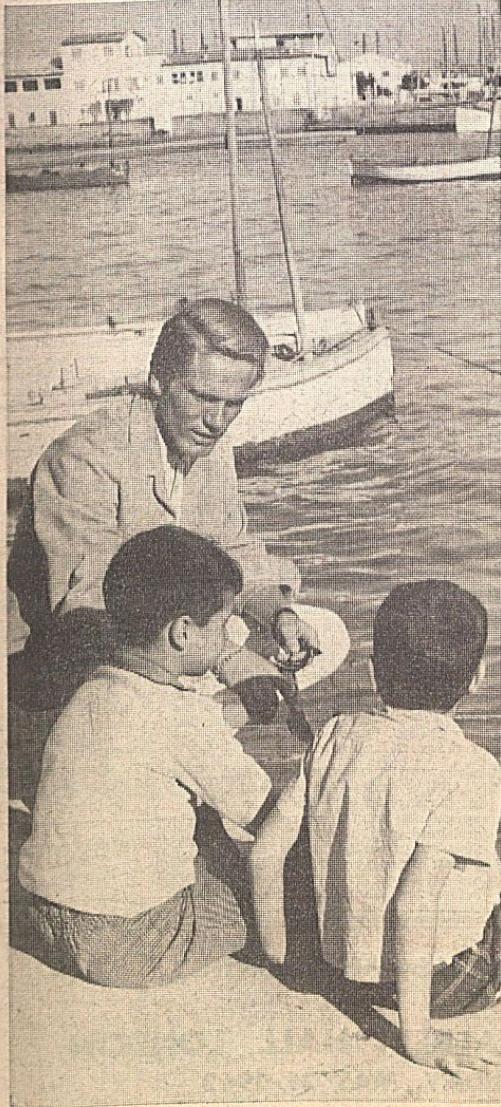


DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 269 Week ending May 18, 1963
Every Thursday, price 6d.



Adam chats to some new found fans on the waterfront at Palma in Majorca, where he has just spent a few days to "get away from it all."

Spain —man it's great out there!

A chance to relax, that's what all our pop stars want at least once a year, and the place most of them are choosing for it is Spain! Cliff, The Shadows, Frank Ifield and Adam Faith have just got back from there. Dusty Springfield is all set to go and Tony Meehan wants to fit in a week there soon.

For some it has become almost a second home! But it's not all play as Norrie Paramor, just back from recording Cliff and the boys in Barcelona, reveals in an exclusive article on page 12.



Cliff gives Bruce Welch a helping hand with his camera on the balcony of their hotel in Sitges, just outside Barcelona.

FILMS, LPs, ONE-NIGHTERS—IT'S ALL GO FOR EX-TORNADO HEINZ



THE "white Tornado" is certainly living up to the name of his ex-colleagues. Since he left the group and dropped his surname, Heinz has been hectically busy.

This week is a good example. He is completing his acting-singing role in the forthcoming film musical "Live It Up!" routines numbers for his first LP in conjunction with his recording manager Joe Meek, and is flying to France with Meek tomorrow (Friday) for

negotiations for a part in a French film.

While there he will also discuss dates in France to tie in with the release of his French lyric version of "Dreams Do Come True" in the summer. Heinz records the French version next Wednesday, and is busy rehearsing the lyrics for a German waxing of the same number with his mother, who speaks the language fluently.

He will begin studio work

on his LP at the end of this month.

Heinz will not do a resident summer season this year, but will play week-end dates at Rank Organisation cinemas in various coastal resorts.

So far booked are Weston-super-Mare (July 7, August 25), Southend (July 14, August 18), Southport (July 20, Llandudno (July 21, September 1), Bournemouth (August 4, September 8) and Folkestone (August 11).



Ex-guitarist of the world famous TORNADOS makes his singing debut with

DREAMS DO COME TRUE

(from the film 'Farewell performance')

HEINZ

F 11652 45 rpm

DECCA

Produced by RGM Sound

The Decca Record Company Ltd Decca House Albert Embankment London SE1



The world's top pops

AMERICA

Week ending May 11

Last Week	This Week	Title	Artist
5	1	If You Wanna Be Happy	Jimmy Soul
1	2	I Will Follow Him	Little Peggy March
2	3	Puff	Peter, Paul & Mary
7	4	Sardin' U.S.A.	Beach Boys
6	5	Foolish Little Girl	Shirelles
4	6	Pipeline	Chantays
10	7	Loving You	Brenda Lee
9	8	Reverend Mr. Black	Kingston Trio
5	9	Can't Get Used To Losing You	Andy Williams
—	10	I Love You Because	Al Martino
17	11	Two Faces Have I	Lou Christie
16	12	Take These Chains From My Heart	Ray Charles
20	13	Hot Pastrami	Dartells
—	14	Another Saturday Night	Sam Cooke
12	15	Mecca	Gene Pitney
19	16	Killer Joe	Rocky Feliers
8	17	He's So Fine	Chiffons
—	18	You Can't Sit Down	Dovells
19	19	Da Da Da Ron Ron	Crystals
13	20	Charms	Bobby Vee

Australia

(Courtesy Music Makers, Sydney)

Last Week	This Week	Hong Kong
4	1	In Dreams — Roy Orbison
—	2	I Will Follow Him — Little Peggy March
2	3	Pipeline — The Chiffons
1	4	From A Jack To A King — Ned Miller
1	5	Blame It On The Bossa Nova — Eydie Gorme
3	6	Tell Him — The Everly Brothers
—	7	I'm Just A Country Boy — George McRae
10	8	Hey Paula — Paul and Paula
5	9	Little Band Of Gold — James Gleason
—	10	You'll Never Learn — Will Yester — Betty Stanton
4	1	In Dreams — Roy Orbison
—	2	Rhythm Of The Rain — The Cascades
2	3	Summer Holiday — Cliff Richard
1	4	What Will My Mary Say — Johnny Mathis
—	5	Remember Diana — Paul Anka
—	6	Blame It On The Bossa Nova — Eydie Gorme
3	7	Bachelor Boy — Cliff Richard
—	8	Puff — Peter, Paul and Mary
—	9	Roly Baby — Diana Ross
—	10	Cha Cha Cha d'Amour — Dean Martin
—	—	Last Leaf — The Cascades

Norway

(Courtesy Verdens Gang)

Last Week	This Week	S. Africa
1	1	Summer Holiday — Cliff Richard
3	2	From A Jack To A King — Ned Miller
2	3	Hey Paula — Paul and Paula
4	4	One Broken Heart For Sale — Elvis Presley
5	5	Ronnie Scott — Anna-Lena Lagerfeld
—	6	Blame It On The Bossa Nova — Eydie Gorme
8	7	Danserise — Grethe and Jorgen Ingmann
9	8	Singel Og Sand — Okklahoma
6	9	Foot Tapper — The Shadows
—	10	Kiss Me Quick — Elvis Presley
1	1	From A Jack To A King — Jim Reeves
2	2	Rhythm Of The Rain — Cliff Richard
3	3	Summer Holiday — Cliff Richard
4	4	Walk Right In — The Roofop Singers
5	5	Summer Holiday — Cliff Richard

Compiled by courtesy of the American trade paper, Billboard.

On the set of 'What A Crazy World'

FREDDIE AND THE BOYS KEEP 'EM LAUGHING

FREDDIE (centre) with (left to right) Pete Burrell, Dennis Dwyer, Derek Quisen and Roy Cresson.

BUDDY . . . EDDIE . . .

If only they were still alive!

I THINK Buddy Holly and Eddie Cochran would be at the top if they were with us today. Some say that it is only because they are dead that fans buy their discs. I don't think so. Both of them had great talent and would be up with Presley, Richard, etc., if they hadn't died so tragically.

In my opinion, there will always be singers copying the styles of these two great performers, but there will never be anyone quite as good. I can only say it is a pity that a lot of people didn't praise them more while they were alive.—ALAN VINCE, 201, Wayfield Road, Chatham, Kent.

PRIZE LETTER

PALLADIUM ?

WHY is it, with one hit after another, Billy Fury has not been given the opportunity of appearing at the London Palladium?

Billy is now next to Cliff in popularity among British pop singers, and yet less popular artists, British and American, have appeared there.—ROGER BRADLEY, 63, Aspects Road, Malvern Wells, Worcestershire.

UNAFFECTED

HAVING had the recent pleasure of meeting Billy J. Kramer, it is evident that his character has not been affected by his success.

Not only has Billy great singing talent, good looks and personality, but he also has individuality which will most certainly make him one of the most important live parade stars of the future.—SUE HARRIS, 22, Fernside Street, Burnley, Lancs.

DRAG? NO!

I CANNOT agree with Clive Port (DISC, May 4, 1963) when he says that the many single hit American vocal groups appearing in the charts are a drag. Surely this shows the great variety of music liked by the teenagers of Britain?

LESLIE GOOD, 29, Mavis Bank, Buckhaven, Fife.

PET'S TURN

PERHAPS someone can tell me why Little Peggy March's version of "I Will Follow Him" is played on practically every record programme possible. It sounds like a ten-year-old screaming kid supported by a crowd of neurotic females!

What about Pet Clark's version, which is excellently produced and sung, whether in French or English, and for which

I HEARD a sound like a hysterical parrot laughing as I walked into the London East End hall where location work was being done for "What A Crazy World" last Friday. It was immediately followed by a roar of laughter from Joe Brown, Marty Wilde, and the horde of film extras, technicians and cameramen.

The easy giggle had come from a small, dark, bespectacled character on stage, with three sharply dressed guitars and a spray-can drummer arrayed behind him.

This was Freddie and The Dreamers on tour with their first disc "If You Gotta Make A Fool Of Somebody," climbing the charts, their first film appearance already underway and important dates with Del Shannon just around the corner.

Freddie and the boys preceded

to mine a beaten version of "Camptown Races." That's very good, Freddie," called director Michael Carreras after the run through. "But ease off a bit, and save yourself for later."

Freddie Garralda stood up accordingly, and raised off the stage to talk to me. I noticed at once that

by

Nigel Hunter

I could have cut his Manchester accent with a slice of black pudding, and that inspired an obvious first question.

"No," said Freddie, "I don't really see that Manchester might take over from Liverpool in the hit parade. Not at the moment, anyway. There are quite a few groups there, and several of them are very good, but it's not as busy as Liverpool yet."

The Dreamers are Derek Quisen (lead guitar), Pete Burrell (bass guitar), Roy Cresson (drums) and Dennis Dwyer (drums). All of them come from Manchester.

"We started off in rival groups," grinned Freddie. "Then we sort of merged together, and we've been full-time professionals for nearly a year now."

"Before that Pete and I were engineers; Roy was an art student. Derek was a tailor's salesman, and Roy worked in the wages department at the town hall."

"We're thrilled about the record, of course, and with getting a spot in this film. We're doing two other numbers beside the one you heard. One's a comedy thing called 'Short Shorts' and the other's an Alan Klein waltz called 'Sally Ann'."

The boys finished filming on Tuesday and were due to cut some scenes yesterday (Wednesday) in readiness for a follow-up single.

one of the best dressed men. And now we are informed by his tailor that his figure is faultless.

Frankly, I'm becoming a little bored with such perfection.—J. HELM, Dennis Place, London, S.E.5.

TECHNIQUE

A N instrumental group which produces some fine records yet gets nowhere is The Ventures. Their latest, "El Cumbanchero," and several of their previous records, is played in a style which no other group has emulated. The two lead guitars add terrific depth to the records as well as creating a new sound.

On technical merit, "El Cumbanchero" certainly deserves to make it.—A. R. BELL, 11a Oldfield Avenue, Endike Lane, Hull.

GIRLS ONLY

A SUGGESTION I have which might give the so far unrecognised British girl talent a well deserved shot in the arm, is the putting together of an all girl one-nighter show.

A leading girl singer could top the bill, thus helping to fill the theatres, and a suitable name for the show might be "Here Come The Girls," after the successful TV series.—ROBERT NIXON, 115 Bishopthorpe Road, York.

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

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at the

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FRIDAY, MAY 31, 1963

7.30 p.m. to 10 p.m. (Doors open 7 p.m.)

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All orders must be accompanied by appropriate Postal Orders and S.A.E.

BILLY FURY

WHEN WILL YOU SAY I LOVE YOU

P 1045 45 rpm

DECCA

JET,
TONY
MOVE UP

Oh why did they have to call Ray Charles a genius?

THERE'S a big snag in going to see an artist who is always referred to in reverent tones as The Genius, or High Priest. You expect too much.

This wasn't the fault of Ray Charles, whose British debut I watched at the Astoria, Finchley Park, last Sunday, but nevertheless it happened. Frankly I was disappointed.

A terrific performance yes. But not what I had been led to expect . . . and certainly not on this showing, the work of a genius.

But only a portion of the show business celebrities. Within

it would have been virtually impossible for any person, genius or not, to have lived up to the ballyhoo that came in advance of his eagerly awaited tour.

Here was the man whom nearly every pop singer I have ever spoken to looks upon as his high priest and on that opening night he was facing a pretty tough audience.

The stalls were packed with speaking distance of my own seat

were EMI A and R man Norman Newell with Marion Ryan, Adam Faith, Lionel Bart escorting Alma Cogan, Marty Wilde, ex-big band leader and now impresario Vic Lewis, MD Tony Osborne and countless journalists, music publishers, managers and agents.

The audience for some strange reason seemed to be saying, "Right, we're here. We've paid a lot of money to see you . . . now entertain us."

The same attitude seemed to exist when Sinatra made his recent concert appearances here on his opening night at the Royal Festival Hall,

Sinatra finally won through after a hard struggle. Charles didn't really make it until his closing number "What'd I Say," which practically brought the roof down. But by then it was a bit late.

• falters

If you've never seen Charles before you'll be immediately taken aback by the way he is led falteringly on to the stage. He doesn't move with the confidence you expect of a person blind to long.

He sat at the piano, swaying rhythmically, his head forming an arc, belting out numbers he's made famous. Hits like "Georgia On My Mind," "Hallelujah I Love Her So," "Hit The Road Jack," "Can't Stop Loving You." The sound is different, but as exciting as the records.

After the applause he mouthed his thanks, gave instructions to the bass player standing on his left and then swung into the next number,

Fine. But while Ray must use so much energy during his performance that he loses pounds, the rest of his orchestra must be putting it all on.

There's not a flicker of movement from any of them. They sit there passively staring ahead and playing their instruments. They play superbly I might add, but it's hardly visual.

• swing

It's only really when The Raelets make an appearance that things start to swing in the way we expect.

There's only one way to describe these four girls. Fabulous. Dressed in white they sway, snap their fingers and command every one's attention as they whip up a storm, backing Ray.

And almost as if he'd been previously battling on alone he responds to the girls and starts to swing himself.

The answer, of course, is to forget the publicity and adulation which surrounds the name Ray Charles. He is a genius, his records show that, but on personal appearances with the type of audience he will face over here, there's too much ballyhoo concealing it.

Richard Adams

DEL SHANNON
TWO KINDS OF TEARDROPS

P 1045 45 rpm

LONDON

BEAT PLUS STUDIO TRICKS MAKE A HIT

...or that's what The Chantays have found

PICK a title like "Pipeline," work out some amplified instrumental and studio effects to suggest a pipeline in working action, add the right amount of beat, and you'll end up with a hit disc. That's what The Chantays have found, anyway. They are five young schoolboys from southern California, who originally recorded the number for the local Downy label. The Downy boys liked the results so much that they let Randy Wood of the major Dot company hear the tape.

He slipped to the extent of arranging nationwide release and asking the Downy boys to get cracking on their first LP.

Young

Oldest of the five Chantays is Warren Waters, the 18-year-old bass guitarist. The others are all seventeen, and comprise Brian Carmen (guitar and vocals), Bob Stickard (lead guitar), Bob Marshall (piano) and Bob Welch (drums).

They got together about two years ago for the usual set of local gigs and campus dates, rehearsing after classes.

N.H.

Last Week	This Week	Title	Artist	Label
1	1	From Me To You	The Beatles	Parlophone
3	2	Can't Get Used To Losing You	Andy Williams	CBS
6	3	Scarlett O'Hara	Jet Harris and Tony Mehan	Decca
5	4	In Dreams	Roy Orbison	London
2	5	How Do You Do It	Gerry and the Pacemakers	Columbia
11	6	Lucky Lips	Cliff Richard	Columbia
8	7	Two Kinds Of Teardrops	Del Shannon	London
15	8	Do You Want To Know A Secret	Billy J. Kramer	Parlophone
7	9	Nobody's Darlin' But Mine	Frank Ifield	Columbia
4	10	From A Jack To A King	Ned Miller	London
12	11	Losing You	Brenda Lee	Brunswick
9	12	Say I Won't Be There	Springfields	Philips
16	13	He's So Fine	The Chiffons	Stateside
10	14	Brown Eyed Handsome Man	Buddy Holly	Coral
22	15	Young Lovers	Paul & Paula	Philips
14	16	Folk Singer	Tommy Roe	HMV
13	17	Rhythm Of The Rain	The Cascades	Warner Bros.
20	18	Deck Of Cards	Wink Martindale	London
17	19	Walk Like A Man	Four Seasons	Stateside
20	20	When Will You Say I Love You	Billy Fury	Decca
18	21	Foot Tapper	The Shadows	Columbia
28	22	Pipeline	Chantays	London
26	23	If You Gotta Make A Fool Of Somebody	Freddy and the Dreamers	Columbia
25	24	Casablanca	Kenny Ball	Pye
23	25	My Way	Eddie Cochran	Liberty
19	26	Say Wonderful Things	Ronnie Carroll	Philips
—	27	I Wanna Be Around	Tony Bennett	CBS
—	28	Little Band Of Gold	James Gilreath	Pye
—	29	Say Girl	Cascades	Warner Bros.
27	30	Let's Turkey Trot	Little Eva	London

Compiled from dealers' returns from all over Britain



RAY with the blonde Finnish girl, Raina Johnson, who is writing his life story.

JAMES GILREATH
LITTLE BAND OF GOLD
Pye International
TN 25190

BOBBY RYDELL
FORGET HIM
Cameo-Parkway
C 108

SAMMY DAVIS JR.
BEE-BOM
Reprise
R 20175

MARK WYNTER
SHY GIRL
Pye
TN 15525

KENNY BALL
CASABLANCA
Pye Jazz
TN 2064

JAMES RAY
IF YOU'VE GOTTA
MAKE A FOOL OF
SOMEBODY
Pye International
TN 25126

BENNY HILL
HARVEST OF LOVE
Pye
TN 15520

THE GUVNERS
LET'S MAKE A HABIT OF THIS
Piccadilly
TN 35117

DEE DEE SHARP
DO THE BIRD
Cameo-Parkway
C 244

PETULA CLARK
CASANOVA
Pye
TN 15522

The Four Seasons, as they dash into Britain, tell DISC

WE'RE GETTING USED TO TEARING AROUND



"SURPRISED about our last-minute British trip? No, I guess not," said Tommy De Vito of The Four Seasons over fried eggs and sausages at London's swanky Grosvenor House a couple of hours after the group flew in from America on Thursday.

"Our career has been full of odd-ball shots like this one. Like the time we were told on Tuesday that we'd be appearing on the Ed Sullivan Show the following Sunday, and spent the next two days in rehearsal without sleep...."

"Or when we had a date in South Carolina. It was switched to North Carolina and when we finally got there we found the package had been there the night before," cut in Frankie Valli.

EARLY ARRIVAL

But to The Four Seasons this is routine stuff. In the same way that it doesn't seem odd to them to hit a solid workout for two days on the trot, and then relax gratefully in their New Jersey homes, lock and bolt their front doors and take the phones off the hook!

The quartet—Frankie Valli, Bob Gaudio, Nick Massi and Tommy de Vito—arrived in England in the early hours of

THE FOUR SEASONS—
Short stop in London and then they headed straight off to work.

Welcome Roy Orbison—the quiet pop singer

"WE were playing a date at the World's Fair in Seattle. There was a singer on the bill—one of the kind who's solid and dependable. He didn't have too much of an act. He just stood there and sang—and he stayed 'em!'

"Funny, because on the action scene, he presented nothing wild, nothing sensational. But his choice of material and the way he sang it—sometimes using a guitar—made that audience at the Opera House yell for more."

"That guy was Roy Orbison."

And discussing him were The Four Seasons, who experienced their first date with Orbison last year and have been avid followers of the singer since.

first tour

Orbison was due to arrive yesterday (Wednesday) for his first British tour, opening at the Sheppish Adelphi on Saturday. The Four Seasons needed no prompting to rave about his possibilities in England, but in their prance they warn British audiences not to expect too much movement on stage.

For action, in a wild rock 'n' roll style is something you won't see. In a recent phone conversation with DISC, Orbison himself said, "I'll just get up and sing. I'm not one for moving around too much."

Tommy de Vito of the Four Seasons further informed me, "Muddy Orbison sings his blues

He's had about 20 back home in the States, which is sufficient for any stage act. He's never recorded or written out and out beat, but his material is very varied which ensures a pretty well balanced act."

"More than anything, Orbison has a quiet charm with an overwhelming personality. Usually this is good only for an adult audience, yet in his case, it goes down extremely well with teenagers, probably because they don't expect anything else."

Roy Orbison made his first trip to England last June. He came in during a weekend with colleagues John D. Loudermilk and Fred Fauer, head of Monogram Records.

When he knew he was going out on the road with The Beatles and Gerry and The Pacemakers, Orbison said: "I hope they have more stage action than I do!"

He is unlikely to use his guitar. Instead he was planning to bring Bobby Goldsboro, a guitarist with his own group who has been with him for just over a year.

"I'm not one for moving around," says Roy.

Once a show is over, Roy Orbison will relax. He won't paint the town pink but return to his hotel, eat a quiet meal and rest.

He's not a person who does many one-nighters as he is always busy writing and recording new material. He makes a tour on the road just twice or maybe three times a year.

J.H.



WE RECORD AT NIGHT

"Of course, this is more a dream than reality," said Tommy. "We plan to do these things, but they never come off. I don't even think I've played a round of golf in months."

But this could be because The Four Seasons sleep through most of the day!

"Well, you see we record at night, and most of our work is done at night. You can't go into a recording studio at noon and hope to turn out our sound," admits Tommy. "Either you stay up all day, and then hit the studio, or sleep. But however you do it, your voice doesn't sound so rough at 4 a.m."

"We once had a 26 hour, non-stop recording session, and when we got out of the studio we were all screaming!"

Joan Carol

Peter Thomson's

STOP PRESSINGS

CLIFF RICHARD, The Shadows and Frank Ifield all went to the same Ray Charles London concert together . . . Cracked Dick James, publisher of The Beatles, Gerry and The Pacemakers and now Billy J. Kramer and The Dakotas' hits: "I want to give Billy and the boys a present, wonder if I can pick up a few Dakotas at London Airport for them?" . . . Complicated by their absence on "Juke Box Jury," Mark Wynter's "Say Girl" and Heinz' "Dreams Do Come True."

New Frankie Laine CBS album "Wanderlust" includes Anthony Newley's "What Kind Of Fool Am I?"—his latest single here, the Carole King / Gerry Goffin song "Don't Make My Baby Blue," has just entered the American Top 100 . . . Singer Dickie Valentine largely responsible for the chart success of Wink Martindale's 1959 record "Deck of Cards"; he included it in a recent Sunday "Three-Way Family Favourites" from Cyprus.

★★★

THERE are persistent rumours that Little Eva was married shortly before she began her British tour this year. David Jacobs thinks The Shirelles' "Foolish Little Girl" is terrible—and so do I . . . On Del Shannon's latest LP are versions of Dion's "Run-around Sue," Mark Wynter's "Go Away Little Girl" and Roy Orbison's "Dream Baby."

Johnny Cymbal's follow-up to "Mr. Bass Man" is a "Three Stars"-type song, "Teenage Heaven"; there he finds the late Richie Valens, Buddy Holly and Big Bopper.

★★★

All the stars All the news

and looks ahead to Elvis Presley's presence there . . . Average number of weekly record releases in America: 230 singles and nearly 100 albums . . . Wonder how Duane Eddy's fans will react to his new single—a slow, blues ballad called "Lonely Boy, Lonely Guitar?"

★★★

If you're a "Naked City" TV fan, watch for a vocal version of the theme entitled "Somewhere In The Night" . . . As Roy Orbison arrives in Britain, his "In Dreams" hits the No. 1 spot in Australia; his next single "Falling" will be released here before the American issue, to tie-in with his tour.

Connie Francis is all set to try for British chart comeback with "If My Pillow Could Talk" . . . EMI A and R man Norman Newell should be pleased; his "More" has been recorded by Steve Lawrence (CRS) and Delta Reese (RCA), and Danny Williams' version has been issued in the States.

★★★

PAT BOONE'S "Main Attraction," a DISC chart item for several weeks, has only just been issued in the States; coupling is the Russ Conway recitation "Always You And Me" . . . On a new Reprise single, the Count Basie Band has Ray Charles' "I Can't Stop Lovin' You" and Frank Sinatra's "Nice 'n' Easy." . . . Album title of the week: "Russian Roulette And Other Bullet-Proof Gags!"

listen to **ALAN DELL'S SHOWCASE**

An E.M.I. Presentation on **RADIO LUXEMBOURG**

208 m. medium wave 49.26 m. short wave

EVERY SUNDAY 8 P.M.

- ★ DAVID ROSE More of the Stripper and other Fun Songs for the Family M-G-M C-925 (mono)
- ★ BOBBY VINTON sings the Big Ones Columbia 33X1517 (mono)
- ★ RAY CHARLES Modern Sounds in Country Music M.V.P. CSD1451 (stereo) CLP1550 (mono)
- ★ BERNARD CRIBBINS A Combination of Cribbins Parlophone PC33035 (stereo) PMCL1186 (mono)
- ★ SHIRLEY BASSEY Let's Face the Music Columbia SCL3454 (stereo) 33X1454 (mono)
- ★ AL CAIOLA AND RALPH MARTERIE Acapulco 1922 and The Lonely Bell United Artists SELP1039 (stereo) ULP1039 (mono)
- ★ FERRANTE AND TEICHEMER Planos in Paradise United Artists SELP1024 (stereo) ULP1024 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

© 1963 EMI-BROADCASTING LTD., LONDON, ENGLAND

DISC's exclusive competition

£2,000 must be won in All-Britain Beat Championship

first prize

• £500 CASH, plus a recording and agency contract, a nationwide tour with the possibility of a spot on TV's top pop show—"Thank Your Lucky Stars."

second prize

• £250 of musical instruments with bookings that can earn £500 and a recording test with one of the top companies.

third prize

• £350 CONTRACT with the chance to play in some of the top venues, plus a recording test.



For hundreds of beat groups up and down the country this exciting new competition—which DISC is running in association with the George Cooper Organisation—is a dream come true. The prizes listed above MUST be won and in addition there's a fourth prize of new band suits for the entire group, plus a recording test.

By filling in the coupon in this panel a struggling group can send the short cut to stardom.

But before you rush to fill it in, do you qualify?

No group that is already recording will be allowed to enter. It must be in the modern beat idiom (no trad or modern

jazz bands) and it must be an instrumental group with, or without, a vocal.

Groups will be allowed only one entry and there will be local heats culminating in County and Regional Championships with a Grand Final in London on December 1.

Teams of at least three judges, all competent in the pop field, will pick the heat winners and they'll be on the lookout for musical ability, showmanship and originality.

Entry forms, which will include a complete set of rules, will be despatched as soon as DISC receives the completed coupon and must be completed and returned to DISC by June 14.

The address: All Britain Beat Championship, DISC, 161, Fleet Street, London, E.C.4.

DISC

Please send me entry form for All Britain Beat Championship.

NAME

ADDRESS

MAN, WAS I A SQUARE! ADMITS BILLY J.

DON'T think I'm a nut or something, but when I was about ten my favourite singer was Irish tenor Josef Locke!", admitted Billy J. Kramer, leader of the fourth Liverpool group to make the charts—with "Do You Want To Know A Secret"—when I met him after he'd done a BBC "Pop Inn" show last week.

"I didn't go for beat at all. Just had this ambition to see and hear Josef Locke as many times as I could, and perhaps one day end up like him!"

"And, now I land up with one of my own records in the hit parade, and I must admit I don't sound like Josef Locke at all. Guess it's more of a 'Liverpool Blues' note. Anyhow, that's what I call it—'Liverpool Blues.'

"That's a new expression for our music, isn't it? It's not just commercial, it's an entirely different sound."

Regardless

"And, regardless of what people say, this sound—mine or anyone else's—is not like that of Bo Diddley, Chuck Berry and other American rhythm and blues merchants. It's ours, and the only similarity is that maybe in the very beginning we got the idea from across the water."

Billy J. Kramer's own hit was written by The Beatles. Billy reckons the disc is pretty typical of his own sound, but doesn't agree that you can't tell the difference between his recording and that of The Beatles on their LP. He just says: "I reckon it was the ideal number for me and

BY JUNE HARRIS

the Dakotas to record."

The Dakotas were formed 18 months ago, and it wasn't until January that they joined forces with Billy J. Today, they still present their own act at each performance.

Drummer Tony Mansfield founded the group, after having quit his father's bakery business in Salford. The other three members—all non-Scousers—are Robin MacDonald, a Scot and former trainee architect who plays Spanish and bass guitars; bass guitarist Ray Jones from Oldham, and Manchester born Mike Mansfield who plays guitar, banjo and piano.

All friends

Says Billy: "We're all good friends, but the boys like to do things differently from me. For instance, they're all nuts about James Bond books. I don't care what I read."

"But when it comes to setting up material for the act, then we all throw in suggestions. In the main, though, I'm the one to make the final choice."

"The boys are great musicians, and I don't think any of them

will be really satisfied until they get a chance to play with top American jazz groups."

"As for me, I have an ambition to star in a film and make 20 L.P.s."

"Course, it would be no good making a film if people are going to go on mistaking me for Billy Fury. Honestly, I can't tell you how many times this has happened. All I have to do is walk down a street in Liverpool—that's where Billy comes from too—and the girls come rushing at me. I tell them I'm not Billy Fury, but they don't believe me."

"As it happens I am a Fury fan. I admire his stage presence, and love the way he sings."

Top singers

"But my favourite singers are Peppy Lee and Brook Benton. I like modern jazz too, but I don't think I'm in a position to criticise. I mean, there's good and bad in all music, and I'm not that much of an expert yet to be able to tell the terrible from the terrible."

"Years ago, when I got over the Josef Locke kick, I went in for swing. Funny how music changes. Maybe in six months time Liverpool will be forgotten."

But until that day comes, Billy J. Kramer is having a spending spree with the proceeds of "Do You Want to Know A Secret." He hates badly dressed singers anyway, so he and the boys are planning entirely new stage wardrobes.



BILLY J. KRAMER—He gets mistaken for another famous scouse, Billy Fury.

In addition to this, Billy is buying new clothes right, left and centre and intends to purchase his first car within the next few weeks.

"You know, me and the boys have joked about cars for quite a while," he said. "We used to buy toy models, but now we can think about the real thing there's a tremendous amount of competition among us about who's going to buy the biggest real car."

DUFFY POWER
I saw her standing there

PARLOPHONE R.5024

BUDDY GRECO
Make up your mind

COLUMBIA D.87039

DON, DAVID AND DEAN
WELL YOU STARTED IT

H.M.V. POP 1159

'LUCKY STARS' BOOKS DREAMERS, SEASONS

HIT parade groups Freddie and The Dreamers and The Four Seasons are new bookings for "Thank Your Lucky Stars" during June.

The Four Seasons are taping a special insert this weekend for showing on June 8, when they join Eden Kase, Susan Maughan, Kenny Lynch, Duffy Power and The Karl Denver Trio.

Freddie and The Dreamers have been added to the show on June 1, which also features Pat Boone, The Tornados, Gerry and The Pacemakers, and new bookings Cherry Ralston, Jimmy Justice and The Polka Dot.

John Leyton and Kenny Ball headline "Lucky Stars" on June 15, and Canadian visitor Bobby Curtola has been booked for the same show.

Vaughan in Palladium panto, Aussie tour possible

PANTOMIME, an overseas tour, a British tour and a return season at the Talk of the Town are being fixed for Frankie Vaughan, who left London this week for a season in Copenhagen.

Vaughan will again play the lead in his London Palladium pantomime "Puss In Boots" for Tom Arnold in Birmingham this Christmas.

His manager, Paul Cave, has received offers for Vaughan from Australia, America, New Zealand and Israel, and he told DISC that he is most likely to accept one of ten offers from Australia for November. An earlier plan for Frankie to open at the Tivoli Gardens, Melbourne, on October 7 has been dropped.

Going fishing

When he completes his summer season in Scarborough in September, Vaughan will take a two-week fishing holiday before making a Boys Club concert tour during the last week in October.

A return date at London's "Talk of the Town" is being fixed for the spring.

Before he left for Copenhagen, Frankie Vaughan recorded his next single for release on Philips at the end of the month. Title is "Hey, Momma," written by Tom Springfield.

The Springfields have been given a starring role in the Frankie Vaughan film, "It's All Over Town." They will sing two or three numbers and one will be composed by Tom Springfield.

A GREAT HIT

THE FOUR SEASONS

WALK LIKE A MAN

State Side SS169
Peter Maurice Music Co.
21 Denmark St., W.C.2

If ever a record had HIT® written all over it

THIS IS IT!

SWING THAT HAMMER

by MIKE COTTON'S JAZZMEN

Columbia DB 7029

"and "Thank you" to Juke Box Jury for voting it so."

CANA - VARIETY AGENCY

5, Wardour Street, London, W.I. GER. 6227-8-9.

BIG DEMAND FOR BEATLES, PACEMAKERS, DAKOTS

It's Liverpool all the time as bookings pile up

Shane plays Jersey

SHANE FENTON and The Festones play a week at the Jersey Springfield Hall from July 16, following Frank Kelly and The Hustlers, who play two weeks at the same venue.

On June 1, Shane guests in Granada TV's "Scene At 6.30," cancelling an Italian holiday to do the show.

Continental dates for Jimmy Justice

NEW Continental dates, together with a new single release and session date, have been fixed for Jimmy Justice, and his recently completed LP of hits from around the world will probably be issued by Pye in July.

His new single is "The Guitar Player," issued on May 23. On June 3, Justice flies to Sweden for television and one-nighters, and from there he moves on to Denmark on June 17 for television and night club work in Klampenborg.

Justice returns to England on June 23 when he will cut a new single, and two weeks later flies to Hamburg for a week at the Star Club, opening July 6. He will then record some titles in Germany in Frankfurt.

Cliff—more success

CLIFF RICHARD and The Shadows were due to return home yesterday (Wednesday) after their Spanish recording project in Barcelona and a triumphant appearance at the Paris Olympia on Tuesday evening.

They open their Blackpool summer season of four months on June 1, and will spend the intervening time on rehearsals for the show.

Rolf hits New York

ROLF HARRIS arrived in New York last Monday for a two-week stay. Following personal appearances in New York on May 14 and Boston (15), Harris travels to Baltimore (16), Washington (17) and Chicago off May 24 and 25.

His first British hit, "Tie Me Kangaroo Down, Sport," has just been issued in the U.S.

Faith flies to Malaya

A DAM FAITH will play two concerts in Malaya's main city, Kuala Lumpur, between June 9 and 14, and then returns to prepare for his Bridlington summer season.

Discussions are taking place which may result in a major film role for him in October and a leading part in a Christmas musical—not a pantomime.

—and 'partners' Ifield

FRANK IFIELD and Adam Faith will star in "D-Day With The Stars," a midnight charity concert in aid of the Army Benevolent Fund on June 6 at the London Palladium commemorating the anniversary of the Allied invasion of Europe in 1944.

Newcastle spot for Karl

THE Karl Denver Trio, Mike Preston and Vince Eager will be joined by Anita Harris when they open for a week in variety at the Newcastle Empire on May 20.

After three years in France where he has been a top star, Vince Taylor is expected back in Britain tomorrow (Friday) to negotiate concert fees.

British dates so far fixed are ballrooms in Southampton (June 1), Camberley (9) and Woking (10).

Between May 23 and 25, Taylor will visit Amsterdam for radio, TV and one-nighters.

Eden Kase flies to Ireland on May 23 to guest in Ulster TV's "Preview."

He will return to open her summer season at the Great Yarmouth Aquarium on June 28.

Helen's current single, "Woo Is Me," was released in France, Germany, Austria and Switzerland last week.

Mathis to join Warners ?

WHEN Johnny Mathis leaves American Columbus in July he will probably sign with Warner Brothers.

The same label has also signed

Jimmy Durante and The Kirby Stone Four, and Liberty Records have entered into an exclusive deal with Lloyd Price and his own record label, Double L.

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OTAS

way e up

Re-bitting the charts and now bookings are made for them. Gerry and the Pacemakers,

Curtola here for TV

CANADIAN star Bobby Curtola, who has had two hits in the U.S. Top Hundred, is due here on June 3 for radio, TV and one-nighters.

While here he will have his first release on the Decca-Rite label, "Gypsy Heart," the first issue by an American artist on this newly-formed label.

Curtola will guest on "Thank Your Lucky Stars" on June 15, and play some ballroom dates in Scotland.

Dee Dee Sharp 'encore'

PROMOTER Harry Dawson has opened negotiations to bring back American star Dee Dee Sharp for an extensive tour in the autumn, following the singer's successful one-shot ballroom appearance in Birmingham.

Faith, Vincent on 'Scene'

A DAM FAITH, Gene Vincent and Kenny Lynch each have a spot in forthcoming broadcasts of Granada TV's "Scene At Six." Adam Faith will be honored on May 21, Vincent on May 22 and Lynch on May 28.

Del Shannon will play 15 concerts in 16 days in Israel, opening on June 6. He will then return to America.

Bolds fire East trip

"Taking all offers for John Leyton and Sweden—until he and Leyton finish film talks with the Mirisch

Co. Hollywood at the end of the film issue John's next release, "The Great Escape" on June 7. By Elmer Bernstein, will also be here, and be issued there during his film here on June 21, it opens

offers to tour Japan, Israel and



Celebrations down on the location of "What A Crazy World," currently being shot in London, last Monday. JOE BROWN was presented with a guitar-shaped cake to mark his 22nd birthday, and MARTY WILDE was there to wish Joe many happy returns.

Freddie, Dreamers join Yarmouth show

Tillotson hit by flu

A BOUT of the kept Johnny Tillotson from two of the dates on the Del Shannon package last week. He missed Brighton on Thursday and Portsmouth the following day, rejoining the show on Saturday at Cardiff. Eden Kane stepped in for two dates.

This week Johnny plays ballroom dates at Llanelli Ritz (Friday), Birmingham Ritz and Plaza (Saturday) and Harleiden Westmore (Sunday). He returns to America on Monday and will cut a new single, "You Can Never Stop Me Loving You," written by British folk songwriter Ian Samwell, and already recorded here by Kenny Lynch, to be released on May 24.

Big support for Billy

BILLY FURY has a galaxy of star guests at his own show at the Royal Albert Hall on Friday, May 31. Appearing with him will be The Tornados, Mark Wynter, Heinz, Shaine, Fenton and The Fentones, Peter Jay and The Jaywalkers, The Echoes, The Ramblers, Jan Burnette and Darryl Quist.

Math Moore and Marion Ryan co-star in a concert at the Swansea Plaza on May 23.

FREDDIE and the Dreamers have signed as special attractions for a series of Larry Parnes Sunday Shows at the Great Yarmouth Britannia Pier, opening on June 23, and the group may also be added to Parnes' autumn package, which opens on October 4 at Croydon.

Kenny gets eight

THE Kenny Ball band will play at EIGHT major jazz festivals during June.

The band tops the Glasgow Festival at Hamilton on June 1 with Acker Bilk, followed by Belle Vue (17), Bath (18), Birmingham All Nighter (19), Floating Festival of Jazz (16), Merseyjazz, Jazzboat, Liverpool (23), Nottingham (27) and Redcar (30).

Springfields on 'Easy Beat'

THE SPRINGFIELDS, Mark Wynter and Kenny Ball will be on "Easy Beat" early next month.

Balt's Jazzmen and Wynter are set for June 2 with guitarist Wout Steenhuis, and The Springfields headlining the June 9 edition supported by Clinton Ford, Vince Hill and Alan Elsdon.

With the exception of August 18 when they appear with Gerry and the Pacemakers on the London-Margate Riverboat Shuffle, the group appear on 12 successive shows. Their first five dates are with Billy Fury, the remainder with Joe Brown.

This week Freddie and The Dreamers complete work on their scene for "What A Crazy World." On Saturday they play a ballroom date at the Boston Glideroom, followed by Sheffield Dual House (Sunday), St. Helens Plaza (20), Sheffield St. Aden (21), Pontypridd Regent (23), Milford Haven Social Club (24), Wibech (25), Barnardwick (26) and Manchester St. Bernadette's (31).

In June the group play southern dates at Margate (8), Kilburn Station State (11) and Luton Majestic (13).

They guest on TWW's "Discs A Gogo" on May 22.

CASH AND ROBBINS TO TOUR HERE IN AUTUMN?

COUNTRY and Western stars Johnny Cash and Marty Robbins may tour here in the autumn. There are plans for a September tour by Johnny Cash, followed by October dates for Marty Robbins.

"I'm hopeful that both these stars will be able to come," impresario Phil Solomons told DISC. "And I'm planning to present them on one-nighters."

BBC TV starts its C and W series on June 2 with Canadian artist Gordie Lightfoot as resident singer-composer, and pianist Van Doren is also booked for most of the seven shows.

Tentative title is "The Country And Western Show."

Hyland—night club debut

BRIAN HYLAND made his night club debut at the International, New York, yesterday (Wednesday). During his two-week stint there he will cut a new single.

NEW RELEASES

ROY ORBISON and Gerry and the Pacemakers head the singles due for release next week. The Roy Orbison single "Falling" will be released following the first of his British appearances at Slough this Saturday.

Gerry and the Pacemakers follow-up their current hit "How Do You Do It" with another Mitch Murray composition entitled "I Like It" on Columbia.

Julie Grant's latest "That's How Heaven Are Made" will be released by Pye and on the same label comes a new Brook Brothers single "Not Just Jams."

Peter Jay and The Jaywalkers have a new single "Post And Present" as Dorea and Duane Eddie's new American hit "Lonely Boy, Lonely Guitar" will be released on RUA.

Sinatra

Elton Gorme's "Don't Try To Fight It Baby" will be released on CBS and The Crickets have a new one, "Don't Try To Change Me" or Liberty.

Top names on the forthcoming LP releases for June are Frank Sinatra Duke Ellington and Count Basie, all on Reprise.

The Sinatra LP is "All Alone" and the orchestra will be conducted by Gordon Jenkins. Titles for the Duke Ellington album is "All-Round," and the Count Basie release is "This Time By Basie."

Bobby Rydell, Delores Sharp and The Orleans feature on a new EP from Cameo-Parkway entitled "Big Four."

A new Sinatra EP is to be released by Reprise entitled "Strings And Brass" and from the same label come two new LPs, "Impressions" by Sammy Davis Jr., and "French Style" by Dean Martin.

The Dallas Boys have been booked for this Sunday's Palladium show.

NEW
FROM
EMI

RICKY BOWDEN
ALONE TO CRY
H.M.V. PEPPIES

MARINE BROWN
ASK ME
STATOONIE 55104

GLENDA COLLINS
I LOST MY HEART
IN THE FAIRGROUND
H.M.V. PEPPIES

THE COUNTDOWNS
MOUSE ON THE MOON
DIRECTED BY JOHN BARRY
(OPEN FILM OF SAME NAME)
UNITED ARTISTS LP104

DAVE DUGGAN
DANCE PUPPET DANCE
COLUMBIA 55104

THE HOLLIES
(AIN'T THAT) JUST LIKE ME
PARLOPHONE RISSE

DEBBIE LEE
(TODAY I MET) THE BOY
I'M GONNA MARRY
PARLOPHONE RISSE

LORD NELSON
I GOT AITCH
STATOONIE 55104

THE ROCKIN' REBELS
ROCKIN' CRICKETS
STATOONIE 55104

JACK SCOTT
ALL I SEE IS BLUE
CAPITOL 61332

JIMMY SMITH
HOBO FLATS
Verve 55104

RONNIE'S HOLLYWOOD DEAL ALL SET FOR NOVEMBER

A DEAL for Lonnie Donegan to star at Hollywood's plush Troubadour Room was clinched this week by Lonnie's manager, Cyril Berlin. Also in the offing is a Broadway musical, TV in New York and a leading part in a British film.

Lonnie will play the Troubadour Room for two weeks in November—following his Blackpool summer season, which opens on May 25 at the Queen's Theatre.

Cyril Berlin told DISC: "The Troubadour makes a specialty of folk singers and jazz stars."

On Monday Lonnie recorded some more singles for Pye, and this week has been busy rehearsing an entirely new act with his group for Blackpool.

Promised is a topical version of the "Dum-Dum" smash hit. Adds Cyril Berlin: "Lonnie just can't get away from giving audiences that."

Mantovani in Japan

MANTOVANI will leave London airport tomorrow (Friday) for a four-week trip to the Orient and Canada which will include his first-ever appearance in Japan.

On White Monday (June 3) as reported in DISC two weeks ago,

Johnny Tillotson will not be appearing at the Teenage Pop Festival at Herne Bay, Hayes, Middlesex, on White Monday (June 3) as reported in DISC two weeks ago.

My STEELE

Oh, bang, wallop
One star's a sponge!

H.M.V.

Jerry Lee LEWIS
Teenage letter
H.M.V. 55102

LONDON

Brenda LEE
Losing you
H.M.V.
LONDON

11. MONDAY 20TH MAY 1963 12. TUESDAY 21ST MAY 1963 13. WEDNESDAY 22ND MAY 1963

IT - NOW Combo

14. THURSDAY 23RD MAY 1963

Sandy NELSON
Ooh pah doo
H.M.V. 55107

LONDON

WHAT EVER HAPPENED
TO BABY JANE
(from the film)
Bette Davis & Debbie Burton
H.M.V. 55108

LONDON



By Don Nicholl

HEADING FOR THE CHARTS

Jerry Lee's tour will make this climb



JERRY LEE LEWIS takes it easy during his recent one-nighter at Croydon.

shorts . . . shorts . . .

YOU'LL BE SWAYING TO THIS 'ITCH' THAT'S FOR SURE!

LORD NELSON—I Got A Itch. Songs On My Mind (Stateside SS 1574) ***—I had this one of the week's most amusing and contagious productions. Calypso lovers will find it irresistible.

You'll be swaying with this one. I'm certain, as well as grinning at the simple comedy lines from the man who wandered into the poison ivy and Got A Itch.

Problems On My Mind follows a similar pattern and makes this a coupling that comes out like a breath of sunny fresh air. Could be quite a sleeper.

MARINE BROWN—Ask Me Yesterday's Kisses (Stateside SS 1581) ***—On a slow, thoughtful beat (rather like a "Tell Him" with the broken-on) Ask Me is sung strongly and very convincingly by Miss Brown. All in all quite a nice tune for a side with plenty of commercial potential. Yesterday's Kisses livens the pace a little, but not the mood.

THE ROCKIN' REBELS—Rockin' Cricket (Stateside SS 1574) ***—Wendy plucked-in-echo strings provide the background here. The Rockins' instrumental effort here—Swinging The Crickets no doubt, The Rockins' Rebels with their bouncy xylophones and rhythm don't, unfortunately, add much more to this gem.

The Hully Gully Rock speaks for itself, and is again a competent half for the attraction of dancers.

THE HIPPIES, REGGIE HARRISON—Memory Lane; A. Lonely Piano (Cameo-Parkway P 861) ***—Debut disc by American vocal group The Hippies. Led by boy with powerful, droning chant, Memory Lane is a longing-please-come-back kind of lyrics. The Hippy-lovers, it's doing well in the States.

No Hippies on the Hippies. Instead a piano solo credited to one Reggie Harrison. Gentle, tinkly effort.

DANNY STREET—Only Love Can Break A Heart; Cold Cold Winter (Philips RP 1230) ***—Danny Street chanting softly that Only Love Can Break A Heart. Slow shuffle beat with Ivor Raymonds directing the accompaniment of rhythm and chorus. Cold Cold Winter manages into quicker action with Danny making a competent job of the beat.

ALEXANDER BROTHERS—I'd Rather Die Young; You're Free To Go (Piccadilly N 15120) ***—Could live happily for the Scots disc. Tossida is a slow waltz which takes them into C and W ballad territory and it's tinged clearly with sweet sentiment. You're Free To Go keeps them in the

countryside coral . . . a place which could surely be commercial for the brothers.

JACK SCOTT—All I See Is Blue; Mea Myo (Capitol CL 1550) ***—Mr. Scott tells the sad and simple country and western All I See Is Blue at walking pace almost as if he was narrating. Guitars, drums, piano and girl chorus for his backing.

On the reverse, Mea Myo opens with a snare drum beat and hand-clapping. Piano and guitar join in as Scott enters for a slick rhythmic production.

DAVE DUGGAN—Dance Puppet Dancer; Just One More Chance (Columbia 128 7045) ***—Written by Johnny Worth, Dance Puppet Dancer is a forceful rhythmic ballad for Dave Duggan. And he sings it strongly to an energetic backing directed by Geoff Love. This dancing-please-come-back kind of lyrics is well suited to the lovers, it's doing well in the States.

No Hippies on the Hippies. Instead a piano solo credited to one Reggie Harrison. Gentle, tinkly effort.

DION—This Little Girl; The Loneliest Man In Town (The World/CBS AAG 145) ***—A Godin-King song. This Little Girl could hand-clap and ob-ray Dion back into the big sales reckoning. He backs the number cleverly with a steady beat which will appeal to a lot of customers.

The Loneliest Man In Town is an intriguing slow, sad ballad which Dion invests with a mournfulness you can almost touch.

VINCE HILL—As It Was Written; Is There Anyone At Home (Piccadilly N 35118) ***—Duffy Power wrote the top song here after getting the idea from one of the Biblical epics on screen. And As It Was Written emerges as a good, steady ballad for Vince Hill. He sings it firmly to strings and rhythm—and could do well.

Is There Anyone At Home slows

things down somewhat. A tender little ballad which flows attractively and allows Hill's vocal personality a chance to shine.

CHRIS PAGE—Wait 'n' See; Mine, Mine, Mine (Cameo-Parkway CP 7511) ***—American Chris Page may be new to you but I think he's become pretty familiar with the tales that are likely to go his way on Wait 'n' See. Double-track vocal stalking infectiously in front of big girl group.

Mine, Mine, Mine takes things right back to the basics of rock 'n' roll. Page chimes the quick beats neatly.

LOU CHRISTIE—Two Faces Have I; All That Glitters Isn't Gold (Columbia DB 2031) ***—Two faces and two voices has Lou Christie. Proceeds from the first face have to do with the girl's voice taking the falsetto middle register. The falsetto sounds not unlike a duck in pain. At first I thought this was meant to be funny. Even if it was, it isn't. If you know what I mean.

DAVID HAMBER—Found Card; Please Bring My Little Girl Home (Decca Y 1105) ***—A steady kick beat number I Found Card is sung by David Hamber in front of a steady band and girl chorus accompaniment directed by Ivor Raymonds. The sort of performance which I can see going down well on stage whether it will meet with success alone, is not so certain.

Please Bring My Little Girl Home is a wistful ballad, but managed to convey very little sentiment. I'm afraid.

DOUG LYCETT—After The Heartache (Oriole CBA 1824) ***—Doug Lygett is a Canadian and very popular in that country. Ted E. He wrote the songs here and sings them with an affable country and western style. After The Heartache gets a goodish beat barking which may attract dancers

Jerry Lee Lewis, Pat

Boone, Kenny Lynch

Jerry Lee Lewis

Teenage Letter; Seasons Of My Heart (London HLF 9722)

JEKY dates in this country ought to aid his sales appeal, and that's one of the reasons I'm slipping "Teenage Letter" to climb. Particularly since Jerry's lined up for some solo concert dates, it's probably time for the quick twisters.

Jerry shuns the words cleanly and receives a good, urgent accompaniment made up of guitars, drums, his own pounding piano and some fat saxes.

Jerry's sister, Linda Gail Lewis, can be heard dueting with him on the turnover side, "Seasons Of My Heart."

PAT'S BETTER WITH A BEAT

Pat Boone

Memory Mountain; Lovers Lane (London HLD 9726)

PAT BOONE is very close to being back with the best . . . the best he started out with on record, and which brought him his early hits.

"Memory Mountain"

is a relative of rockabilly music, and it comes across strong with a big chorus accompanying Pat. Song moves very well and has a powerful rhythm section in support.

I think it's better than some of the material which has seen him into the charts of late.

"Lovers Lane" is a Boone composition. A bright and cheerful number which Pat rattles off skillfully.

★★★

It should be very interesting to watch reaction to the posthumous Patsy Cline disc, "Sweet Dreams." Patsy wasn't exactly a top seller on this side of the water, though the signs were that she would break through before long.

I wonder if this release will prove to be the most commercial of all her records in Britain?

Another good effort from Kenny Lynch is among this week's releases—one that deserves to keep him among the winners.

But the record I found most fascinating this week came from Lord Nelson and "I Got A Itch."

I got a kick to see this one get a lot of play. If it does get them it could easily develop into one of the surprise sellers of the season.

★★★

GOOD, AND PUNCH, TOO

Kenny Lynch

You Can Never Stop Me Loving You; Crazy Crazes (Verve POP 1165)

KENNY LYNCH is a very good modern ballad to offer in "You Can Never Stop Me Loving You." Has a foretelling but easy hit and an orchestra backing by Harry Robinson has a wealth of color which helps tremendously.

I like the lyric and the way the number is punched over by Lynch . . . I also like the sensible use of

double-track dist. For once it's not overdone—and the ratiocining makes the effect that much greater.

"Crazy Crazes" comes from the picture "Just For Fun." A walking beat novelly commenting on the various dance fads.

Jimmy Smith

Hobo Flats (I and II)

(Verve VS 5094) ***

If you're looking for a blues instrumental with a real haunting sound, then you'd better turn to smugly to Jimmy Smith's Hobo Flats.

Both halves of this Verve release are filled with some fascinating drawings, recordings in which the organ and trumpet try to make themselves firmly inside your head.

Harmonica, brass and some excellent background patterns from the drummer help this disc to build to a fiery pitch from the quiet soulful beginnings.

Al Martino

I Love You Because; Merry Go Round (Capitol CL 15300) ***

ALMARTINO the one-time bicklayer who became a regular HR parader some years ago, could well begin laying a path to the parade once more.

It's been a long time, but Al has



BILLIE DAVIS may return to the Parade with "He's The One."

A rich and tender country ballad love I Love You Because. His simple sincere treatment of the song is backed by a Belmonte-style orchestra and chorus.

Good tone and a lyric that make it a request programme must.

Merry Go Round is a slow, pensive ballad which Al sings to piano and strings. Warm and polished.

Billie Davis

He's The One; Y.L.P.

(Decca F 1165) ***

WILLIE BILLIE's been in the Parade in her own right. Her simple singing treatment of the song is backed by a Belmonte-style orchestra and chorus.

Voice comes across with a coy chirp but tends to lose among the group. Strings and rhythm of Charles Blackwell's accompaniment. It's also Blackwell's composition, incidentally.

V.I.P. moves well, with Billie gushing out her praise for the boy friend.

The Dartells

Hot Pastrami; Dartell Stomp (London HLD 9729) ***

An American instrumental group, The Dartells, rely on organ, bass and drums for the beatsy beat. Hot Pastrami. Voice chugs the odd line or two . . . little pause, and one-more-time. But for the

Contd. on page 9

reviewed by

Nigel Hunter

Frankie caught in the act!

Frankie Vaughan

Sunday Night At The London Palladium

You're Nobody Till Somebody Loves You; A Lovely Way To Spend An Evening; Loop De Loop; If You Were The Only Girl In The World; Broken Doll; Loop De Loop; Sunshine.

(Philips 433 642 BE) ****

FRANKIE boy caught in the ITV network at the Palladium. His own act, that is—not Ella Fitzgerald's! Once again the Vaughan personality comes over at its best due to the presence of a live audience.

Frank sings happily through the numbers, egging on the ravers beyond the footlights with some throaty giggles, plugging *Loop* twice and getting excellent support from Ivor Raymonde's singers, while Jack Parnell and his Palladium band keep up fairly well.

Starline, the musical Palladium signature tune, winds up an EP which is a must for all Vaughan followers.

Roy Orbison

Upwind; Paper Boy; Pretty One; With The Bag.

(London RE-L 1354) *

ROY'S done much better than R this dismal lot in the past, and I doubt whether he'll do worse in the future. Four dead ordinary numbers given the customary feverish treatment vocally and instrumentally, but without a scrap of colour or originality.

The Springfields

Klads Folkay, No. 3; They Took John Away; Eat Es El Amor; Two Brothers; Tzadot, Tzadot, Tzadot.

(Philips 433 634 BE) ****

ANOTHER wholesome snippet from the trio's first LP for Philips, chock-full of the vigorous

vocalising that gives the Springfields their unique sound and identity, and including a more sober interlude in the sad American Civil War song *Two Brothers* to contrast with the raucous *John and the Latin beaters*.

Eva and Tzadot. A bouquet, too, for Ivor Raymonde, who MD's the trio's

New to the scene

Cannon

Fast Tapper (Alan Moore Fout); Broad-Eyed Handsome Man (Tony Stevens); Rhythm Of The Rain (Rock Player); How Do You Do It? (Frank Saxon); Hey Paula (Jan Mac and June Apulis); Charmsong (Hal Phillips).

(Cannon EP 010) ***

THE Cannon label serves up its second EP six-tracker covering hits from the charts. The arrangements and performances follow the originals as closely as before, and it's a useful round-up package to have. If you collect the hit parade numbers without specially naming who is doing the singing.

Top Ten

Can't Get Used To Living You; Walk Like A Man; Scarlet O'Hara; Our Day Will Come; From Me To You; Nobody's Darling But Mine.

(Top Ten Reced Club TPS 304) ***

A NOTHER label which is concentrating on covering the current chart listings, using anonymous artists and offering three tracks per EP side. A useful collection, but some of these nameless singers and instrumentalists carries such threat as far as the original hit paraders are concerned.

Disc Date

Continued from previous page

most it's a mashed potatoe of a record aimed at the dance-floor.

Taking a middle road is the Dantell Stomp. Again made with both eyes firmly on the ballroom effect,

Rock In Baby's Arms bounces with more brightness. A warm romantic ballad for happy contrast.

Marino Marini

Rosita Cha-Cha-Cha; Meliello Cafe—Samba Guaracha.

(Dutton DC 16666) ***

MARINO MARINI's own composition, *Rosita Cha-Cha-Cha*, makes a snappy slice of Latin for himself and his quartet on this Italian language release. Melodious

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).

with a pleasant noise both on the vocal and instrumental sections.

Further Latin work on the reverse with the dueted vocal sounding friendly and very warm with a South of the Border atmosphere.

Marino's fans will like both halves—so will Latin American dancers.

Patsy Cline

Sweet Dreams; Back In Baby's Arms.

(Brunswick 05883) ***

SWEET DREAMS is a very sed. very brook-like title for the Patsy Cline recording which is now being released. Putting aside any sad personal thoughts, however, it should be said that this is a very good country ballad indeed. And that Patsy's emotional performance

sings that give the Springfields their unique sound and identity, and including a more sober interlude in the sad American Civil War song *Two Brothers* to contrast with the raucous *John and the Latin beaters*.

Eva and Tzadot. A bouquet, too, for Ivor Raymonde, who MD's the trio's

the powerful, full-blooded instrumental sounds set off the Springfields' style and character to perfection.

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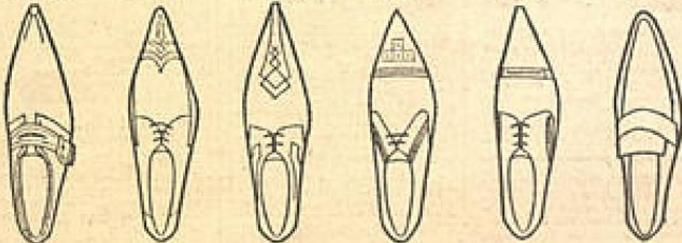
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The Avons
Love Should Be True; All About You.

(Decca F 11641) *

L LOVE Should Be True is a slow drag with girl and boy taking alternate solos between harmony work. It may grow on you, but I found it becoming rather monotonous before the fade-out finish.

Harry Robinson conducts this one for the Betsy Lewis Ritz series. *All About You* says "love's a story of joy and despair," but the singers don't sound particularly joyful.

The Dovells

You Can't Sit Down; Stompin' Everywhere.

(Cameo-Parrot P 867) ***

ORIGINALLY a sizzling rock instrumental number, *You Can't Sit Down* has now been handed to the American vocal team, The Dovells, with a lyric fitted to it. Makes a hard-hitting beat number with a pace that never flags.

Here's a
'cowboy'
who really
knows how
to sing
C and W

Marty Robbins

Portrait Of Marty

The Bend In The River; Adeline Rose; Loran; Foggy Foggy Dew; Beyond The Reef; Ka-Lu-A; Yours; Dusty Winds; No One Will Ever Know; The Nearness Of You; As The Way; I'll Walk Alone.

(CBS-BPG 6213)****

ANOTHER welcome set from one of my favorite vocal cowboys, who can sing pleasantly in tune without being so depressingly doleful as many of the other singers dead and alive, who were or are active in the country and western field.

Marty mixes western items like the first two tracks and Dusty Winds, two Hawaiian numbers such as Beyond The Reef and Ka-Lu-A, the Latin Yesterdays and straight pop like Nearness Of You.

He's obviously bent on the western songs, but he does the others well enough to appeal to non-country fans.

'Half A Sixpence'

Original Cast Recording

Overture (Orch.); All Is The Curse Of Economy (Chorus); Half A Sixpence (Tommy Steele); Marti Webb; Mary; The Rain; Tommy Steele And Company; If The Curse; The Ark (Anna Barlow And Chorus); Marti Webb; Too Far Above Me (Tommy Steele); I'm Not Talking To You (Marti Webb, Tommy Steele and James Gross); If The Rain's Got To Fall (Tommy Steele and Company); The Old Military Canal (Company); The One That's Run Away (Tommy Steele, James Gross); Long Ago (Marti Webb, Tommy Steele); Frank, Bang, Wallah! (Tommy Steele And Company); I Know What I Am (Marti Webb); I'll Build A Palace (Tommy Steele and Company); I Want A Little House (Marti Webb and Chorus); Finale (Company).

ALIVEY and very tuneful show, joining her chug cast album. The role of Kisko appears tailor-made for Tommy Steele's chirpy personality, and he does well on his songs here.

Flash, Bang, Wallah seems to be the best showstopper with its rattling-knaps-up mood, and is closely followed in the same vein by Money To Burn. The show's title tune has a wistfully catching appeal,

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GREAT, BILLY, YOUR FANS WILL LOVE THIS!

Billy Fury

We Were Meant For Each Other; How Many Nights, How Many Days? Willow Weep For Me; Bumble Bee; She Cried; If Mr. Knows; The Chapel On The Hill; Like I've Never Been Gone; A Million Miles From Nowhere; I'll Sing You; Our Day Will Come; All My Hopes; One Step From Heaven; One Kiss; Hard Times; Broken-Hearted.

HERE'S plenty of good listening for Billy Fury fans. The songs mix the beaters with which Billy's usually associated with standards like "Willow" and "Broken-Hearted."

Billy works that Drifter-type bairon beat effectively on "She Cried" and "I'll Show You," which has lyrics a cut above the average. He "bosses" the Romantics' parader "Our Day Will Come," and hits a good up-tempo in "Bumble Bee," which is the type of song he does best.

His effort on the rather difficult standard "Willow" is interesting without being particularly successful. Still, it's a good thing that he is courageous enough to do more than just fill up his albums with exactly the same kind of number as those on his singles.

He sounds a bit like Eden Kane on the second track, and very much like Elvis on "I'll Show You," "One Step From Heaven" and "One Kiss." And he pays fitting tribute to Ray Charles, composer of "Hard Times," by doing a passable imitation of him on that track.

and Long Ago is another melodic asset, while Military Canal has the graceful intricacy of the old-fashioned walls.

A long-running success on this LP evidence.

Chris Montez

Let's Dance And Have Some Kicks!

Let's Dance; I Ran; You're The One; Let's Do The Limbo; Rock 'n' Roll; Chiquita Mia; Some Kinda Face; Say You're Mine; I Want You; Had To Do What I Let Me; I Feel Like Dancing; No, No, Tell Me.

London HA-1079)***

CHRIS has kept to the beaty, organ-spiced numbers like the two previous ones which would have earned at least one more star. But unfortunately, he lets some ballads such as "You're The One, All You Had To Do And Tell Me, and the weak, wailing results are ghastly.

Which proves the old point once more. Rockers, with a few notable exceptions, are not balladeers, and vice versa. Chris working to a strong, lively beat with that organ sounding off behind is a formidable



CHRIS MONTEZ—All right on the beat numbers, but . . .

artist, but Chris trying to handle emotional ballads with that quavering, high-pitched little voice is someone I do not dig at all.

Thank Your Lucky Stars'

From In Blue Jeans (Mark Winters); Walk Right In (The Knack); Rockin' All Night (David McWhirter); Rockin' Home (Brook Bros.); A Picture Of You (Joe Brown); March Of The Suicidal Children (Kenny Ball); Ain't That Funny (Jimmy Justice); Up On The Roof (Gill Giant); Sleepin' In The Rain (Norman Vaughan); Mama's Dilemma (The Viscounts); Pick A Bale Of Cotton (Lennie Donegan); Green Leaves Of Summer (Kenny Ball); Golden Guinea GGL 0196)***

ANOTHER bargain package deal from Py, this is their Golden Guinea series. Introduced by TELLY, it features Brian Masser and with sleeve note by TELLY's producer, Phil Jones, this is a highly commercial collection of Py pointers who have figured in the ABC-TV series.

All the tracks have been issued before in one form or another, of course, but this doesn't detract from their impact here. An excellent 19 discs worth once again.

The Cascades

Rhythm Of The Rain

Sky Girl; The Last Leaf; Angel On My Shoulder; Let Me Fly; Dreamas; Lucky Guy; My Fair Day; Alone; Ponch; And Just There's A Reason; I Wanna Be Your Lover; Was I Dreamas; Rhythm Of The Rain.

(Warner Bros. WM 8127)***

THIS vocal dynamic have produced a first-rate debut LP with a short time of being the top record. The production, taken care of, and the beaters give every help.

For audience TEL PRO. PM.



BILLY FURY—Don't stick just to single material.

vious line of allegedly humorous patter in between some equally weak songs.

SANDY NELSON — Teenage House Party (London PNL 8051)***—A good bet for teen beat parties. Drummer Sandy Nelson leads a powerful rock group through a set of beaters with teen crowd noises dubbed in to create the party atmosphere. A whole lot better than Sandy's empty drums solo which we usually get in his albums.

The Cataraman group include some of the "Mastery" items in their set plus the usual collection of pleasant but familiar island items like Pagan Love Song and Hawaiian War Chant. They're much more commercial in sound than the Minibrahm boys were, and consequently less attractive.

Both are rough and ready, but there lies the secret of R. & B.'s excitement and appeal. Bo Diddley's almost incobrable yelling and Chuck Berry's more direct but no less powerful vocalizing leave no doubt as to the main source of latter-day teen beat music. Bo's guitar work is as good as it gets, and Chuck's guitar, either as you can hear from the Deteriorate, two energetic, invigorating LPs which should keep the R. & B. fraternity of fans very happy.

DORIS DAY, ROBERT GOULET — Let's Get Your Gun (CBS-BPG 6212)****—This is a very good record revival of Irving Berlin's classic musical with Doris Day and the excellent Robert Goulet taking the lead roles. These bright tunes like Dear What Comes Naturally, The Girl That I Marry and Anything You Can Do don't suffer one little bit from the passing of time, and offer a whole lot of listening entertainment when put across by vocal stars of this calibre.

picked a good mixture of songs for the set without slavishly following their hit single formula all the time like other less ambitious hit paraders do on their first albums.

Sky Girl moves along nicely over a Drifter-type bass beat, as does the slower *Lucky Guy*. *Angel On My Shoulder* is a charmingly melodic little item, and the title idea of *Punch* and *Judy* is unusually original. The Cascades being on some pale sound effects to shake *The Last Leaf* to the ground, and a crowing cock introduces *My First Day Alone*.

The boys sing well together, managing to achieve a solid identity of their own, and lead voice John Gunnane puts his work over powerfully. Last but not least, the boys' instrumentalizing matches their singing in quality and effect.

Del Shannon

Hats Off To Del Shannon

The Swiss Maid; Cry Myself To Sleep; Glass In The Mirror; You Never Told About Me; Don't Give Gid The Lick, Lick; I Won't Be There; Hat Off To Larry; The Two Smothers Boys sing some nice



by Nigel Hunter

Answer To Everything; Here Little Girl; I'm Gonna Move On; I Don't Care Anymore; So Long, Baby.

London HA-X 8071)***

If I were one, I'd roll mine in Mr. Shannon's direction, too. As in the case of that recent EP, I'm agreeably surprised once more to hear the vast improvement in Del's style compared to a year or two ago.

A word of praise should go to the Bigtop label engineers as well. The studio sound on Del's recordings is superb of its kind, visiting his voice down to the ground and heightening the beatboxy excitement of the songs.

I will like that Swiss Maid best, but the whole LP is a bargain for anyone looking for the best in modern beat ballads.

Top TV Themes

Theme From "Z Cars" (Johnny Keeling); Perry Mason (Tony Hatch); Hancock's Half Hour (Derek Scott); Theme From "Dr. Finlay's Casebook" (Les Reed); Ghost Squad (Tony Hatch); Old Ned From "Striptease Son" (Ron Grainer); The Sales (Les Reed); Out Of This World (Tony Hatch); Theme From "Sam Benedict" (Johnny Keeling); Theme From "The Naked City" (Tony Hatch); Major Tom (The Eagles); Bonanza (Larry Storch); The Golden Girls (Golden Girls GGL 0196)***

GENERALLY speaking, TV series have good, memorable signature tunes composed for them, and this round-up proves the point. You'll recognise each one instantly without doubt, and the Py MDs and orchestra have done them proud, equaling the teletrack original in most cases. My favourite is Tony Hatch's atmospheric work on the ABC-TV space age series theme *Out Of This World*.

The rest of the country boys

help out with the words of It's All Right Now, a rousing gospel-based hand-clapping spiritual. I got the message,

the test of the country boys

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THOSE 'HEAR IT, SEE IT' JUKE BOXES HIT THE STATES AT LAST

PHILADELPHIA is the first city in the States to be seeing the Italian made "Circeos," the juke box that shows a film of the artist as well as plays the record. It looks as if it will become very successful and orders are being taken for it to be shown in other major cities.

The second volume of "The First Family," by Vaughn Meader, isn't doing the fast selling business the first did (well over the three million sales), but it has had an advance order of over 100,000, so it still might catch up with the original.

United Artists are issuing the sound-tracks from two successful Continental films, "Mondo Cane" and "Divorce Italian Style," which both look like becoming healthy sellers.

Smooth Records have bought the master of "Very Few Heartaches" by newcomers Jack and Jill, from the Arlen Company. It has been picked as a hit by all the major reviewers and it looks like Jack and Jill will soon be rivalling recent hitmakers Paul and Paula.

E NOCH LIGHT, band leader-director of Command Records, has been named best dressed man in the recording world by the Fashion Foundation of America.

MGM are planning a new spectacular musical film which they hope will bring the big lavish musical (for which they were particularly famous in the '40s) back into favour. It is called "Say It With Music" and will feature a score of both new and old material by Irving Berlin who, incidentally, is 75 years old this month. Cast at this time is

of this is by John Gary on the Ace label. Loveliest Jackie, incidentally, has had more songs written about her than any other President's lady and she is very thrilled about this.

RAY CHARLES received no less than seven awards this year from the National Academy of Recording Arts and Sciences for The Record of the Year, "I Can't Stop Loving You"; album of the Year, "Modern Sounds In Country And Western Music"; Best Solo Vocal Performance, "I Can't Stop Loving You"; Best Rhythm and Blues Recording, "I Can't Stop Loving You"; Best Engineering Contribution, "I Can't Stop Loving You"; and Best

CABLE FROM AMERICA

Background Arrangements, "I Can't Stop Loving You" and "Born To Love."

MGM Records have a big hit with the original cast album of the Broadway hit show "She Loves Me." They have also released three singles from the show's excellent score by three of their top artists—Lena Horne ("He Loves Me"), Gogi Grant

edited by Maurice Clark

not yet complete, and it is quite possible that Judy Garland will return to the studio that made her a musical star.

Bobby Rydell, rather than waste all the dancing lessons he had for his part in the film "Bye Bye Birdie," will be putting them to use again this summer when he appears as "Riff" in "West Side Story" for a limited season in Ohio.

Veteran songsmith Jimmy McHugh's latest composition is "The First Lady Waltz," written in honour of Jackie Kennedy. The first recording

("Dear Friend") and J. P. Morgan ("Will He Like Me").

Nineteen members of the staff of Columbia Records, including Doris Day's son Terry Melcher, have adopted a little seven-year-old Korean orphan girl. Between them they will sponsor her schooling etc., and maybe later will have her voice trained;

NASHVILLE, which until the record boom was an unimportant residential neighbourhood, is fast becoming one of the most valuable areas in the South. For instance, the studios RCA Victor built five years ago at a cost of \$60,000 are now valued at over \$150,000—almost three times as much. Columbia are about to build a new studio which they figure will cost them over \$100,000. Lots more companies will follow suit and many fabulous new hotels are planned.

David Seville does not intend to renew his contract with Liberty to record his best selling "Chippunks" although Liberty do have the distribution rights to anything they record for the next two years, so no other label will be able to issue the discs until this time.

Erroll Garner's first LP for Reprise will be his first "live" recording in seven years. It's called "Our World Concert" and was recorded last August when Erroll was appearing at the "World's Fair" in Seattle.

RYDELL—Dancing dreams will come in handy.

Presley 'World's Fair' LP doesn't do justice to his talent



reviewed by **Nigel Hunter**

Elvis Presley

It Happened At The World's Fair
Reprise The Beatles, Brian, Take Me To The Fair;
They Remind Me Too Much Of You; One Broken
Heart For Sale; I'm Falling In Love Tonight; Cotton
Candy Land; A World Of Our Own; How Would
You Like To Be; Happy Ending.
(RCA Victor RD 7565)***

THIS is the sound-track album from the latest in the steady stream of El's cinema roles. And I'm afraid it follows a very well-worn and completely predictable path.

As in all his recent films, the songs are a mixture of ballads and beat, with most vocal backing from the Mellomen apart from "Relax" and "Happy Ending" which team him with his old mates the Jordanaires.

The beaters move well, but have nothing new to offer from similar numbers in his previous hits, and the same goes for his ballad work-outs.

"Beyond The Bend" is a medium header

PRESLEY fans will be happy with this set, but is Elvin really doing too many blues, and too many songs from films?

starting the set off at a bright pace. "Relax," is in my opinion, the best track, with El achieving a Peggy Lee "Fever" type mood with the help of walking bass, drum fill-ins and finger-snapping as he puts over the smoochy words.

"Take Me To The Fair" rides an up-tempo, followed by a sultry quivering rendition of "They Remind Me Too Much Of You," with El leaning heavily on the romance. "One Broken Heart" is already familiar via its single release.

Side two opens with another romantic opus in "I'm Falling" with an organ threading the accompaniment. "Cotton Candy Land" strikes an Oriental flavour with its arrangement, and is obviously a number El sings to the kids in the pic.

"World" is a medium joggling of medium speed, followed by the second highlight of the set, a mystery toy marcher type of thing with El's words rather indistinct. "Happy Ending" lives up to its title on a bright up-tempo.

Presley fans should be happy with the set as a souvenir of the pic. But, judging by the LP, the picture is not going to be much different from El's other films of recent date.



Trad by
Owen Bryce

Mod by
Tony Hall

DJANGO, STEPHANE—THEIR WORK IS SIMPLY UNIQUE

Django Reinhardt with Stephane Grappelli

Ol Man River; I Love You; Swing
Guitar; R-Vingt-Six;
(Collector Records JEN 6)****

THREE previously unnamed recordings by the phenomenal Django Reinhardt and Stephane Grappelli were made after the war, and though they hadn't been together for the six-year period of hostilities, they sound just as good as they ever did.

The music is not up to the highest of present day standards, but the two scintillate with their brilliant playing. The work of this unusual combination is unique.

Not in jazz history do we find anything remotely like it. A French violinist, and a three-fingered gypsy guitarist is certainly something to behold. The asserted world status is something more. To be ranked among the greatest jazzmen, as Django must be, is an achievement of the highest order.

Moreover, and here's the rub . . . Django still remains, at all times, a gypsy. Others from non-American countries have to be content with copying . . . or imitating. Not so this star.

Earl 'Fatha' Hines

Solo
Deep Forest; Everything Depends
On You; Am I Too Late; Blues
For Tatum; In San Francisco;
Am I; You Can Depend On Me;
When I Dream Of You; F.E.
Blues; Straight To Love; Piano
Man; My Monday Date.
(Vogue LAE 549)*****

I WONDER how many of today's pianists could play through a 12in. LP without bass or drums and keep it interesting. Perhaps Earl Hines, but no one else I've seen. But then Hines' combination of melody, rhythm and harmony is unequalled.

Like Tatum, he swines impeccably through the most complicated rhythmic novelties. He takes the tempo . . . apparently not always, comes back at the perfect moment.

Time Style; Mamie's Blues; See
See Rider.
(Riverside RLP 140)***

THE Library of Congress recordings of Jelly Roll Morton have lost some of their glamour since their 1938 recording date. At that time Jelly Roll Morton was a discovered discovery, with almost no recordings available and a complete blank for the early thirties.

Now things are different. We have plenty of Jelly Roll, and the faults on this set become more apparent. They are mostly faults of editing, for all the spoken words have been omitted, leaving in some cases quite sudden cuts.

But all the charm (and conceit) of the man is here. There are two versions of both Maple Leaf Rag and Winter Rag.

Maple Leaf shows Jelly Roll playing the St. Louis style and then the correct style . . . surprisingly just like Jelly's own.

I warn you—Annie Ross is way-out!

Annie Ross

LOQUERHYTHMS (12in. Trans-Atlantic TRA 107)****—If you saw former Lambert and Hendricks co-star Annie Ross in her recent brilliant "Tempo" TV spot you'll know roughly what to expect. This is a collection of musical adventures of modern poet Christopher Logue's tellingly idiosyncratically-worked lyrics by Tony Kinney and Stanley Myers and played mostly by The Kinney Quartet.

Annie interprets most of the lyrics with intelligence, integrity and artistry. But I warn you, this is all pretty "way-out."

Mal Waldron Trio

IMPRESSIONS (12in. Elegie 32-160)****—Tunes should be grateful to Elegie boss Carlo Kramer for releasing this. Pianist Waldron, the late Boles Holiday's accompanist, is one of the most talented original and jazz recompensed musicians in jazz.

Here he is backed by Al Heath (drums) and bassist Addison Farmer

Adam — Buddy Holly — Cliff
Deane Eddy — Elvis — Fury
Don Gibson
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the correct style . . . surprisingly
just like Jelly's own.

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increase with
expensive, release-type sheet. Slip into
height increase pads and ordinary
shorts. If you're short, buy
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DISC SWINGING!

Stars flock to Battersea

An autograph hunter's dream come true—that was Battersea Park on Saturday when the top stars of show business "invaded" the Gardens for the Annual Star Gala. Pop stars were there in their dozens, among them that great Liverpool group, Gerry and The Pacemakers, Acker Bilk, Carol Deene, Jess Conrad, Cherry Roland, Johnny Towers, John Barry, Shane Fenton, Patsy Ann Noble and Alma Cogan. Boats, swings, sideshows, they joined in the fun and helped to give everybody an afternoon to remember.



Once you're off the top of the chart, you can't keep the girls away at GERRY and the PACEMAKERS' funfair (above), but they don't seem to mind!

That boat looks safe enough and you couldn't want a more charming passenger than PATSY ANN NOBLE (left), but ACKER BILK still looks a little apprehensive.

A pause for work, JESS CONRAD (above left) is stopped by a crowd of fans and willingly signs his autograph for at least one hundred more that afternoon.

Pictures by Peter Stuart

AS CLIFF AND THE SHADOWS RETURN FROM SPAIN, NORRIE PARAMOR REVEALS

Spanish gamble WILL pay off

"I FEEL like shouting 'Ole!'" grinned Columbia recording manager Norrie Paramor early this week—shortly after arriving back from disc sessions with Cliff, The Shadows and Frank Ifield in Barcelona. "They worked tremendously hard—and the results are great."

Added Norrie excitedly, "We have enough for a Cliff-Shadows LP plus a Shadows EP plus an EP by Frank Ifield. All tracks Spanish-style. All swingin'!"

But how about Britain? That's what fans here may ask on hearing that Operation Barcelona was done mainly for disc buyers in Spain and South America. Many of them may feel that they too would like to hear Cliff's Spanish rendering of numbers like "Perfidia," and "Que Sera, Sera . . ." Frank Ifield giving out with "Brazil" and "Siboney." The Shadows bringing their driving best to "Granada" and "Valencia."

Promises Norrie: "These tracks will be available in Britain. It may not be for some while, since there are final touches to be done on some of the recordings—including the possible addition of strings here and there."

"These sessions have cost a lot, of course. They are a gamble—but one I feel sure will pay off."

Though Frank Ifield had to leave for home at the same time as Norrie Paramor late last week,

Cliff and The Shadows stayed on drummer Brian Bennett! Norrie has a few days relaxation. "I told me this idea had been hope they had a ball," says Norrie. "They certainly deserved it. It was pleasant—being in the warm Spanish climate. But we kept to a pretty hard schedule."

"On a typical day, we had rehearsals from nine in the morning till lunch. These were held in the music room at our hotel in Sitges—23 miles from Barcelona. In Britain I don't normally attend rehearsals—but I was glad to sit

by Dick Tatham

in and make a few suggestions for The Shadows' arrangements.

"We had a bit of a break in the afternoon—they left around 4.30 by hired bus for Barcelona. First time we did the journey, we thought it would be the last; 23 miles of bumpy road with lots of steep climbs and hair-raising descents. More than once I felt the Top Ten was about to lose some important members!"

"Usually we recorded from six to 10 in the evening—stopping for supper at a transport cafe on the way back and getting to bed about one."

Norrie played piano on quite a few of the tracks. He also conducted a 16-piece Spanish orchestra at Frank Ifield's sessions.

In the rhythm section of the Spanish orchestra was Shadow



Gone midnight, but Sammy can still crack a joke

A BUNCH of people clustered outside the Pye studio entrance in ATY House, trying to avoid the rain and the suspicious gaze of the uniformed security men.

Inside the studio was assembled a star line-up of top London musicians awaiting the arrival of Sammy Davis Jr. to continue recording his Reprise album, featuring the London Palladium.

NID: Johnny Keeling was putting the finishing touches to the arrangement of "My Kind Of Girl" while awaiting Sammy's arrival from the Palladium. The control room was packed with Pye staff and some big people, and the fringes of the studio were equally crowded.

Sammy arrived at half-past midnight, immobile in a smoky booth and watching television. UT came the cue and hit out came a pack of American

cigarettes, which were reinforced by a silver tankard of coke with bourbon flavoring.

He got to grips with the first song as if he'd just come back from a Riviera holiday instead of being near the end of a gruelling two-shows-a-night variety season.

Two takes, and "My Kind Of Girl" was safely in the can. The band young like the hopped-up pendulum.

After a tea-break, came "Broken-Hearted," and here we saw Sammy the maestro of entertainers at work. He wasn't happy about the intro and spent nearly ten solid minutes with guitar star Terry Rosen working it out. Then he decided to

change the ending. Five takes and that was it in the can, too.

Two hours sped by without anyone really noticing. No panic, no temperament, and no difficulties. And, naturally, there was an abundance of Davis humour in between takes.

"That was really vulgar" (in Oxford accent to a low note from the bass fiddleboard); "Terrible"; You could get arrested for saying that to the clang clang of tea fondue; he showed his circles; "Well, will somebody please start?" (after a minute's solid silence on the first attempt at "Broken-Hearted") with everyone waiting for somebody else.

I left at 2.30. Sammy was going on till at least 5.30. Before I went he said: "Glad you enjoyed it. It's a bit tough after two shows a night, but we manage. I can still fit in sleep some time as well!"

I happened to ask whether the British party would be bringing back any souvenirs. "Can't say for sure," said Norrie. "But one person I did notice Cliff and Sammy playing a duel with Spanish swords. Maybe they could be talked into doing a repeat performance on 'Sunday Night At The London Palladium'."