It Might As Well Rain Until September	Carole King	London
7	5	Ramblin' Rose	Nat Cole	Capitol
13	6	Let's Dance	Chris Montez	London
10	7	Venus In Blue Jeans	Mark Wynter	Pye
—	8	Lovesick Blues	Frank Ifield	Columbia
6	9	What Now My Love	Shirley Bassey	Columbia
8	10	You Don't Know Me	Ray Charles	HMV
5	11	She's Not You	Elvis Presley	RCA
14	12	Sherry	Four Seasons	Stateside
17	13	Swiss Maid	Del Shannon	London
9	14	It'll Be Me	Cliff Richard	Columbia
20	15	Devil Woman	Marty Robbins	CBS
11	16	I Remember You	Frank Ifield	Columbia
16	17	Lonely	Acker Bilk	Columbia
12	18	Don't That Beat All	Adam Faith	Parlophone
15	19	It Started All Over Again	Brenda Lee	Brunswick
24	20	Send Me The Pillow You Dream On	Johnny Tillotson	London
—	21	No One Can Make My Sunshine Smile	Everly Brothers	Warner Bros
18	22	Roses Are Red	Ronnie Carroll	Philips
23	23	Bobby's Girl	Susan Maughan	Philips
19	24	Sealed With A Kiss	Brian Hyland	HMV
21	25	Things	Bobby Darin	London
27	26	If A Man Answers	Bobby Darin	Capitol
22	27	Reminiscing	Buddy Holly	Coral
—	28	Oh Lonesome Me	Craig Douglas	Decca
—	29	Because Of Love	Billy Fury	Decca
—	30	Ever Since You Said Goodbye	Marty Wilde	Philips

**DON NICHOLL'S CHART TIP**

**Ronnie Carroll**  
(See page 8)

Compiled from dealers' returns from all over Britain

# WELCOME! BOBBY VEE AND THE CRICKETS

HEAR THEIR  
NEW LP  
RELEASE ON  
**LIBERTY  
RECORDS**

SLBY1086 (Stereo) LBY1086 (Mono)

# BOBBY VEE MEETS THE CRICKETS



PEGGY SUE  
BO DIDDLEY  
SOMEDAY  
WELL, ALL RIGHT  
I GOTTA KNOW  
LOOKIN' FOR LOVE  
SWEET LITTLE SIXTEEN  
WHEN YOU'RE IN LOVE  
"BUCKLE  
GIRL OF MY BEST FRIEND  
LITTLE QUEENIE  
THE GIRL CAN'T HELP IT

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



**Joe  
Brown**  
**'It Only Took  
A Minute'**



7N 35082

**JAMES  
DARREN**  
"HAIL TO THE  
CONQUERING HERO"  
7N 25168

**THE FLEE REKKERS**  
"SUNBURST"  
PYE 7N 35081

**BOB WALLIS & SANDY BROWN**  
WITH THE STORYVILLE JAZZMEN  
"DIDN'T IT  
RAIN"  
7NJ 2060

**THE SEVEN VISCOUNTS!**



**THAT STRANGER**  
(USED TO BE MY GIRL)  
By W  
**SILENT NIGHT**  
7N 15479

# THEY'RE HERE THIS WEEK!

The Crickets

Bobby Vee

## Our first tour and we're glad it's in England

I'VE just received a nine page letter from The Crickets who arrive tomorrow (Friday) for their tour with Bobby Vee which opens on November 3, and you get no prizes for guessing how excited they are about their trip here—their first since the original group came over with Buddy Holly in 1958.

Writes Jerry Naylor, their lead singer: "This is the first opportunity we'll have had of working together as a group on tour, and we're certainly glad it's in England."

"We've been excited about this trip ever since 'Don't Ever Change' looked like making it. What better than to kick off in the country which made it possible!"

"We've been routineing like crazy and we intend to include several Crickets favourites in our programme, as well as some new songs."

### Past hits

"The past hits we'll do with as near as possible the same sound as when Buddy Holly was singing lead—I've been told I sing very much like Buddy, and there's no greater compliment than that!"

In his letter, Jerry brought me up to date with the rest of the group.

Joe B. Mauldin, who was the bass player, left The Crickets last year to go into private business. He left the entertainment field completely, and now owns a truck transfer company in Lubbock, Texas."



Jerry Allison, one of the founder members of The Crickets, only has a couple more months to do in the Air Force Reserve, but all three were relieved when official permission finally came through for him to make the trip with the others.

"While Jerry's been in the forces we haven't been able to work too much except on sessions," says Naylor, "and we feel that because of his military obligations and the lack of personal appearances, many of our friends and fans may have wondered about our future."

"All I can say is that we're back and stronger than we ever hoped. Our 'welcome back' with our 'Don't Ever Change' hit was a wonderful boost for us."

Bobby Vee has been a great help. He's moved to Los Angeles, and all four of us have become great friends. It was wonderful for us when we cut that album 'Bobby Vee Meets The Crickets.' "Funny about that. It was only waxed for promotional purposes, yet it reached the top 40 in the States. Although we haven't had a hit single over here yet, this has done us as much good, thanks to Bobby and our A and R man Snuffy Garrett."

June Harris

# IFIELD'S HIT TURNS BOBBY VEE TO C AND W!

LEYTON OFF TO AUSTRALIA SAYS— I've been away too long

The success of Frank Ifield in America has really converted Bobby Vee to country and western music! "I had no idea that C and W music was so popular in your country," he told me over the phone from Copenhagen.

"But as soon as I heard it," went on Bobby, who is holidaying in Europe before flying to Britain on Saturday, "I knew it was going to be a smash throughout the world. I even took bets that the number would reach the top five in the States. I collected quite a bit of money, I can tell you."

Bobby also wants to cut more discs in Britain. "But I shan't be able to do it this trip," he said. "Before I left Los Angeles, my A and R man Snuffy Garrett told me he plans to come to England in January and cut about ten albums with Liberty artists."

"I don't know whether I am on the list or not, but if I can possibly get away I'd like to come over with him and cut an LP in London."

"I was very pleased with the single we did on the last trip,

album was successful, and Snuffy plans to wax a follow-up. Jerry Naylor is working out very well as the new lead singer, and I'm glad it was fixed so Jerry Allison could have a couple of weeks leave to be with us."

"So far, we haven't worked out an act. The boys will be doing a separate spot from me, but will also duet with me on a couple of numbers. What they'll be we haven't decided yet, but as soon as we hit town we'll get down to some serious routineing."

"I'm not changing my stage act too much, but I intend to include a couple of country and western numbers. You know, your Frank Ifield really is terrific, and I really want to meet him when I get to England."

"I'd also like to say hi to many old friends like Cliff Richard."

Bobby told me he's spent the last couple of weeks in the recording studio.

"We've cut about 20 numbers," he said, "including one knock-out country and western which I hope will be my next single release."

June Harris

"YES, I know my discs haven't done so well recently, but I don't think it's because the records were bad, I've just had to be out of the country for so long that I haven't had a chance to plug them."

John Leyton was talking to me just before he left London Airport on Sunday for yet another spell away from Britain, this time in Australia touring with Adam Faith. And although he has great faith in his latest disc, "Lonely Johnny," he admits the same fate could befall that one. "It's got all the ingredients of a hit... but whether it will be one I'm not so certain. Until I can get back to grips with my British fans I shan't really know what they want."

The cause of John being away for so long is his film "The Great Escape" being shot mainly in Germany.

## Temps DO want a hit, but...

THE Temperance Seven, who have not had a Top Twenty single since "Pasadena" more than a year ago, want another hit, but not for the money!

"Royalties split so many ways as ours hardly matter," said drummer spokesman Brian Innes, "but it would do our reputation a lot of good to have another hit."

They're trying for one now. Their latest disc "The Shake" has just been released and is reviewed on page 8.

But it's not a new, hit-at-any-price policy. Said Brian: "We've never gone all out to make a commercial disc—we didn't come into this business to do that. We make records that we like, and hope that other people go for them, too."

"We like to play to fans who really understand and appreciate what we're trying to do. There's nothing nicer than having a member of the audience come up

to us after a performance and constructively criticise."

But, of course, there's no reason why the Temps can't have the best of both worlds. Their main stumbling block is lack of suitable material to record.

"The Shake" was specially written for them, the first time they've recorded an original number.

Explained Brian: "For quite some time we've wanted to record an original number and we've been through hundreds—literally! But honestly, most of them were absolute rubbish... or to put it another way, not exactly up to our requirements!"

"Then we listened to this number written by Bill McGuffie and thought, this is it!"

J.W.

## FILM AND DISC MEAN BIG BREAK FOR MARK WYNTER—AT LAST!

BREAKTHROUGH! That is the best word for what has happened to Mark Wynter. In 48 hours last week he crashed the Top Ten for the first time AND got his big break in films. Those two days were the pay-off for more than two years of struggle to hit the big-time.

Mark seemed a cinch for success when launched in the early summer of 1960. "1958—Cliff Richard... 1959—Adam Faith... 1960—MARK WYNTER!" was the publicity line.

The tall, handsome 17-year-old proved to have a pleasing voice and a sense of beat and an easy, genial stage presence. No wonder that by the end of the year many were calling him the best prospect for 1961.

### fewer

Then came the disappointment. Though his first disc, "Image Of A Girl," had edged into the charts in September, 1960, the really big seller expected to follow seemed as if it would never come.

By the end of last year, big predictions about Mark had become noticeably fewer—though DISC's Don Nicholl wrote last December: "Wynter has marked time a little. But he could come back with a bang in 1962."

The bang has happened! With "Venus In Blue Jeans" bringing the big hit at long last, with the

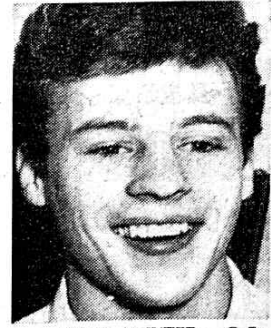
screen lead in "Just For Fun!" all signed and set, no one needs to predict success for Mark in 1963. Short of his falling under a bus, nothing can stop it.

Mark sums up his fateful 48 hours like this: "A week ago last Sunday I was appearing at Portsmouth in the Larry Parnes package. I was called to the phone at 9.15 p.m. It was Ian Bevan, my agent. 'Great news!' he said. Then he told me I'd got the 'Just For Fun!' lead."

"Celebration? Well, after the show I headed for home in South London. Al Paige, the compere, gave me a lift. I got in at 3.15 a.m. I woke my mother to tell her the news. She was delighted. She got up at once—and we celebrated with two cups of coffee and some home-made cakes."

"I slept late on the Monday. On the Tuesday I heard 'Venus In Blue Jeans' was the Top Ten. Looking back, I suppose I should have ordered a crate of champagne!"

Dick Tatham



MARK WYNTER — Coffee and cakes (DISC Pic)

John Wells

# EMI NEW POPS

This week's  
TOP single

**Eddie Cochran**  
**NEVER**

LIBERTY LIB 10049



**Alma Cogan**  
**GOODBYE JOE**  
COLUMBIA 45-DB4912

**Joey Dee**  
AND THE STARLITERS  
**WHAT KIND OF LOVE IS THIS?**  
(from the film "Two tickets to Paris")  
COLUMBIA 45-DB4905

It's Bossa Nova Time!  
**Stan Getz & Charlie Byrd**  
(tenor sax) (guitar)  
**DESAFINADO**  
H.M.V. 45-POP1061

**Frank Ifield**  
**LOVESICK BLUES**  
COLUMBIA 45-DB4913

**John Leyton**  
**LONELY JOHNNY**  
H.M.V. 45-POP1076

**The Four Seasons**  
**SHERRY**  
STATESIDE 45-SS122



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

**JACK GOOD** writes from  
America

# Jackie MUST have a hit this time!



JACKIE DE SHANNON—Keep an eye open for "You Won't Forget Me" (DISC Pic).

IF an artist has star talent and unconquerable determination, he is bound sooner or later to make the grade. Granted you need those lucky breaks. Sometimes they come quickly as they did for Cliff and Lonnie, sometimes it takes a time—as it did for Joe.

And sometimes it really looks as if the breaks have forgotten some poor blokes altogether—as in the case of Matt Monro. But in the end talent will out.

About a year ago I brought your attention to a young lady I felt was a certainty for top honours as a singing star—Miss Jackie de Shannon of Los Angeles. Many others, like Adam Faith and Charles Blackwell, agreed with me.

Since then all has been very quiet on the Western Front. Miss de Shannon has had three or four releases on the Liberty label in the U.S.A. to no real effect. They weren't even released in Britain. Was Miss de Shannon down-

hearted? Downhearted? She has been practically suicidal. But she did not give up the ghost. And now it looks as if her patience has been rewarded.

She has recorded a song she wrote together with her song-writing partner Sharon Sheeley called "You Won't Forget Me" and suddenly it has broken out like a forest fire.

Currently over here it is number 10 in Boston, number 10 in Seattle and number 20 in Los Angeles.

I phoned Jackie from New York and became engaged in a long conversation with the Los Angeles telephone operator who had just bought the record and wanted to know all about Jackie de Shannon. When that sort of thing occurs I feel you can say that it's all happening.

Jackie was tremendously excited about it all and was anxious that the record might be released in Britain so that she would have an excuse to return and visit all the friends she made on her last trip.

On the basis of the record I would think that Jackie should have much more than a mere excuse. I'm sure it'll make the top ten on both sides of the big water.

## Lonnie

LONGIE DONEGAN appeared on the very influential TV show "Tonight" (no resemblance to our "Tonight") and was immediately asked to make a return appearance.

Since I wrote about Lonnie last week, the Spanish guitarist Charlie Byrd who is on the bill with Donegan at the Village Gate, has flown halfway up the charts in the company of Stan Getz with the first Bossa Nova hit "Desafinado."

## Musical

NEXT week Doc Pomus and I leave for Hollywood to complete the book of our musical in the Californian sunshine. That done, I shall probably be flying over the Pole to jolly old England, Karl Denver, I et Harris and the recording studios.

## Support

THE pasting that some of New York's highbrow theatre critics gave Anthony Newley's "Stop the World" has brought about an extraordinary reaction from the DIs who have taken up arms to defend the show, giving it hearty plugs and criticising the critics every time they play "What Kind Of Fool Am I"—which is about every 10 minutes.

# WILL SUCCESS MEAN A CHANGE FOR BILK?

IS the Acker Bilk image of the bowler hat and the striped waistcoat and the "hear a Bilk a day" publicity gimmicks on the way out? Does the fantastic success of "Stranger On The Shore" and entry into the charts of his current single, "Lonely," mean that the old Acker will fade away?

Peter Leslie who helped create the image that has become a national institution was quite firm about it. "Of course we've had discussions from time to time on whether to drop the image," he told me, "but Acker has always felt happy with it and frankly it would be hard to find as successful an alternative."

The Acker image, according to Peter, began when he was called in by agent Lyn Dutton to publicise a small Somerset jazz band: "I met this bloke with a face like a quarry," recalls Peter. "Actually he didn't have a beard then."

## Waistcoats

"I liked the band but I felt they needed something to make them stand out. Acker suggested waistcoats because they give freedom to the arms and I recalled seeing pictures of old-time jazzmen carrying bowlers, so we put that in."

"The great thing about Acker's image is it's indirect contrast to his personality. The staid Victorian sleeve notes to his albums and programmes which I write aren't Acker at all. He's full of quiet yet direct humour and there's nothing Victorian about him."

"And he's never made the mistake of following the image off-stage: maybe if he had done he wouldn't have been so successful as he is today."

As a founder member of the

HELL THINK IT OVER BECAUSE HE'S HAD SOME VERY ATTRACTIVE OFFERS, BUT I DON'T THINK HE'LL LEAVE THE BAND."

Peter has scripted Acker's second film, "Four Hits and A Mister" and he reckons that Bilk is going to do well in the cinema. "Naturally Acker will have to be careful about which offers he accepts," he said, "but this happens to actors as well."

"I think he'll make out all right because he has the right attitude to films, he's not trying to overstep himself until he's sorted things out."

Brian Gibson



ACKER BILK (left) and Colin Smith on the set of "Four Hits And A Mister."

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Parlophone PCS3033 (stereo) PMC1183 (mono)
- THE KING AND I  
Deborah Kerr and Yul Brynner Soundtrack recording  
Capitol \*SLCT6108 (stereo) \*LCT6108 (mono)

- DAVID ROSE AND HIS ORCHESTRA PLAY  
21 CHANNEL SOUND  
M-G-M CS-6057 (stereo) C-901 (mono)
- ALL THE WAY - FRANK SINATRA  
Capitol SW1538 (stereo) W1538 (mono)
- DINAH '62 Dinah Washington  
Columbia SCX3453 (stereo) 335X1453 (mono)

\*Already available



ADAM takes a quick "breather" with JOHN LEYTON during the hectic half hour before both stars left London Airport on Sunday bound for Australia.

# AUSTRALIA-ADAM IS VERY SCARED!

**F**ORTY-FIVE minutes before Adam Faith boarded the Boeing jet that was to take him the 12,000 miles to Sydney, Australia, for his tour of the Far East he told me he was scared, dead scared. "My first trip out there, you see, and I haven't a clue what to expect, mate."

A moment later his manager, Eve Taylor, broke the news to him that his excess baggage would cost him £500!

"And you wonder I feel sick, mate. Wouldn't you? What a thing to happen just before you take off!"

"I just can't think where all that extra weight's come from. Must be you blokes," he joked at his backing group, the three Roulettes. "About the only extra thing we're taking with us is our guitars . . . and they can't weigh much. Blimey! £500!"

Adam, the Roulettes and a road manager were leaving London on Sunday on the start of an 18-day tour which takes in Australia, New Zealand and Hong Kong.

I'd just gone down to London Airport to wish him luck, on this, his first trip "down under."

"Great of you to come down, but I can't tell you much about the trip . . . I'm scared because I honestly don't know what to expect. I'll tell you all about it when I get back." With that Adam was whisked

off to sort out the business of the excess baggage.

He didn't have a chance to, though. Surrounded by his group, manager, reporters and photographers, he had a mike thrust in front of him and was asked to record for a "wonderful to be visiting Australia" piece for an Australian DJ.

He did two radio interviews. Then his record company press officer grabbed him.

And so it went on. Adam in the midst of a milling crowd, signing autographs, giving interviews, posing for photographs and trying to get organised in time to catch the plane.

Adam, clutching newspapers—"got to read so that I can relax on the plane"—and scripts which the radio interviewers were thrusting into his hands, scraps of paper for autographs and the wallet containing all his plane tickets and travel documents, could not have been more charming.

In a situation that would have terrified even the most polished of stars Adam just politely smiled . . . and tried to get his excess baggage sorted out.

I have to report, though, that minutes before the plane took off he paid up . . . and he was smiling at the time, too!

*John Wells*

## CHECKER CUTS LP OF LIMBO ROCK DANCE CRAZE

**C**HUBBY CHECKER is to record an album of numbers entirely devoted to the "Limbo Rock," the title of his newest single release here and claimed as the next big dance sensation.

This has already started to break in the States and Checker has been demonstrating the dance on national TV appearances.

Cleo Laine will be interviewed in A-R TV's series "Kingsley Amis Goes Pop" next Wednesday.

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# 'Jury' MAY change, but will NOT die

## BBC deny the rumour

**T**HE BBC's top disc show, "Juke Box Jury," will NOT be coming off as was rumoured last week. Nor will there be any major changes in format, though the programme MAY be extended some time in the future.

Bill Cotton Jnr., BBC TV light entertainment executive, told DISC on Monday: "Those reports created a wrong impression. All that is happening is that we are conducting a pilot show in private to see if it is possible to extend the present show in some way."

"If this happens, the length of the programme will be increased, but otherwise it will still be 'Juke Box Jury.' The show has a huge viewing figure, and will be continuing indefinitely whether we add to it or not."

## Kildare back on BBC

**R**ICHARD CHAMBERLAIN, whose latest MGM single is a revival of the Elvis Presley hit "Love Me Tender," returns to BBC TV as "Doctor Kildare" in another filmed series beginning on November 2.

## Ball down under

**K**ENNY BALL and his jazzmen opened their Australian tour at the Capitol Theatre, Perth, on Tuesday. At the end of this week they fly to New Zealand, and then on to the United States.

Their first American date will be at the famous New York City jazz rendezvous, the Metropole, on November 18.

Other dates in the States include three consecutive nights at The Castle, Buffalo, on November 22, 23 and 24.

## Machucambos in ATV series

**T**HE Latin American group Los Machucambos will film two guest spots in ATV's "Broadway Goes Latin" series.

Craig Douglas and The Brook Brothers guest in "Pops And Lenny" on BBC TV on November 9.

# 'Telstar' in American

**T**HE TORNADOS have made it in America—"Telstar" has entered the "Cash Box" Top Hundred at 88! This tremendous achievement comes when their disc is still at number one over here, and it makes The Tornados the first British instrumental group to get a top-selling single in the American charts, beating even The Shadows whose "Apache" did well in the States, but sold mostly on the version by Jorgen Ingmann.

"Telstar" qualified for our award of a Silver Disc two weeks ago and sales in Britain have now topped the 300,000 mark.

As a result of this, the group have cut two EPs and their first LP for Joe Meek.

The first of the EPs, "The Sounds Of The Tornados," will be issued in November, and the second, "Telstar," will be released in December. No release date has been given for their album.

The Tornados made their first appearance without Billy Fury last week at Oxford. The manager of the Carfax Ballroom reported capacity crowds, at least 300 people being turned away.

## Folk trio rush

**T**HE Springfields take part in a TV show, a radio show and a film during the three days before their departure for the States in December.

They star in TWW's "Discs A Gogo" on December 3, film their spot for "Just For Fun!" on the following day and pre-record an "Easy Beat" on December 5 for transmission on the following Sunday before leaving for New York on December 6.

## Miller competes

**G**ARY MILLER has recorded "Mr. Lonely," the song written by Bobby Vinton and featured on his "Roses Are Red" LP which is to be released next month.

The American single of this song, by Buddy Greco, is issued by Columbia on November 2. The Miller version is released tomorrow (Friday).

## Top DJs in pop film

**A**LAN FREEMAN, David Jacobs and Jimmy Savile have been signed for the three guest DJ spots in the Milton Subotsky film "Just For Fun." Both Freeman and Jacobs appeared in "Trad, Dad," but this will be Jimmy Savile's first film.

## 'Like Music' book Denver

**K**ARL DENVER has been booked for the temporarily postponed BBC TV series "Like Music." His guest spot will be in an edition to be screened in December.

## STARS BOOKED

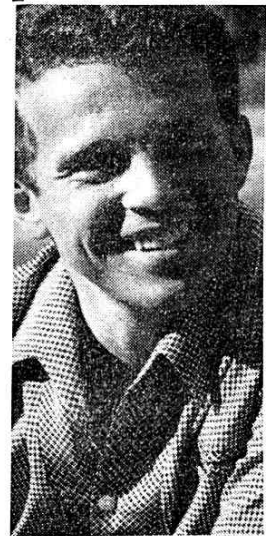
**J**ET HARRIS and Mike Sarne are two of the latest additions to the casts of "Thank Your Lucky Stars."

Harris joins the November 24 edition, together with Humphrey Lyttelton, and Sarne will appear in December.

## Bentine 'sends-up' JBI

**M**ICHAEL BENTINE is planning a "cod" edition of "Juke Box Jury" in the last programme of his current "It's A Square World" BBC TV series on November 8. The panellists selected for the skit are Carole Carr, Jimmy Henney, Jack Payne and Sylvia Sims.

# Vinton



**Jaywalkers' disc debut**  
THE first record by Peter Jay and the Jaywalkers, called "Can Can '62," is to be issued on Decca on November 2.

<p><b>IN YOUR SHOPS TODAY</b></p> <p><b>PATSY CLINE</b> Heartaches 05878 DECCA</p> <p><b>DOUG SHELDON</b> Live now, pay later (From the film) F 11529 DECCA</p> <p><b>THEME from the film 'MUTINY ON THE BOUNTY'</b> Mantovani &amp; his Orch. F 11530 DECCA</p> <p><b>THEME from the film 'MUTINY ON THE BOUNTY'</b> George Greeley WB 81 DECCA</p> <p><b>BIG MAN</b> Kathy Kirby F 11506 LONDON</p> <p><b>JOHNNY &amp; THE HURRICANES</b> Minnesota Fats HLX 5617 LONDON</p> <p><b>BIG BIG LOVE</b> Carol Connors HLN 5619 LONDON</p> <p>I'LL BRING IT ON HOME TO YOU Carla Thomas HLK 5618 LONDON</p>	<p><b>BILLY FURY</b> BECAUSE OF LOVE DECCA F 11508</p> <p><b>LOUISE CORDET</b> SWEET ENOUGH DECCA F 11524</p>	<p><b>CRAIG DOUGLAS</b> OH, LONESOME DECCA F 11523</p> <p><b>BOBBY GIRL</b> MARCIE B LONDON HLU 5599</p>
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# the charts

## VEE AND CRICKETS ALL SET TO FLY IN

### BARBER HEADS FOR STATES

CHRIS BARBER and his band and singer Otilie Patterson leave for the U.S. tomorrow (Friday). It will be Barber's seventh trip to America. The band will spend three weeks on the East Coast, playing universities and college dates, returning to Britain on November 14. Three days later they fly to Cologne for the opening of a 20-day Continental tour, which will take them through Germany, Austria and Switzerland.

THE CRICKETS are due to arrive tomorrow (Friday) from Hollywood, and Bobby Vee will fly in on Saturday from Rome. They open their tour on Saturday, November 3, at the City Hall, Sheffield. Subsequent dates are De Montfort Hall, Leicester (4), Town Hall, Birmingham (5), Guildhall, Portsmouth (6), Gaumont, Bradford (7), Gaumont, Doncaster (8), Gaumont, Worcester (9), Winter Gardens, Bournemouth (10), Essoldo, Brighton (11), Granada, Woolwich (12), Granada, Aylesbury (13), Granada, Bedford (14), Granada, Maidstone (15), Granada, Kingston (16), Granada, Slough (17), Granada, Walthamstow (18), Granada, Mansfield (19), Granada, Kettering (20), Odeon, Manchester (21), Essoldo, Birkenhead (22), Granada, Harrow (23), Granada, Tooting (24), Colston Hall, Bristol (25).

### Vee 'Life' on 08

BOBBY VEE will be the first subject of Luxembourg's "This Is Their Life" which returns on October 31. Peter Watersley will present a selection of his discs and discuss the highlights of his career.

Radio and TV dates include: "Saturday Club" and "Thank Your Lucky Stars" on November 3 for Vee, and "Saturday Club," November 10, "Lucky Stars," November 10, for The Crickets. Both Bobby and The Crickets will guest in "Kinsley Amis Goes Pop" for A-R TV on November 14, and will film their spots in "Just For Fun."

## reveals why he gave up film

WHY did Bobby Vinton turn down the lead in Milton Subotsky musical "Just For Fun," a film that the disc tie-ups involved with him have done a lot to establish him in Britain? To discover the reasons DISC interviewed Vinton in New York. He came a very frank answer. "As I told you on my last visit," he writes, "motion pictures and dramatic television have long been a dream of mine, and I have seriously studied acting for over a year at the Pittsburgh Playhouse, near my home. "Naturally I was thrilled at the prospect of at last going before the cameras and I told Milton Subotsky that I would seriously consider the offer. "Since returning to the States, however, I have learned that a number of major Hollywood film companies are interested in me for strong parts in big productions. Even though the roles might not be leads, my manager Floyd Ackerman feels they might serve as a stronger basis for a long acting career. "There are other factors involved too. There have been many fine offers for big night club dates and a tour of New Zealand, which I feel are important in my career. A favour "The biggest favour DISC could do would be to let the wonderful people I met in England know that I would have liked nothing better than to have been able to visit them again. However, I feel my decision is for the best. But I will be back soon!" Although a visit to make the film is now out, Bobby Vinton may still return here, probably in January, following a TV show in Germany. Concerts, however, are very unlikely during this trip.

# YOU'VE GOT TO BE

# DIFFERENT SAYS PAT



PAT BOONE as he appears in the film, with co-star Nancy Kwan.

### MANTOVANI FIT

MANTOVANI has recovered from his recent operation, but will rest at his Bournemouth home until Christmas. Next March he starts a British tour, and this will be followed by a tour of Japan in May, and an American concert tour in October.

### Reprise sign Clooney

ROSEMARY CLOONEY has signed with Reprise, and in addition to cutting solo singles and LPs will work with Frank Sinatra and Dean Martin. Miss Clooney was previously with RCA.

### Garry Mills for Scotland

GARRY MILLS has been booked for his third and fourth Scottish tours, for ten days each from November 16 and December 7.

## MARK FOR 'DOWN UNDER'

MARK WYNTER will definitely visit Australia for the third time next year. He leaves England at the end of January when he completes his four weeks in pantomime at Worthing, takes ten days holiday in Honolulu, and does the first of his TV spectacles in Melbourne on February 4.

### Pat Boone has to fight all the way to beat the script

IF Pat Boone is deliberately setting out to kill the "All-American Boy" tag with "The Main Attraction" he's certainly succeeded. The trouble is he's likely to bury himself with it! To be fair to Pat he has to fight an uphill battle all the way against poor direction, and an appalling script. He is asked to play a tough, roving American singer who gets mixed up in a circus and is seduced firstly by Mai Zetterling, then by Nancy Kwan. The two good things in the film are the songs which Pat sings, "The Main Attraction" and "Amore Baciami," both of which are being released by Decca on November 2.

TONIGHT (Thursday) Pat Boone attends the World Premiere of his latest film "The Main Attraction." Shot in England this film marks a new departure for Boone. Gone is the clean-cut all-American boy and instead we are given Boone in black jacket and dirty jeans.

"I don't like being typed," Pat told me before the premiere, "and that includes my records. I like to change constantly in everything I do. Especially my discs. "Change is all important to a recording artist. You have got to come up with something different every time if you are to remain at the top. "Take Frank Ifield, for example. I'm a great fan of his and have been for some time, long before he came up with 'I Remember You.' But it was that song that put him on the map. And why? Because it was something different. It was fresh. "No, sir! Don't let them type you or you've had it. "I started out singing rock and

roll. But I knew that I had to move off it if I was to continue to make a living as a recording artist. "But it all depends on material. By changing almost every record I find it easier than most to get good material. I don't have to look for the follow-up record. "I can sing anything from what I call ranchy blues through rock and sweet ballads to calypso. It doesn't matter to me as long as the material is good. "I have the highest regard for the songwriter. He is the man who makes this recording business. He is king in my book. Even the greatest singer cannot sell a bad song. Peter Hammond



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# DISC DATE

Continued from page 8

with their usual affectionate strict (em p o) boo-boo-dee-oo, Paul McDowell's vocal is in the anticipated manner too.

Fans of the band will need no urging, but it may not be the side to see the Seven into the charts again. From the show "Gentlemen Prefer Blondes," the outfit takes *Bye Bye Baby*. Not written during the Twenties, but written for the Twenties period, this standard naturally suits the Temperance treatment.

### The Countrymen

Meilinki Meilchik; Scarlet Ribbons (Piccadilly N 3507)\*\*\*\*  
BELIEVE that this is the first time Meilinki Meilchik has been sent out on a single. The song is taken from Tony Newley's "Stop The World." It's a clever "Little Boy" song featured in the Russian sequence of the show, and The Countrymen sing it splendidly, emphasising the Russian folk flavour considerably.

### Johnny Keating

*We Three Kings; Four Beats To The Cash* (Piccadilly N 3507)\*\*\*\*  
FILM composer Malcolm Arnold is the writer of *We Three Kings*, which Johnny Keating has taken for his latest top-side. A very good side, too, and the arrangement undoubtedly remind people of *Z-Cars*, a much heavier team. But there's the woodwinds, Keating working with his employed five horns, a bass trombone, organ, sax, HARD: two guitars, a marimba,

bass, drums, vibraphone and piano to get this noise. It was worth it.

### Gary (U.S.) Bonds

*Copy Cat; I'll Change That Too* (Stateside SS 125)\*\*\*\*  
MR. BONDS comes out squawking in the midst of his usual turmoil. Plenty of beastly excitement here as he tears off about Copy Cat. Sax highlighted in the instrumental backing... and an echoing girl group.

### Elmer Bernstein

Theme From "Two Weeks In Another Town"; *The Bird Man* (MGM 172)\*\*\*\*  
THE Theme From "Two Weeks In Another Town" is sound-track music with a drifting, haunting quality that Bernstein brings out beautifully on this disc. His own composition *The Bird Man* is directed by Bernstein with an appropriate feeling for the sound pictures it conjures.

### Susan Singer

*Love Me With All Your Heart; Autumn Leaves* (Orliole CB 1778)\*\*\*\*  
A lyric which has been set to "Quando Caliente El Sol," as Susan Singer asks *Love Me With All Your Heart*. She makes a very firm slow rock of it, too, and ought to improve on her recent sales. I still think Susan has what it

# KILDARE TRIES A PRESLEY

Richard Chamberlain  
*Love Me Tender; All I Do Is Dream Of You* (MGM 1173)\*\*  
DOCTOR KILDARE—or Richard Chamberlain if you prefer his name at another recording, reviving one of Presley's greatest hits, *Love Me Tender*. I'd have thought all the potential had been milked from this ballad long ago, but I could be wrong and a million television fans may say so.

The standard, *All I Do Is Dream Of You*, needs the sparkle of a class vocalist. It doesn't get it.

### Rose Brennan

*Billy Boy; Is There An Easy Way* (Phillips 326545 BF)\*\*\*\*  
COMPOSER—AUTHOR credits the swift-running *Billy Boy*—a story of the girl waiting for her roving boy-friend. Galloping pace and good open-air backing from an Ivor Raymonde orchestra.

On the other half you'll find a slower, contrasting ballad, *Is There An Easy Way*. Gentle Continental lilt to this romancer, which Rose sings sincerely.

# CABLE FROM AMERICA

star herself. "I Don't Mind" and "You Ain't Got Nothing."

Nothing.

Liberty Records are suing Bud and Travis, who recently joined up again after splitting their successful act in 1961. In an effort to hold the newly reorganised act to their original contract with their label. According to Liberty the contract was suspended during the duo's break, but this is in force again, and they are determined to hold them to it. Although they have so far refused to record, the contract, say Liberty, still has two years to run.



The COUNTRYMEN take a "new" song from "Stop The World," and sing it well.

# Geoff Love, Mantovani join battle

### Laurie Johnson

*There's A Plot Afoot; Lock Up* (Pye N 15476)\*\*\*\*  
LAURIE JOHNSON'S score for the musical "Lock Up Your Daughters" collected one of the Ivor Novellos awards, and here Laurie guides a slick modern-sounding orchestra through two of the numbers.

### Patti Lynn

*Tell Me, Telstar; Big Big Love* (Fantasy 26727)\*\*\*\*  
ECHOING herself on double-track Patti Lynn tries again for the hit which will probably come to her one of these days. Clever topical idea for the lyric in *Tell Me, Telstar* and Patti sings it lightly and most pleasingly. I'd say it was the girl's best single to date—and the one with the most potential.

### Earl Guest

*The Girl From The Fair Isle; Twistin' John* (Columbia DB 4926)\*\*\*\*  
EYARL GUEST (or Reginald if you wish to be formal) could be one of our bigger selling keyboard men I'm sure. Instead his piano releases are spaced too widely apart and most of his time is taken up with backing other performers.

### Johnny Burnette

*Lonesome Waters; Damn The Defiant!* (Liberty LIB 55489)\*\*\*\*  
PRODUCED by Smokey Garrett for the Liberty label, Lonesome Waters is a quick country beater which should do well for Johnny Burnette and may bring him close to high sales again.

*Damn The Defiant!* was written  
Cont'd. on page 10

Could do well, but Miss Cordet's rather flat-voiced vocal doesn't seem to lift the item to full potential.

A slower ballad, *Someone Else's Fool* is given a gentle self-duet performance for the other half.

There's a jazzy ballad, *There's A Plot Afoot*, which gives the band a change of pace.

For the title melody, *Lock Up Your Daughters*, the band swings powerfully, and here it is Johnny Scott who starts with some delightful moments on flute.

There's a Latin jazz beat as the band blows well.

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### Mantovani

Theme From *Mutiny On The Bounty; Love Song From Mutiny On The Bounty* (Decca F 11530)\*\*\*\*  
ANOTHER release combining the two big *Mutiny On The Bounty* A soundtrack themes. Mantovani's large orchestral coupling goes into action against Greeley and Love... and Monty certainly packs a hefty broadside. Horns, drums and strings are employed massively for the title theme on the A deck, and the maestro adds a delicate individual touch when he allows a haunting moment or two for an accordion break into the shanty "Shenadoah."

The *Love Theme* uses the strings sweetly and employs a high-riding feminine voice, too. A colourful production but strangely lacking the sultrier South seas atmosphere I would have expected Monty to capture.

For the title melody, *Lock Up Your Daughters*, the band swings powerfully, and here it is Johnny Scott who starts with some delightful moments on flute.

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There's a Latin jazz beat as the band blows well.

There's a Latin jazz beat as the band blows well.

# EDITED BY MAURICE CLARK PAUL ANKA GOES IN FOR SPORT

PAUL ANKA is going into the sports business. He is to become part of a group headed by his manager, Irvin Field, called Super Attractions Inc., which is to promote basketball in Baltimore this season.

Steve Lawrence and Eydie Gorme have just recorded their first live album for Columbia Records. It was cut during their performance at the Sands Hotel in Las Vegas and will be called "Steve And Eydie Swingin' At The Sands."

national magazines. His record sales should now start to boom.

The Dupres intend to follow up their recent smash revival of "You Belong To Me" with another revival—this time the lovely "My Own True Love," one of the successful themes from "Gone With The Wind."

Reaction so far is that it will be an even bigger hit than the last.

Connie Francis will be guest of honour at a celebrity Press luncheon to be given by the front-line publishers at the Americana Hotel in New York to mark the publishing of her first book, "For Every Young Heart." This is also already being considered by a major studio for a film.

OPERA star Richard Tucker is to go "pop," if only on disc. Columbia Records have just completed an album of Tucker with backings by Skitch Henderson. The LP will be released in January and will mark the debut of the singer into the pop song world.

Connie Boswell is to return to the recording field via Charles Records with two songs written by the veteran

# NEW TO YOU

### Houston Wells 'This Song Is Just For You'

If a sympathetic customs official hadn't felt sorry for him when he first set foot on Canadian soil some five years ago, Houston Wells, real name Andrew Smith, might still have been in the lumber business.

Christmas that he was always ready to listen to tapes and demo discs. His office was promptly inundated, but amid them all he found one by 20-year-old Brian Howard, and he liked what he heard.

### Mark Douglas 'It Matters Not'

It took Mark Douglas a fortnight to make up his mind. Then he plucked up courage and went along to Joe Meek's flat in North London.

Mark was born in Victoria, London, in 1943, and moved with his family to Edmonton. He's been singing with bands since he was 14, and now heads a group of his own.

### Brian Howard 'Somebody Help Me'

COLUMBIA A and R man Norrie Paramor innocently remarked on TV last



WITH NIGEL HUNTER

# SINATRA IS BETTER THAN THE SONGS

**Frank Sinatra**  
Sings Great Songs From Great Britain  
*The Very Thought Of You; We'll Gather Lilies; If I Had You; Now Is The Hour; The Gipsy; A Nightingale Sang In Berkeley Square; A Garden In The Rain; London By Night; We'll Meet Again; I'll Follow My Secret Heart.*  
(Reprise R 1006)\*\*\*\*

HERE are the results of those three memorable sessions in Bayswater last June when the Voice cut this album before a packed studio audience of show biz celebrities.

It has confirmed what I suspected when I attended one session. Firstly, whatever their virtues as songs, some of this collection are not worthy of or suitable for Sinatra. Secondly, the absence of anything resembling an up-tempo number has lessened the total impact of the album considerably.

I watched Frank record "We'll Gather Lilies." "Now Is The Hour" and "We'll Meet Again." Of these I think only the first really suits him at all as a song in this day and age, and I'm none too sure of that one. He certainly gives it a new flavour with his "lilucks" pronunciation.

"The Gipsy" and "I'll Follow" are two more doubtful starters in my ears.

That said, let me add that the Sinatra voice is in fine fettle throughout, investing the songs with a warmth and a perceptive skill of phrasing that perhaps some of them don't really deserve. And the Farnon arrangements and accompaniments are gorgeously effective as always, never intruding but always enhancing the tune and the voice.

But I believe that an occasional change of pace and a slightly different choice of material would have really hit a spectacular jackpot of results.

Connie Boswell joins in to duet in *That's A Plenty* as well. It's all great Crosby, and that means it's all great entertainment.

**Carmen Cavallaro**  
Hits From Hollywood  
*Moon River From "Breakfast At Tiffany's"; Theme From "A Majority Of One"; Back Street; Theme From "A Summer Place"; Tammy From "Tammy And The Bachelor"; Summer Love From "The Star"; Smile From "Modern Times"; You Are Beautiful From "Flower Drum Song"; The Singer Not The Song; Fascination From "Love In The Afternoon"; Theme From "Exodus"; Stella By Starlight From "The Uninvited."*  
(Brunswick LAT 8503, stereo STA 8503)\*\*\*\*

CARMEN CAVALLARO has been a considerable name in American pop music for a long while now, but I've never been impressed by his piano playing. He always sounds as though he's got a train to catch, trying to cram as many notes into each bar as possible.

This present album is a little better than some of its predecessors. Carmen isn't in quite such a rush in places, and gives some of these melodies the chance to speak for themselves.

He's still a superficial pianist in my ears, mechanical rather than emotional in his playing. But he's improved upon the usual hackneyed bunch of cinematic pot-boilers in his choice of material.

**Tommy Garrett**  
Pianos Play Evergreens Of Broadway  
(Liberty LBY 1069, stereo SLBY 1069)\*\*\*\*

I FOUND this very disappointing in view of what Liberty's A and R man Tommy "Snuffy" Garrett has achieved on the same principle with 50 guitars south of the border.

Nowhere in this set does it sound as though there are more than six pianos at the most in action, and there's brass and woodwind to be heard as well.

The arrangements of the show tunes are uninspired and stodgy, and the playing and overall effect of the LP matches the scores.

## LPs EPs



SINATRA during the London recording of his Reprise album.

## Bing and Satch make a gem of an EP

**Bing Crosby, Louis Armstrong**  
*Bing And Satchmo*  
*Way Down Yonder In New Orleans; Let's Sing Like A Dixieland Band; At The Jazz Band Ball; Bye Bye Blues.*  
(Capitol EP 762)\*\*\*\*

THERE'S more than a century of experience at work on this little EP gem. Mr. C. and Mr. A. together like fish and chips, go, go, and salt and strawberries and cream.

The disc is chock-full of character and personality, which disguises the skill of the old Groaner and Satchmo in putting the songs across with such effortless ease. The Dixieland backings are in the capable hands of Billy May.

The smooth, mellow Crosby voice duets delightfully with the rasping sandpaper Armstrong tonials, and throws in a few Crosby comments while Louis does the vocals.

And last but not least, there's that unmistakable ringing Armstrong horn to be heard in "Jazz Band Ball."

**George Shearing**  
*Burnished Brass*  
*Memories Of You; Lulu's Back In Town; Blame It On My Youth; Basie's Basement.*  
(Capitol EP 1-1038)\*\*\*\*

GEORGE and the velvet-toned quintet are teamed with a richly sonorous brass choir directed by Billy May for these four. The results are a musical joy.

Memories and Blame are moodily melodic with French horns sounding through from the brass. The other two are bright swingers with trumpets to the fore.

The Shearing quintet is as smooth and polished as ever in this novel setting, and that ex-trumpeter Billy May continues his stellar work which enhanced the brass-backed Sinatra LP "Come Swing With Me!" on Capitol some while ago.

**Phil Tate**  
*Tate's Gallery Of Waltz Hits*  
*When The Girl In Your Arms Is The Girl In Your Heart; He'll Have To Go; The Wonderful World Of The Young; Moon River.*  
(Ortelle EP 7066, stereo SEP 7067) \*\*\*\*

PHIL TATE continues his gallery series of strict tempo dance records with an EP of four recently popular tunes in waltz tempo. Strings and guitar figure prominently in the solo spotlight, and this quartet is remarkably easy on the ear as well as being ideal for waltzing around.

**Frank Pourcel**  
*Sentimental Over You*  
*I'm Getting Sentimental Over You; Laura; Night And Day; Pianissimo.*  
(HMV TEG 8743)\*\*\*\*

LORENCEMAN Frank Pourcel is one of the best arrangers in the world, and directs one of the world's best orchestras. These facts are obvious from this EP gem.

It's mood music of the highest degree. Strings play the prominent part, with some delicate woodwind touches and a fine trombone solo enhancing the first tune.

## GREAT DINAH SHORE

**Dinah Shore**  
*Dinah, Down Home!*  
*Roll On, Mississippi, Roll On; Way Down Yonder In New Orleans; Moon Country; The Devil Is Araid Of Music; Any Place I Hang My Hat Is Home; South; Down Home Rag; Sunday In Savannah; Mississippi Mud; I'm Coming, Virginia; Do You Know What It Means To Miss New Orleans; Carolina In The Morning.*  
(Capitol T 1655, stereo ST 1655) \*\*\*\*

DINAH has been singing at the top of the American pop vocal tree since the big days of the big bands, moving into the radio and TV mediums with outstanding success like a duck taking to water.

The passing of time hasn't impaired her vocal abilities one little bit, either. This present set, taking Dixieland as its source and inspiration, is first-rate, and Dinah has the sterling advantage of arrangements and accompaniment provided by the talented Jack Marshall.

**Wanda Jackson**  
*Right Or Wrong*  
*Right Or Wrong; Why I'm Walkin' So Slow; The Last Letter; I May Never Get To Heaven; The Window Up Above; Sticks And Stones; Stupid Cupid; Slippin' And A Slidin'; Brown-Eyed Handsome Man; Who Shot Sam?; My Baby Left Me.*  
(Capitol T 1596, stereo ST 1596)\*\*\*\*

WRONG. Wanda, definitely a lively country-rooted beat songstress should suddenly try and turn herself into a pale echo of Connie Francis. I cannot imagine.

For that's what she's tried here. In places I began to wonder exactly which girl I was hearing!

Be yourself, Wanda, and get back to normal star ratings again.

**Al Caiola**  
*Solid Gold Guitar*  
*Guns Of Navarone; Moon River; Guitar Boogie; Magnificent Seven; Waiting For The Sunrise; Jebel; Mexico; Big Guitar; Two Guitars; Foot Stompin'; Vaya Con Dios.*  
(United Artists ULP 1003, stereo ULP 1003)\*\*\*\*

ONCE more Al Caiola scores with a competently commercial set of guitar work, mixing familiar tunes with lesser-known ones in interesting proportions.

Like Bert Weedon Al was originally a busy session man much sought after by artists and MDs, but virtually unknown outside the recording and broadcasting studios. Then all of a sudden he blossomed out into a very successful pop soloist and high disc seller, and his singles and albums have been coming thick and fast ever since.

This latest one is well up to the previous Caiola standards. Good.

## Country and Western

# THIS IS THE REAL MOUNTAIN MUSIC

**The Barrier Boys**  
*Golden Blue Grass Hits*  
*Blue Moon Of Kentucky; Gotta Travel On; Polka On A Banjo; Crying My Heart Out Over You; My Little Georgia Rose; Salty Dog Blues; Earl's Breakdown; Cabin In The Hills; Flint Hill Special; Stonewall Around My Heart; Before I Met You; Breaking In A Brand New Pair Of Shoes.*  
(Philips BBL 7559)\*\*\*\*

I THINK this is the first time a conscious effort has been made to acquaint us with Bluegrass music, as opposed to country and western, though really it's part of the whole C & W scene.

The Barrier Brothers, Ernest, Herman and Ray, have recorded as the Ozark Mountain Boys. On this they are augmented by Benny Martin, the fantastic mountain fiddler, heard on Bill Monroe recordings.

The point to make is that these boys really can play their "mountain" instruments. Not only is the fiddle playing fantastic, so is the banjo picking of Ernest Barrier, and the rhythm provided by brother Herman's bass and brother Ray's guitar swings like the proverbial bomb.

There are some good tunes, too—"Salty Dog Blues," "Earl's

Breakdown" and "Breaking In A Brand New Pair Of Shoes."

**Carl Smith**  
*Easy To Please*  
*Love While You Can; Blue Love; We Live In Two Different Worlds; Don't That Moon Look Lonesome; Easy To Please; Will You Be Satisfied That Way; A Walk On The Wild Side Of Life; After The Boy Gets The Girl; No One Will Ever Know; Thoughts Of A Fool; Greener Pastures; Sweet Lips.*  
(CBS BPG 62023)\*\*\*\*

CARL SMITH joined the celebrated Grand Ole Opry way back in 1950, and has been making his name since. His speciality is the love-gone-wrong ballad, but he turns out some grand material on the lighter side, including such gems as "Easy To Please," the title song of the album.

When he sings about the unhappy side of a love affair he somehow doesn't produce the dreary hopelessness of so many of today's country and western artists. For that alone I like the guy!

On this LP the backing is for the most part awful, consisting as it does of droning accordions and banks of violins. I didn't like the orchestral passages one

bit. Things get better on "Greener Pastures" when the piano moves into the limelight and drums and guitar produce a crisp lifting rhythm.

**Webb Pierce, Stuart Hamblen, Marvin Rainwater**  
*Country And Western Favourites*  
*Groovy Boy; I Saw Your Face In The Moon; Hawaiian Echoes; I've Loved You Forever It Seems; I Gotta Go Get My Baby; Daddy's Girl You Came Home; Korea's Mountain Northland; Tainted Gold; Ace In The Hole; Blue Bonnets In Her Golden Hair; My Old Hound Dog; Our Anniversary.*  
(Ember EMB 3346)\*\*\*\*

THE only one I like on this is Webb Pierce, who sings the first four titles. "Groovy Boy" is interesting, as it turns out to be the same number as "Boogie Woogie Bungle Boy," made popular 20 years or so ago by The Andrews Sisters.

I enjoyed the titles by Pierce, but neither Marvin Rainwater nor Stuart Hamblen strikes me as having the country and western sound in their singing, though both have, of course, achieved terrific successes.

One of Hamblen's songs here is the "Ace In The Hole" opus which, though it has some connections with gambling and card playing, is nowadays better known as a jazz number.

Stuart Hamblen, unfortunately, just can't make it swing. O.B.

# BRITISH FANS BRING SAM COOKE BACK

**SAM COOKE is so enthusiastic about British fans that he's returning to Britain next January for more concerts and TV.**

We met backstage at the Granada, Kingston, during his tour with Little Richard and Jet Harris which is currently shaking the foundations of theatres up and down the country.

With perspiration pouring from him—he'd only just closed the second half of the show—he said: "Man, just look at me. I've never played to such an appreciative audience before... not anywhere, man. They're the greatest! And I wanna come back and sing some more to them."

He stripped off his shirt and started towelling himself down, but he couldn't stem the beads of sweat on his forehead.

"It's fantastic you know. Those kids go wild over every little thing. It makes me do so much more for them. Man, I'm knock-

BY JOHN WELLS

ing myself out. I really am. But it's wonderful." And there's another reason why Sam wants to come back. "I've seen this country flashing past from a coach window... I also know what dozens of your theatres look like from the stage. But that's about all I've seen. "I think it was yesterday that I was in London and had a few minutes to spare. I've lost track of exactly which day it was. But

I know I had a quick look at London. Buck-ing-ham Palace, the Houses of Parliament and that place with all the fountains and pigeons, Trafalgar Square. But I only saw these from a taxi window."

Sam is bringing the house down with his performance of numbers like "Let's Have A Party," "Twistin' The Night Away" and his latest RCA release—the bluesy "Nothing Can Change This Love."

"I started out as a gospel singer," said Sam, slowly cooling off, "but I don't sing any of it now, not even back home in America."

"I just try to be an entertainer. I'm not trying to get across any message... I leave that to others who feel they have to."

## Straight home

After the tour, and it finishes on Saturday at Tooting Granada, Sam goes straight back to America for more concerts.

"Anywhere I go," said Sam, "I don't have to change my act. The sort of music I play seems to be universal."

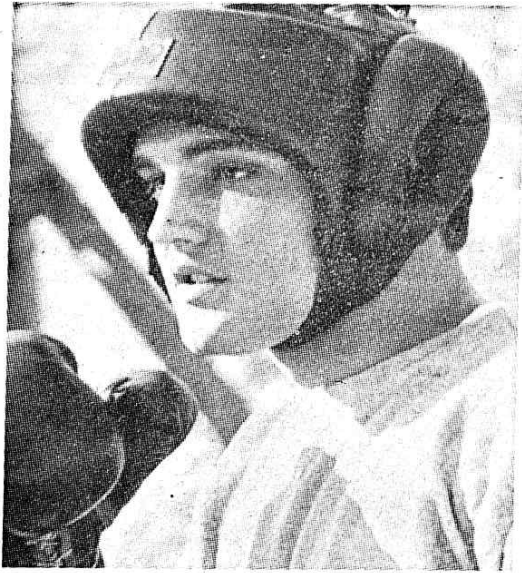
"But I just wish I had some spare time. I read a story over here about me turning down £200 for an appearance on 'Thank Your Lucky Stars' because we didn't think the fee big enough."

"That story didn't do me any good, people sort of got the impression that I was very big-headed. But the reason we turned it down was because I just didn't have time."

"And you can't do a TV show without that. Eventually we found the time and everything was okay."

"I hope to do a lot more TV when I come back here... that's going to be the main object of the visit—promotion. And I wanna see this country."

"But boy, those fans..."



Above: Elvis as the sparring partner who later becomes famous as "Kid Galahad."

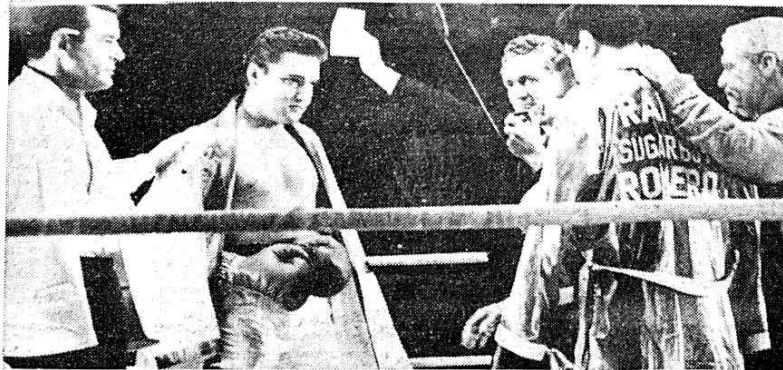
## Elvis is a K.O.

**TOUGH** fighter, sentimental lover... that's Elvis Presley in his latest film "Kid Galahad" which opens in London next month and goes on general release December 17. And Elvis is a knock-out!

He takes the name role in the film which tells the story of Walter Gulick, nicknamed Kid Galahad when he's in the boxing ring.

Between the rounds, and the seven great songs in the film, Elvis falls in love with a girl called Rose Grogan (Joan Blackman) part owner of the boxing camp, who eventually, after many scraps manages to get Elvis to give up the fight game.

The picture ends in a clinch... between Elvis and Joan!



A series of fights takes Elvis to the top... but it's a rough, tough ride. And at times the odds are "fixed" against him.



Waiting for him as he leaves the ring after his last fight is beautiful Joan Blackman... but Elvis is soon back in a clinch!

# KARL HOPES NEXT SINGLE WILL BE REALLY EXCITING

**KARL DENVER'S** next single MAY be another African chant like his fantastic hit "Wimoweh." "It's called 'Zub,'" said Karl, "and it's every bit as different and as exciting as the other one. But I don't know whether it WILL be released or not. I leave those sort of decisions to my manager and the recording company."

But if Karl was doubtful about his next release, he was more certain about his last one, "Blue Weekend."

"I guess there are two, or possibly three, reasons why it wasn't the hit I'd hoped for."

"In the first place, that car crash at Yarmouth has kept me out of things. Secondly, I just don't seem able to make a disc well if the backing includes musicians other than Kevin and Gerry who make up the trio."

## trouble

"This arm," he went on, pushing his right forearm forward, "is still causing me a bit of trouble. It's my guitar hand, of course, and though I can now play all right it's still very awkward."

"You see I can't lift my arm above my shoulder so it's a bit of a problem to get the guitar on in the first place... it's even funnier when the curtains close and I have to be helped free!"

"But these appearances mean a lot to me and my discs. The DJs have all been wonderful and I'm extremely grateful to them, but in my case I don't think all the plugging in the world makes up for personal appearances."

"This business of not working well with musicians other than

the trio, don't ask me why this is... I'm not sure. I think it's because they put me off."

"They're first-rate musicians, mind you, some of them are very good friends of mine, but they just don't feel a number the way I do."

"This is very important to me—the feeling—and if I get put off then that's the end of it. What we've managed to do on a number of occasions is to have myself and the trio record the number and then have the other backing dubbed on to it."

"I don't reckon it was a mistake to release 'Blue Weekend.' It hasn't exactly shaken up the charts, but on the other hand it hasn't sold too badly."

## never

"I never have anything to do with which tracks of mine are going to be released as singles. Who am I to turn round and tell my managers and recording company what to do? They've been in the business all their life and I always do as they tell me."

"I suppose you could accuse me of having an escapist attitude, leaving all the decisions to others, but that wouldn't be true at all. I just happen to think they know best."

Richard Adams

# New label may be big break for Marty

**NEXT** month Marty Wilde moves from Philips to EMI, and the change COULD mean big changes for the singer, for he will have behind him the guiding hand of ace A and R manager Norman Newell, the brilliant, inventive mind of music director John Barry, AND THE CONTACTS OF EMI IN AMERICA TO GET HIM AWAY THERE.

The latter could prove vital in the future career of Marty Wilde. Marty himself was cautious about the prospects when I tackled him at his home in Greenwich.

"I have one or two numbers I've written myself I would like to submit," he told me. "There is also an oldie—but I'm not saying what it is."

"I've no idea what kind of a kick I shall go on. I leave that

to Norman Newell. Just as I leave the sort of backing to John Barry. I'd like to try at least one number with strings. They have tremendous beauty. But it's really up to John."

"What matters most to me is a rhythm I can feel. A good, thick one."

"I'm never content for long. Always kicking ideas around—hoping to come up with some-

thing really different. Maybe on my first for EMI we'll do just that."

Over to Norman Newell... "It may seem a strange approach to a record, but the first thing I want to do is to take Marty out to lunch and dinner and get to know him!"

"Sure, I've met him a few times at parties. I also called on him backstage when he was in 'Bye, Bye Birdie.' But I must not know him well—and I feel I must do before we start recording. That way you break down all the reserve."

"But I DON'T think I can better the discs he made for Philips. I've heard them all. I admire them. I think Johnny Franz—Philips' recording manager—did a great job."

"What I AM hoping for is to get Marty away in the States. EMI have tie-ups with about 12

labels out there. I hope I shan't make such bad discs that all 12 turn them down!"

I mentioned that Marty had an oldie in mind, making a guess that it might be "I Believe" which he is singing in his stage act. Norman was thoughtful. "I'm not too keen on reviving songs for singles," he said. "I know I've done that with Shirley Bassey, but that's because it's so hard to find good new songs."

"Just the same, if Marty has an oldie in mind I'll seriously consider it. If it's 'I Believe'—well, if John Barry can come up with an arrangement as brilliant as the one he did for Johnny de Little's 'Lover,' we might be on to something."

Last word from John Barry... "I'm rarin' to go with this disc. I've known Marty since I backed him on a tour with my Seven more than three years ago. He's one of the best singers we have in his field."

"Marty has an exciting voice—and I'll try to give it an exciting backing!"

Dick Tatham