

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.

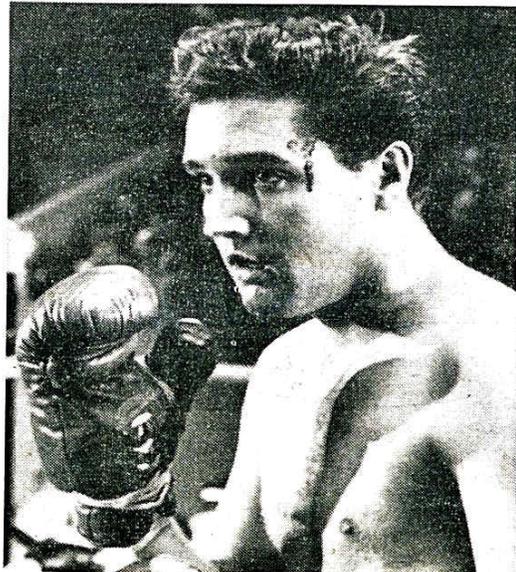
'KID GALAHAD' PICS ON BACK PAGE

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."

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

There was a similar reaction in Norwich when Carol went up there for an ITV spot soon after the session.

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!

PEARLAT 'TALK'

AMERICAN singer Pearl Bailey will play a London cabaret season at The Talk Of The Town next February. The date was fixed by Bernard Delfont 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."

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?

Thanks to Joe Meek, this brilliant group has come up with a catchy, memorable tune, competent technical work, and above all, a highly commercial sound.

This proves we can lead the way in pop music.—TONY HARE, 235, Cavendish Street, Ipswich, Suffolk.

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.

Bumble group will shock you!

BE 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.

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.

A GREAT NEW DISC WITH A SWINGIN' BEAT

Alma Cogan



SINGS
GOODBYE JOE

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COLUMBIA RECORDS

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

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

(Courtesy Quan Musikbureau, Copenhagen)

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 South Africa Manufacturers & Distributors Association)

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 South Africa Manufacturers & Distributors Association)

Last This Week	This Week	Artist
1	1	Things — Bobby Darin
2	2	Steel Guitar And A Glass Of Wine — Paul Anka
3	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
4	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
2	2	Al Di La — Emilio Pericoli
3	3	Kiss Me Quick — Elvis Presley
4	4	It'll Be Me — Cliff Richard
5	5	Adios Amigo — Jim Reeves
6	6	Speedy Gonzales — Pat Boone
7	7	Stranger On The Shore — Acker Bilk
8	8	Wolverton Mountain — Claude King
9	9	Things — Bobby Darin
10	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
"BUDDLE"
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'



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!

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

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

"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.

pleased

"Originally it didn't appear that the film would cause any problems," said John. "I was only going away for eight weeks and that wouldn't have been too long."

"But all sorts of things, mainly the weather, held it up."

After his Australian tour, John and MD Charles Blackwell go to Honolulu—for a holiday—and on to Hollywood where John completes "The Great Escape."

"And when that's all over, early in December, it's back to dear old Britain and a mammoth tour."

"We're planning to do seven weeks of one-nighters early next year so that I can really get back among the fans."

"I shan't be doing it all in one go, seven weeks on the trot would floor me... and I don't know who will be joining me on the bill. All I'm really interested in is getting back to the fans... I want to, and let's face it, I'VE GOT TO."

John Wells

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)

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



EMI 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

LONNIE 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, J e t 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

Bilk Marketing Board (a title dreamed up by Acker's brother Dave) Peter sees quite a bit of the jazzman.

"Acker is one of the easiest people in the world to get along with and in the studio he knows exactly what he wants."

"I KNOW ACKER DOES THESE SOLO DISCS BUT HE'D NEVER BRANCH OUT AS A SOLO ACT, AT LEAST NOT YET. CERTAINLY THE TIME MAY COME WHEN

HE'LL 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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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!

FORTY-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

'Jury' MAY change, but will NOT die

BBC deny the rumour

THE 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

RICHARD 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.

Machucambos in ATV series

THE 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

THE 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

THE 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

GARY 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

ALAN 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

KARL 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

JET 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

MICHAEL 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



CHECKER CUTS LP OF LIMBO ROCK DANCE CRAZE

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

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 3, 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."

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.

reveals why he gave up film

WHY did Bobby Vinton turn down the lead in the 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.

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

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.



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<p>(Remember me) I'M THE ONE GORD LIGHTFOOT DECCA F 11527</p>	<p>FATS DOMINO DID YOU EVER SEE A DREAM WALKING LONDON HLP 9616</p>

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DISC DATE

Mutiny a-plenty this week with three versions of the main themes from the new screen production of the great "Bounty" story. And the mutinous dogs crop up again in one of the Johnny Burnette tracks—"Damn The Defiant." But nothing for buyers to feel mutinous about.

On the whole the week demonstrates again that the great swing to easily-remembered melodies is gaining momentum. Not all of

them are WORTH remembering, mind you, but some . . . particularly as demonstrated by Ronnie Carroll, Earl Guest, Eddie Wilson and Patti Lynn, should score heavily.

There's a good out-of-the-rut recording on view, too. It comes from the Leiber-Stoller outfit and it's sung by Chuck Jackson. If this one catches on, it could be the beginning of a whole new trend in backings!

WITH DON NICHOLL

CARROLL HITS THE GRAND W TRAIL

Ronnie Carroll

If Only Tomorrow; Think Of Her (Philips 32650)

D **N** **T**
ANOTHER big song from America for Ronnie Carroll, and another very simple tune and lyric to remember. This ballad, "If Only Tomorrow," is a steady country and western number which ought to place Ronnie high up in the

lists once more. He handles it sentimentally and with some huskiness . . . and Wally Stott has given him an accompaniment of orchestra and vocal chorus in tried and trusted manner.

Ronnie got together with Jackie Rae to compose the song for the second half of this release—"Think Of Her." I think they must have been thinking of Nat King Cole, too. Such a gentle, dreamy ballad is the sort Nat sings so well. Ronnie sings it smoothly, too.

The Dovells

Hully Gully Baby; Your Last Chance

(Cameo-Parkway P 845)***
THE DOVELLS . . . Len Barry, Jerry Summers, Arnie Satin, Danny Brooks and Mike Dennis have their first real hit in the States with Hully Gully Baby. The Hully Gully itself has been on the fringe of acceptance over here for some while, and this could be a side to push it just a little harder. I don't care so much for the quick rocker, Your Last Chance, which is rather dated in vocal presentation. I'm rather surprised to see a young team like this falling into such a trap.

Chubby Checker

Limbo Rock; Popeye

(Cameo-Parkway P 849)***
CHUBBY CHECKER, searching for something away from the twist, picks up the Limbo Rock, which will stretch your back more viciously than the twist ever did . . . if you can do it. Can hardly visualize crowded ballrooms turning to this dance, but the disc will certainly sell comfortably.

Checker chants it clearly and injects the necessary amount of calypso feeling. Lacks some of the native West Indian excitement, however.

Nelson Riddle

Naked City Theme; The Defenders Theme

(Capitol CL 15274)*****
NELSON RIDDLE, who often composes television series music, here makes up two sound-track items which he didn't write. The first one, and very familiar, of course, is Billy May's title tune for the cops-and-robbers series, Naked City.

Riddle's orchestra swings through it with a polish and appeal that makes it sound much happier than it does from the screen.

Leonard Rosenman was the composer of The Defenders Theme, and he should be delighted with the frame Riddle has given this music. Nelson's treatment of the tune is very very close to jazz and gets right away from the usual overdone dramatics. I found both halves extremely refreshing.

Patsy Cline

Hearatches; Why Can't He Be You?

(Brunswick O 5878)****

I'D like to see Patsy pop into the parade with this one. She's made such a fun of bouncing job of the oldie, Hearatches, that

customers will be drawn from more than her usual C and W following. Rhythm team and male group accompaniment is unobtrusive.

On the reverse, Miss Cline sings a slow country ballad with a very good lyric, Why Can't He Be You? This time Patsy avoids the common country trap of moaning too much. A top side which is worthy of a second place placing.

Rawicz and Landauer

Ballad Of The Sea; La Mer

(Philips 326 547 BF)*****
CONCERT pianists Rawicz and Landauer plunge into an oceanic coupling here with Ballad Of The Sea and La Mer. The first ripples along gracefully and with some dramatic highlights beneath the fingers of this long-established duo.

La Mer, Trene's more familiar composition, would seem a likelier bet for popular appeal.

Bobby Rydell

The Cha-Cha-Cha; The Best Man Cried

(Cameo-Parkway C 228)****
WHEN it had to happen eventually, the marriage of the cha cha and twist—makes it a twicha, I suppose. The Latin beat has always been an easy one for those seeking a change in their

RATINGS

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

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

twist tunes, and Rydell has done what comes naturally by recording The Cha-Cha-Cha, a Mann-Appell song.

Should be a sweet seller. It's doing nicely on its home ground in America.

The Best Man Cried is a slow, sad rockaballed, with Rydell planting the words firmly but almost too soulfully. Johnnie Ray could have made this a smash in his heyday.

Charles Blackwell

Freight Train; Death Valley

(Columbia DB 4919)****
WHY the sudden renewed interest in Freight Train, wonder? Here's yet another ver-

sion of the tune which was a hit some years back via McDevitt and Nancy Whiskey. But, a version which could sell the theme all over again. No vocal, just a catchy orchestral arrangement directed by Charles Blackwell. Mouth organ has plenty to say—saxes and banjo, too.

Norrie Paramor is the composer of Death Valley, which occupies the other side and which sounds as if it might have been written originally with The Shadows in Norrie's mind.

Kathy Kirby

Big Man; Slowly

(Decca F 11506)****
KATHY KIRBY'S version of the crisp romantic beater, Big Man, has a load of power both from the singer and from Malcolm Lockyer's clever orchestral backing. The side really sizzles along, and the wide open studio sound helps a lot.

The clever lyric of this number will strike home in many a house. A half which could sleep very successfully indeed.

Slowly is a cute novelty for contrast, as Miss K. K. bounces coyly through a squeeze-me lyric. Brisk piano and rhythm accompaniment is right in the corny, but clever mood.

Temperance Seven

The Shake; Bye Bye Baby

(Parlophone R 4953)****
MCGUFFIE'S composition The Shake has been arranged into the Twenties strut for the Temperance Seven and they play it



CHUBBY CHECKER—A change from the twist (DISC Pic).

Contd. on page 9

SHORT AND SHARP

Ames Brothers back with a cover

THE AMES BROTHERS—Love Me With All Your Heart; Love Is An Ocean (Of Emotion) (Columbia DB 4923)***
"Quando Quando El Sol" gets another cover job in the English version under the title Love Me With All Your Heart. And this particular one is really welcome if not for bringing back the Ames Brothers, one of the most polished vocal groups we've enjoyed since the war.

One sin An Ocean glides along a delightful Latin path and the Ames Brothers fill the lyric with a clever West Indian flavour.

THE BLUE MOUNTAIN BOYS—Drop Me Gently; One Small Photograph Of You (Oriole CB 1774)***
A first disc by The Blue Mountain Boys, and one showing quite a good command of the country and western manner. Male soloist sings the easy-going ballad Drop Me Gently with sincerity and a natural romantic approach.

One sin An Ocean glides along a delightful Latin path and the Ames Brothers fill the lyric with a clever West Indian flavour.

EDDIE CALVERT—Celia; As Long As I Have You (Columbia DB 4920)***
Eddie's trumpet may not be gleaming with such a golden sheen in the hit parade nowadays, but he still has plenty of commercial pull. And with the Latin-styled beater Celia he could climb pretty high.

As Long As I Have You jogs melodiously for the B-side as Calvert doubles-tracks.

BRIAN WESKE—24 Hours In A Day; Where Does The Clown Go (Oriole CB 1776)***
Brian Weske, the young actor who has already been heard on disc, comes out once more for Oriole. This time with a snappy beat ballad 24 Hours In A Day.



BRIAN HOWARD—Effective stalking.

On the other side we get a variation of where-do-the-flies-go-in-winter-time . . . only it's Where Does The Clown Go when the circus is over.

BILLY DUKE—Ain't She Pretty; Timbuctu (Ember EMB S 160)***
Billy Duke, in his second Ember release, swings smoothly for Ain't She Pretty. Timbuctu wanders along a Middle-Eastern beat and Duke's chant is backed up by echoing girl group.

GORD LIGHTFOOT—(Remember Me) I'm The One; Datsy-Doo (Decca F 11527)***
Gord Lightfoot's performance is attractive. He sings the slow C and W number (Remember Me) I'm The One with depth and smoothness.

Quick novelty beater for the turnover.

EMILIO PERICOLI—Romance Amore; Tango Italiano (Warner Bros. WB 80)***
If you're looking for dreamy Continental romance, then tune in

comedy hit. This time it's the "South Pacific" song Happy Talk, breezy and commercial. There's a vocal by Mac Duncan on the other side as Ashman revives one of Irving Berlin's early hits.

DAVID LISBON—Ton Up; Julie's Piano (Philips 326548 BF)***
Lisbon and M. Stanley share composing credits for Ton Up, a modern noise picture from the by-pass.

Julie's Piano, written and played by Lisbon, is a simple, catchy item.

ALAN ELDSON—Dear Lijah; A Couple Of Swells (Columbia DB 4922)***
Another in the Lansdowne series as Elsdon's Jazz Band jog amusingly through Dear Lijah which is the old "Hole in the Bucket."

Irving Berlin's certainly in favour with the trad types just now. Elsdon's men whip happily through the favourite on the flip.

JAMES BROWN—Come Over Here; Shout And Shimmy (Parlophone R 4952)***
James Brown and The Fabulous Flames with a couple of Brown's own compositions.

Come Over Here is a steady beater, useful for the twisters. Shout and Shimmy, gives you all you need to know in its title.

PEARL CARR and TEDDY JOHNSON—To Know That You Love Me; How Lucky You

Are (Columbia DB 4916)***
—Husband and wife team Pearl and Teddy singing a Norman Newell ballad To Know That You Love Me and make it one of their smoothest. Melodious and most pleasing.

How Lucky You Are goes to a steady shuffle and opens with whistling from Teddy and Pearl due this oldie in typical harmony.

GEORGE GREELY—Theme From "Mutiny On The Bounty"; Love Song From "Mutiny On The Bounty" (Warner Bros. WB 81)***
George Greeley at the piano is accompanied by a big, almost overpowering orchestra, as he grapples with the dramatics of the main theme in concert platform fashion.

The Love Song is sweeter. MIKE AND THE MODIFIERS—I Found Myself A Brand New Baby; It's Too Bad (Oriole CBA 1775)***
—One of the Oriole-American series. Singer and group twisting comfortably through I Found Myself A Brand New Baby. Average presentation.

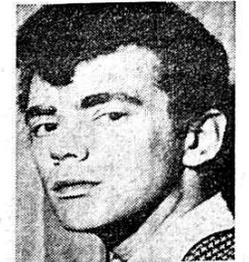
It's Too Bad isn't . . . but it's not too good either.

KEN JONES—Dodgy Waltz; Blue Daniel (Parlophone R 4956)***
—Not a "raggy" waltz but a Dodgy Waltz composed and played by Ken Jones. Will automatically remind you of Brubeck, but this is not just an imitative recording.

Blue Daniel attracts, too, with more guitar backing is crisp from Jones.

HOUSTON WELLS—This Song Is Just For You; Paradise (Parlophone R 4955)***
Houston Wells and The Marksmen in an RGM Studio production of a yodelling western item. This Song Is Just For You. Mr. Wells knows his trail-joggling style and the guitar backing is crisp.

Another yodeller for the turnover, but Paradise is set in a Hawaiian frame.



MARK DOUGLAS—Light, friendly voice.

DISC DATE

Continued from page 8

with their usual affectionate strict (em p of boo-hoo-dee-no, 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.

The Countrymen

Meilinki Meilchik; Scarlet Ribbons (Piccadilly N 35073)***** 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.

Scarlet Ribbons, of course, should need no explanations, but I'd have thought it too well covered to do The Countrymen any good on disc. Good harmonies, however, in an arrangement of deceptive simplicity.

Johnny Keating

We Three Kings; Four Beats To The Cashbah (Piccadilly N 35071)***** FILM composer Malcolm Arnold is the writer of **We Three Kings**, which Johnny Keating has taken for his latest topside. A very good side, too, and the arrangement undoubtedly remind people of **Willie Z-Cars**, a much heavier team. But there's the woodwinds, Keating working with his employed five (two bass trombone, organ, sax, harp, two guitars, a marimba,

bass, drums, vibraphone and piano to get this noise. It was worth it. **Four Beats To The Cashbah** is another British original... and was originally meant to be called "Bright Blues," but a joke radio announcement gave them the new title. Amusing beater.

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. The sound and the beat is everything, the words a secret Bonds tries hard to keep.

I'll Change That Too is a wide-open shuffler for which you can get the words first time round!

Elmer Bernstein

Theme From "Two Weeks In Another Town"; The Bird Man (MGM 172)***** THE Theme From "Two Weeks In Another Town" is soundtrack 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 (Oriole 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.



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

Geoff Love, Mantovani join battle

takes to jump into the parade, providing she gets enough plays. The standard, **Autumn Leaves**, shows in this production that the girl can cope with the sort of phrasing needed in this field, too.

Rose Brennan

Billy Boy; Is There An Easy Way (Phillips 326545 BF)***** **COMPOSER-AUTHOR** credits to the couplet are Marrella—John Harris. And Marrella, in case you haven't caught up with the facts yet, is Miss Brennan herself.

She has a way with ballads like the swift-running **Billy Boy**—a story song 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. **Louise Cordet** **Sweet Enough; Someone Else's Fool** (Decca F 11524)***

SECOND disc from Helen Cordet's daughter Louise. Again with Tony Meehan as music director and session producer, Jerry Lordan wrote the song **Sweet Enough**, and it has the modern beat.

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.

Laurie Johnson

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

There's A Plot Afoot rides a cool Latin jazz beat as the band blows well. For the title melody, **Lock Up Your Daughters**, the band swings powerfully, and here it is Johnny Scott who stars with some delightful moments on flute.

Patti Lynn

Tell Me, Telstar; Big Big Love (Fontana 26747)***** 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.

Big Big Love quickens the tempo but it's not such a good number. Robinson makes good use of the strings in his accompaniment to this half.

Earl Guest

The Girl From The Fair Isle; Twistin' John (Columbia DB 4926)***** EARL 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. This time out Earl plays the slow, very appealing melody **The Girl From The Fair Isle** which seems to combine something of the northern folk flavour with country and western music.

Twistin' John couldn't be more different. Title gives you the beat; Earl gives you a furious, pounding performance and a jangle box noise.

He wrote both tunes incidentally. **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

Contd. on page 10

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."

CADENCE RECORDS have just signed Tommy Sands, who was formerly with Capitol. The big surprise is that Tommy didn't join his father-in-law's Reprise label, as everybody thought he would be doing.

Twenty-five-year-old Decca pianist Peter Duchin looks as if he will become as big with the cafe society younger set as his famous father, Eddy Duchin. Peter recently started at the St. Regis Hotel in New York and is already drawing large crowds as the result of his recent unprecedented build-up in the press and

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 front-line recording field via Charles Records with two songs written by the veteran

CABLE FROM AMERICA

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

Jerry Wallace, who is making his bow next week on the Challenge label, is doing so with a number written for him by movie star Audie Murphy. It's "Shutters And Boards."

EVERYBODY—but everybody—has been greatly surprised when they heard the new Mel Torme single on Atlantic, "Comin' Home Baby." It's Mel gone all Darin-type commercial; it should be a great hit for this very talented singer.

Bob Crewe, the producer of big hit "Sherry," has cut an answer song for the Vee Jay label by newcomer Tracey Day; it's "Jerry—I'm Your Sherry."

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.

Geoff Love

Mutiny On The Bounty; Love Song From Mutiny On The Bounty (MGM 1175)***** LIKE George Greeley on the Warners label, Geoff Love has coupled the two main themes from the new film version of **Mutiny On The Bounty**. And it is put out on the MGM label... with, no doubt, a wide-open eye on the American markets.

I prefer Geoff's big treatment with the thumping drums and sizeable chorus on the top side. It seems to capture more of the adventure and drama. Guitar is also featured clearly. Vocal chorus—men and women—sing lyrics to the love theme on the reverse. And again it is very effective with a sensuous south of the equator feeling about it.

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** 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 "Shenandoah."

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.

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. He passed an audition with Jack Good near the end of the run of the TV series "Oh Boy!" but never made the series. However, he began a long run of engagements with London groups as a semi-professional, finishing with his own line-up, called The Silhouettes.

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.

Joe not only made Mark feel at ease. He auditioned him on the spot, and the result comes out on Ember tomorrow (Friday). 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

TRAD by Owen Bryce
MOD by Tony Hall



Sidney Bechet sweeps all before him

Sidney Bechet

Giant Of Jazz
Jazz Band Ball; Tin Roof Blues;
Cake Walking Babies; Basin St.
Blues; I've Found A New Baby;
Tiger Rag; When The Saints
None Of My Jelly Roll; Tailgate
Ramble; Runnin' Wild; Joshua Fit
The Battle Of Jericho; Mandy;
(Blue Note BLP 204)*****

NO reservations about this one
at all. Here indeed is a Giant
of Jazz. Sidney Bechet sweeps
everything before him and, like
Louis, manages to give The Saints
the majesty it really deserves.

It doesn't matter to Bechet
whether it's New Orleans, Dixie-
land, pop, straight or corny. It
goes in one end and comes out
the other... perfect jazz.

And how well Wild Bill Davison
and pianist Art Hodes fit into this
mood. And Pop Foster and Walter
Page who share the bass honours.

I note, too, how both the drum-
mers stick to playing the drums,
instead of thrashing those cymbals!
The "Stick" Jones are
the men responsible.

Playing drums is getting to be a
lost art. Thank God for those that
insist on it!

This is not to be missed.

Louis Armstrong and the All-stars

King Louis
Mahogany Hall Stomp; Some Of
These Days; When You're Steady;
Hobo You Can't Ride This Train;
On My Way; High Society; Them
There Eyes; If I Could Be With
You, I Can't Believe That You're
In Love With Me; Strutting With
Some Barbecue; Down By The
Riverside.

(Brunswick LAT 8508)*****
This mixture of good and not
so good All Star and other
recordings is confusing to say the
least. Some are backed by the Sy
Oliver choir and originally were
included in an album called "Louis
And The Good Book." And some,
most in fact, come from a series
Louis made in 1956 devoted to the
great hits of the past; hits with

which Louis is invariably associated.
Like Mahogany Hall Stomp for
instance. I must have six different
Armstrong versions already... and
the trouble is they're all good.

Some Of These Days and When
You're Steady are worthwhile
additions, for we haven't heard
these before by a small Armstrong
group.

Duke Ellington and his Orchestra

Rockin' In Rhythm
Harlem Twist; What Can A Poor
Fellow Do; Black Beauty; Move
Over; Bugle Call Rag; Rocky
Mountain Blues; Diga Diga Doo;
Old Man Blues; Sweet Mama;
Goin' To Town; Swampy River;
Big House Blues; I Can't Realise
You Love Me; Rockin' In Rhythm.
(Parlophone PMC 1184)*****

THE companies are falling over
themselves to reissue the great
recordings of the past, and much
of what I have written about Louis
Armstrong reissues applies equally
to Ellington.

But it's a long time since most of
these were available and some of
them, notably Sweet Mama and
Bugle Call Rag, have not been
issued in this country before, if my



Confusing mixture from LOUIS ARMSTRONG.

discography can be relied upon.
Though I'm a number one Elling-
ton fan, I've got to admit that some
of these titles are weak... Sweet
Mama, originally made for the
Harmony label, could almost be by
any of the dance bands of New
York at the time.

At the other end of the scale
there is the superb Old Man Blues,
one of the finest vintage Duks.
And isn't it nice to hear the piano
solos of Ellington himself, showing
unmistakable Willie the Lion Smith
influences?

Trad Round-up

Injured players better

MIKE COTTON is the latest
trad band leader to add a
piano to his band. Dave Row-
berry, 22, from Nottingham,
joined the band last week,
making his first appearance at
the film premiere of "The Wild
And The Willing."

Says Mike: "I felt the need for
the extra drive in the rhythm
section and the introduction of a

piano gives added harmonic possi-
bilities." Good for you, Mike!

The two Cotton boys injured in
the car smash some months back
are recovering slowly. Manager
Dave Backhouse was allowed out
for the premiere, but went straight
back. He is now in a wheel-chair
and taking an active interest in
the band once again.

Manager Derek Tearle will be back
in January next year. Meanwhile,
Conway Smith has replaced him.

TERRY LIGHTFOOT has had
to turn down offers to play in
Warsaw and in Cracow, Poland,
for their annual Jazz Festivals.
His Scottish tour takes in Edin-
burgh (October 31), Bridge of West,
near Glasgow (November 1), Hamil-
ton (2), Bearsden (3), Glasgow's
Royal Garden Jazz Club (4),
Hellenborough Jazz Club, Glas-
gow (5), Technical College, Glas-

JAZZLINE DEBUT WITH A SWINGING ALBUM

Dave Bailey Sextet

Bash
Grand Street; Like Someone In
Love; An Oscar For Oscar;
Osmosis; Just Friends; Soul
Support.
(12in. Jazztime JAZ-33-01)*****

PERSONNEL: Dave Bailey (drums);
Frank Haynes (tenor); Kenley Dor-
ham (trumpet); Curtis Fuller (trom-
bone); Tommy Flanagan (piano);
Ben Tucker (bass). Tracks 2, 5:
Flanagan, Tucker, Bailey only.

I'VE often mentioned Jazzline
records. Now at last you can
buy them here. And Central Record
Distributors (who import them) are
selling them at only 41s. 6d.

This first release is excellent
value. The tunes have been well
chosen. The guys, have obviously
rehearsed. And the "feel" through-
out is uninhibited and enjoyable.
There's no "message." Just invent-
ive and swinging jazz.

Street is a Sonny Rollins tune
from his MGM Big Brass set. Oscar
and Osmosis were first heard on an
exciting 10in. Debut LP by Dorham
(with Jimmy Heath on tenor).

Dorham and Fuller are beauti-
fully relaxed and fluent. Haynes
almost steals the solo hours,
while Flanagan is immaculate as
ever.

A well planned and played LP.

Bobby Timmons Trio

In Person
Autumn Leaves; So Tired; Good-
bye; Dat Dere (theme); Popsy;
I Didn't Know What Time It Was;

(6), and Glasgow University (7).
On November 10 he flies to
Berlin for a concert date.

Ken Colyer plays at Leeds Uni-
versity tomorrow (Friday)... Eric
Allandale has signed Australian
drummer Tom Bones for his band
in place of Laurie Chesco, who
leaves to join Monty Sunshine...
Alex Welsh flies to Scotland for
dates in Edinburgh (October 31),
and Glasgow (November 1)...

The Clyde Valley Stompers re-
corded two mystery titles for the
Parlophone label... Micky Ash-
man appears on Southern TV at
the end of October, and on ABC's
"Thank Your Lucky Stars" on
November 7... The Dauphine
debuted on the Light Programme's
"Jazz Club" on November 1.

I'VE more bands added to the
All-Night Carnival of Jazz at
Alexandra Palace on January 25.
They are Mike Daniels, Micky
Ashman, Gerry Brown, the Back
O' Town Synchronators and the
Salties Jazz Band.

Radio Luxembourg

Pick of the Programmes for week beginning October 28

- SUNDAY.—6.15 Evening Star (Kennly Ball); 6.30 Tune A Minute; 7.0 Juke Box; 7.30 Sunday's Requests; 8.0 Allan Dale Show; 8.30 Spin Beat; 8.45-9.0 Cliff Richard; 9.15 Carol Deane; 9.30 The Helen Shapiro Show; 9.45 Ted Heath; 10.0 Sam Costa; 10.30 Surprise; 11.0 Top Twenty; 12.0 Kent Walton.
MONDAY.—6.30 Topical Times; 6.45 The Record Show; 7.15 Evening Star (Shirley); 7.30 Honey; 8.0 Monday's Requests; 8.15 Topical Times; 8.30 Russell Turner; 9.0 Deep River Boys; 9.30 Mark Wynter; 9.45 208 Rhythm Club; 10.0 Top Pop; 10.30 Hit Parade; 11.00 Brian Matthew; 11.15 Swoon Club; 11.30 Ray Orchard; 12.0 Night Service.
TUESDAY.—6.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star (Frankie Vaughan); 7.30 Favourites Old and New; 7.45 Let's Take A Spin; 8.0-8.30 Tuesday's Requests; 9.0 Kent Walton's American Pop Parade; 9.15 Keith Fordyce; 9.30 Sam Costa; 10.0 Jimmy Young; 10.30 Pete Murray; 11.30 Ray Orchard; 12.0 Night Service.
WEDNESDAY.—6.30 Topical Times; 6.45 The Record Show; 7.15 Evening Star (Burl Ives); 7.30 This Is My Life (Bobby Vee); 7.45 The Helen Shapiro Show; 8.0 Topical Times; 8.30 Bingo Show; 9.0 The Big "O" Show; 9.15 Top of the Pops; 10.0 David Jacobs; 9.45 Date With DISC; 10.0 Teen and Twenty Disco Club; 10.30 Record Show; 11.0 Brian Matthew; 11.15 David Gell; 11.30 Ray Orchard; 12.0 Night Service.
THURSDAY.—6.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star (Helen Shapiro); 7.30 Thursday's Requests; 7.45 Meet The Melody Maker; 8.0 Topical Times; 8.15 Smash Hits; 8.45 Don Toss; 9.0 David Jacobs; 9.30 Startime; 9.30 As Time Goes By; 9.45-10.0 Swinging U.S.A.; 10.0 Come Shopping; 10.30 Jimmy Young; 11.0 Brian Matthew; 11.15 Alan Freeman; 11.30 Ray Orchard; 12.0 Night Service.
FRIDAY.—6.30 Topical Times; 6.45 The Record Show; 7.15 Evening Star (Evelyn Busby); 7.30 The Week-End Show; 7.45 Friday's Requests; 8.15 Disc Date; 8.30 The Jimmy Saville Show; 9.0 Alan Freeman; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Friday Spectacular; 11.0 Kent Walton Show; 11.30 Ray Orchard; 12.0 Night Service.
SATURDAY.—6.30 Pops at the Piano; 6.45 The Record Show; 7.15 Evening Star (Cliff Richard); 7.30 Spin Beat; 7.45 Let's Take A Spin; 8.0 Saturday's Requests; 8.30 Dancing Party; 9.0 This Week's Top Discs; 9.15 Glenn Miller; 9.45 Smooth 'n' Swinging; 10.0 David Jacobs; 10.30 Transatlantic Toppings; 11.0 Keith Fordyce; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.

Disc Date

Continued from page 9

by Johnny in partnership with his brother Dorsey (of whom we don't seem to hear much at the moment).

Eddie Wilson

Dankeschoen - Bitteschoen - Wieder-
schon; Rheinlaender Waltz
(Oriole CB 1780)*****
BILLY "Uke" Scott used to be
this country and tried radio and
television, too, with his smiling
easy-timed act. We don't see much
of him nowadays, but Billy could
collect some handsome royalties as
a result of Dankeschoen, Bittes-
choen - Wiedersehn which he
wrote.

Catchy enough to move well, and
there's a phrase in it, "I Wish I
Could Sprechen ze Deutsch," which
gets in your head.
Another C and W item on the
turnover—again with a German
setting.

Chuck Jackson

I Keep Forgettin'; Who's Gonna
Pick Up The Pieces
(Stateside SS 127)*****
A NOTHER Leiber-Stoller pro-
duction, and Jackson's topside
is one of the team's own composi-
tions, too.

One of the most intriguing per-
cussive things I've heard this month.
What its chances will be is hard to
forecast, but once on the turntable,
you can't ignore it, that's for sure.
Written by Florence Green and
Van McCoy, Who's Gonna Pick Up
The Pieces is more conventional,
but it has plenty of punch behind
it, too.

Wally Stott

Railroad Blues; Bouncing At
Midnight
(Philips 326549 BF)*****
WALLY STOTT is the com-
poser of Railroad Blues,

which is played here by an
orchestra under his direction.
Taken to a down-the-tracks tempo,
of course, this is a neat instru-
mental offering with some guts in
it.

Bouncing At Midnight spotlights
the same soloists in the Stott
aggregation. Quicker, lighter-
hearted melody this time. Firm
overall sound.

Sue Thompson

James (Hold The Ladder Steady);
Here (That's What You Are)
(Fontana 267244 TF)*****
SUE THOMPSON, one of
America's top girls in the
country and western field, has had
her Hickory pod numbers released
by Polydor over here... till now,
Fontana have picked up the girl's
latest coupling, which features a
John D. Loudermilk ballad for this
quick 'n' slick top deck.

An eloquent tale, as you'll gather
from the title, it is piped amusingly
and tunefully by Sue. Could grow
into something tall.

Boudleaux and Felice Bryant
peeped at Hero, a steady loping
ballad with country connotations.

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Copy must arrive at the above address not later than first post Monday for
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PERSONAL

ATTENTION All Club Secretaries! Add to funds by selling your
members Automatic Pens 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, 161-166, Fleet
Street, E.C.4.
FRENCH Pen Friends, all ages.
S.A. for details. — Anglo-French
Correspondence Club, Falcon
House, Burnley.
PEN FRIENDS at home and
abroad. — Stamped envelope for
details. — European Friendship
Society, Olney, Bucks. And some.
PEN FRIENDS everywhere. Age
17 upwards. Opposite sex. Details
free. — Mary Blair, 43/21, Ship
Street, Brighton.
PEN FRIENDS everywhere. Age
17 upwards. Sample lists free.
S.C.C., 11/37, Black Lion Street,
Brighton.

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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 Lilacs; 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 Lilacs." "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.

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 charisma 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)****

LORENCE and 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)****

WONG. 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) ****

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 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 ever 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 Glad 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.



BING CROSBY - On EP and LP.

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.

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."

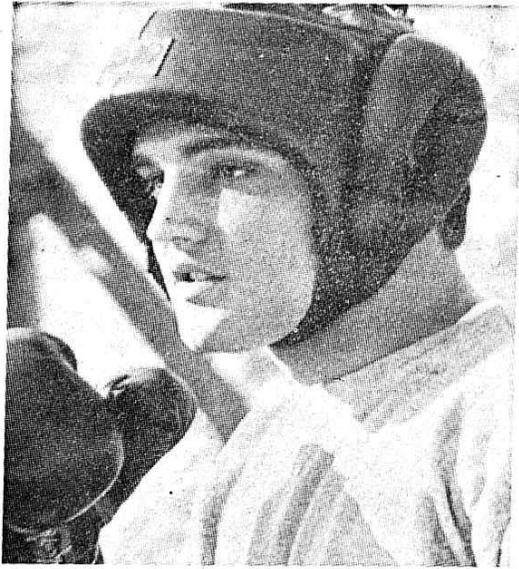
"But I just wish I had some spare time. I read a story over here about me turning down £200 for an appearance on 'Thank Your Lucky Stars' because we didn't think the fee big enough."

"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."

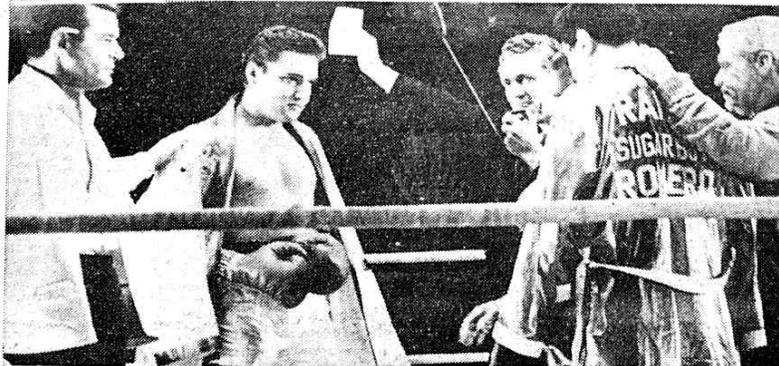
Elvis is a K.O.

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