

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 267 Week ending May 4, 1963
Every Thursday, price 6d.

BEATLES TAKE OVER AGAIN!

Their first disc made the bottom of the Thirty, their second rocketed to the top, and now their third, "From Me To You," which crashed in at ten and jumped to two last week, has taken over the top spot and won them their second Silver Disc. Congratulations, boys, it's a wonderful achievement.

Shapiro

Just back from a successful tour of South Africa she talks to DISC about her future.

Jet, Tony


The boys tell why they look forward to the time when they can get away from it all.



On stage or screen Joe Brown is boisterous, full of fun.

But what is he like when he relaxes at home? Nigel Hunter reveals the real Joe on page 4

JOE BROWN



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RAY MARTINE
NPL38007
12" L.P.

THE "ENTERTAINER EXTRAORDINAIRE" WHO CREATED A SENSATION AT THE ESTABLISHMENT CLUB

Ray MARTINE




● Bouquets to hand out? Brickbats to throw? *Post Bag* is always pleased to hear your point of view . . . and your letter could win you an LP. Each week we give one to the writer of the Prize Letter, and every month there is a bonus prize of a Remson lighter and ashtray set.

Some of these songs are just kids' stuff

USUALLY I am pleased with new trends in pop music, but the most recent one has proved an exception. When singers in the talented class of Frankie Vaughan, The Chucks, The Dave Clark Five and Johnny Thunder find it necessary to revert to songs which children are taught on their mother's knee, I can have no sympathy with what they are attempting. The sooner they had more adult material for recording, the brighter the pop scene will be.—S. P. DAVIES, 213, Weaver Street, Winsford, Cheshire.

PRIZE LETTER

One hit vocal groups

WHAT a drag these American one hit vocal groups are becoming! The latest out of state records to escape from the States—"Our Day Will Come" and "He's So Fine" will most likely shoot up the British charts and then the Chiffons and Ruby and the Romantics will go the same way as the Marcels, Shirelles, Tokens, etc. I'm sure the only reason these discs are successful in England is because they feature in the American charts.—CLIVE PORT, 76, College Road, Sutton Coldfield, Warwickshire.

COMPARED

WHY is it that Jet Harris and Tony Meban are always being compared with the Shadows? Last week in DISC "Scarlett O'Hara" was reviewed as being reminiscent of "Apache." Surely this is because they were both composed by Jerry Loedan. If Jet and Tony were anything else but ex-Shadows, these com-

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

parisons would not be made. Now, with two hits to their credit, they have proved beyond doubt that they are capable of being just themselves with their own sound.—E. TAPP, 38, Burnham Road, Sidcup, Kent.

TOO FAR?

THERE'S no doubt that Liverpool is a flourishing centre of pop music with Billy Fury, The Beatles and Gerry and the Pacemakers. But now we read of Billy J. Kramer and the Dakotas, Beryl Marsden and a contest which is being held, three prizes being recording contracts.

All these groups are supposed to possess the unique Liverpool sound, and I cannot foresee any being as consistently good as The Beatles, etc. Is this not taking things to a somewhat ridiculous

extreme? —ALASTAIR SLIM-BOTTOM, 429, Beahill Road, St. Leonards on Sea, Sussex.

POP CENTRE

DO we have to go on looking upon America and Nashville as the centre of pop music? Admittedly artists like Elvis Presley and Brenda Lee are in a very high class, but surely the enthusiasm on British records is far more important than silly "gimmick" sounds which hold a fair proportion of chart places in the States?—ROGER BRADLEY, 63, Assarts Road, Malvern Wells, Worcs.

NO BACKING

ISN'T it about time that BBC sound engineers realised that the backing is an integral part of pop songs today?

BEATLES BIG BREAK

WHY is a hit disc necessary before the public will recognise an excellent group? I saw The Beatles both in Swindon and Stroud prior to "Love Me Do," and they blew up a storm even then. Now with the backing of three successful discs they are assured of large crowds and thunderous applause wherever they go, but what a pity they had to wait for a hit disc to make people more aware of them.—R. HALTON, 50, Western Street, Swindon, Wilts.

Heinz—the hottest singer since Cliff?

HE is tall, slim and 20 years old. His speech is quiet and sincere. His hair is neon-bright blond. He is Heinz—ex-Tornado, ex-grocer's assistant from Southampton.

With his first film soon to be screened—with solo debuts on disc, TV and stage all due within the next few days—he is on the brink of the big time.

Some showbiz folk rate him the hottest property to erupt on to Britain's pop scene since

Cliff Richard came from nowhere in September, 1958.

Quite a few fans feel the same. Three clubs have been started for him in the last two weeks: in London, Wolverhampton and Salisbury. The Wolverhampton one claims a thousand members already. Heinz finds it hard to believe it is all happening. . . .

"It was like a crazy, wonderful dream—seeing all those letters stacked on the club secretary's desk at Wolverhampton. I went up specially—246 miles the return trip. I was glad to do it. I didn't care how long, how hard I have to work to hit the top—and loyalty to my fans is my number one concern."

The White Tornado. . . . The fans started calling Heinz that months ago. This he likes. He knows that—thanks to his dazzling hair-do—he could be in a 100,000 Cup Final crowd and still stand out. But he almost didn't have any hair at all. . . .

● scalded

"When I was two I pulled at the cover of a coffee pot on the table. The cover came down on my head. So did the pot. So did the coffee. My scalp was cut and scalded. They thought for a while the damage might be permanent. I almost got a wig for my third birthday. I can't remember the accident. But I have the scars to prove it."

"Recently I almost collected more scars. Been cutting my own hair these last six months—the barbers don't get it right. This means a whole lotta jazz with nitrovs. Dodgy, that. You keep moving the scissors the wrong way. A couple of times I've just missed being the only one-eyed singer in the business."

On almost every live broadcast they cut the backing down to such an extent that the vocalists sound almost as though they're singing without accompaniment with often disastrous results.—A. SMITH, 114, Croxdon Road, Pease, London, S.E.20.

SHOWCASE

WHEN watching "Thank Your Lucky Stars," I am always most impressed by the unique scenery. For instance, recently there was a giant bird's cage for the Vernons Girls' "Do The Bird."

I think that a lot of the applause which "Thank Your Lucky Stars" gets is due to the wonderful settings.—MICHAEL TURNBULL, "Little Ridge," Ridgeway, Woking, Surrey.

The world's top pops

AMERICA

Week ending April 27

Last Week	This Week	TITLE	ARTIST
1	1	I Will Follow Him	Little Peggy March
2	2	Can't Get Used To Losing You	Andy Williams
4	3	Puff	Peter, Paul & Mary
6	4	Pipeline	Chantays
3	5	He's So Fine	Chiffons
15	6	If You Wanna Be Happy	Jimmy Soul
7	7	Don't Say Nothin' Bad About My Baby	Cookies
11	8	Surlin' U.S.A.	Beach Boys
9	9	On Broadway	Drifters
10	10	Watermelon Man	Mongo Santamaria
5	11	Baby Workout	Jackie Wilson
13	12	Mecca	Gene Pitney
18	13	Football Little Girl	Shirelles
16	14	Reverend Mr. Black	Kingston Trio
17	15	Charm	Bobby Vee
8	16	Young Lovers	Paul & Paula
19	17	Young And In Love	Dick & Dee Dee
26	18	Losing You	Brenda Lee
27	19	Take These Chains From My Heart	Ray Charles
25	20	Tom Cat	Rooftop Singers

Australia

Hong Kong

Australia (Courtesy Music Maker, Sydney)		Hong Kong (Last This Week)	
Last Week	This Week	Last Week	This Week
1	1	1	1
1	1	1	1
3	2	3	2
6	3	4	3
2	4	2	4
5	5	8	5
4	6	6	8
9	7	7	7
13	8	6	8
7	9	9	9
10	10	10	10

Eire

S. Africa

Eire (Courtesy Evening Herald)		S. Africa (Courtesy Southern African Record Manufacturers and Distributors' Association)	
Last Week	This Week	Last Week	This Week
6	1	1	1
9	2	2	2
2	3	3	3
7	4	4	4
1	5	5	5
1	6	6	6
3	7	7	7
5	8	8	8
4	9	9	9
10	10	10	10

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

★ **MARK WYNTER'S**
NEW HIT IS
SHY GIRL



Personal Management
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7N15525

● the ton

In "Live It Up," Heinz will play a telegram boy. He will have several scenes on a motor-bike. This will be like old times. "Used to be in a motor-bike gang in Southampton—black leather jackets and all the gear. Did a ton once. Maybe in the film they'll let me see if I can do it again."

"Surely," I said, "telegram boys don't drive all that fast?" "You kidding?" said Heinz. "His parents will watch him at Bristol on May 10. He is the family's only contact with show business. His father is an aircraft worker. His sister Evelyn (13) has yet to decide on a career. But brother Michael (16) is learning drums and wants to get into the beat world before long. "What's he doing meantime?" I asked. Heinz grinned. . . . "He's at Perks in Southampton. He's taken over my old grocery job. . . ."

Dick Tatham



HEINZ—Three fan clubs already.

THE TORNADOS

ROBOT

F 11606 45 rpm

DECCA

NOT LIKE THE OLD DAYS, BUT COCHRAN CAN STILL MAKE THE CHARTS

EDDIE COCHRAN is back in the charts. Not with the same impact as for some of his previous hits, but nonetheless, his new disc, "My Way," has crept in.

The disc is one of three previously un-issued tracks in this country. He composed it in collaboration with Jerry Capehart, an old friend and co-writer on several of his previous hits. It's just over three years that Eddie met his untimely death in a car crash in Britain. At the time he was on his way to the airport following his last British appearance at the Bristol Hippodrome. Gene Vincent was also in the car, but he escaped with multiple injuries.

Eddie was 21 at the time and

at the highspot of a career which had flourished from the time he was ten and given a guitar. It was as a guitarist that he became known and liked among recording artists on the West Coast, and his early meeting with Jerry Capehart finally led to his own recording contract with Liberty Records.

Eddie's first disc for the label was "Sittin' In The Balcony." Only a minor hit, but enough for 20th Century-Fox to sign him for a small part in the rock 'n' roll

movie, "The Girl Can't Help It." In the meantime his records started selling. "Twenty Flight Rock" was his first big hit, and then came a string of other numbers, several of them composed by Eddie alone or with Capehart. These included "Jeannie, Jeannie, Jeannie," "Summerline Blues," one of his biggest ever hits, along with "C'Mon Everybody" and "Somethin' Else."

After Eddie died, on April 17, 1960, "Three Steps To Heaven" became a hit. Several people

said he must have had a premonition when he wrote the number—but his sound lived on. The "Eddie Cochran Memorial Album," released by Liberty earlier this month, is beginning to be a big seller. In addition to this, there are still two more new tracks.

However, Liberty say that as long as the demand is there, there will be no shortage of Cochran material for some time, and it is possible that several of his old hits may be reissued.

June Harris

TOMMY STEELE

FLASH, BANG, WALLOP!

(From "Half A Sixpence")
F 11615 45 rpm

DECCA

Andy moves up

TOP 30

Week ending April 27, 1963

Last Week	This Week	Title	Artist	Label
2	1	From Me To You	The Beatles	Parlophone
1	2	How Do You Do It?	Gerry and the Pacemakers	Columbia
3	3	From A Jack To A King	Ned Miller	London
7	4	Can't Get Used To Losing You	Andy Williams	CBS
11	5	In Dreams	Roy Orbison	London
5	6	Nobody's Darlin' But Mine	Frank Ifield	Columbia
4	7	Say I Won't Be There	Springfields	Philips
8	8	Rhythm Of The Rain	The Cascades	Warner Bros.
6	9	Brown Eyed Handsome Man	Buddy Holly	Coral
9	10	Folk Singer	Tommy Roe	HMV
24	11	Two Kinds Of Teardrops	Del Shannon	London
19	12	Scarlett O'Hara	Jet Harris and Tony Meehan	Decca
15	13	Losing You	Brenda Lee	Brunswick
12	14	Walk Like A Man	Four Seasons	Stateside
10	15	Foot Tapper	The Shadows	Columbia
14	16	Summer Holiday/Dancing Shoes	Cliff Richard	Columbia
22	17	He's So Fine	The Chiffons	Stateside
13	18	Say Wonderful Things	Ronnie Carroll	Philips
17	19	Let's Turkey Trot	Little Eva	London
18	20	Like I've Never Been Gone	Billy Fury	Decca
20	21	End Of The World	Skeeter Davis	RCA
21	22	Robot	The Tornados	Decca
25	23	So It Always Will Be	Everly Brothers	Warner Bros.
23	24	Island Of Dreams	Springfields	Philips
25	25	Deck Of Cards	Wink Martindale	London
27	26	Count On Me	Julie Grant	Pye
27	27	Just Listen To My Heart	Spotnicks	Oriole
30	28	Some Other Guy	The Big Three	Decca
29	29	Young Lovers	Paul & Paula	Philips
—	30	My Way	Eddie Cochran	Liberty

Compiled from dealers' returns from all over Britain

Helen hopes for a hit

HELEN SHAPIRO, just in from a triumphant tour of South Africa, was sounding me out about reaction to her new release—"Woe Is Me"—recorded in Nashville and destined, in the opinion of all who have heard it, for high honours in the Hit Parade.

"I certainly hope so," said Helen. "It's been some time since I've had a solid chart entry, but in this business you've just got to keep on trying—it's no use crying just because you're not in the charts every week."

Happy

"Besides, I really couldn't be happier about the way things are going for me at the moment. I love my work, my audiences and the whole business of being an entertainer."

"I've never turned out a record for the sake of it. I'd rather take time over recording worthwhile numbers."

"Woe Is Me" first hit Helen's ears via a demo she heard. "Sometime around the beginning of the year and loved immediately. Jackie de Shannon or Sharon Sheeley were singing it. I can't remember who, but I know I felt crazy about it at the time."

Her session in Nashville, under Norrie Paramor's direction and with the Jordanaires, was one of the happiest and most worthwhile she can remember.



HELEN in South Africa from where she's just returned from a triumphal tour.

"Everyone there is so dedicated to just creating sounds," she said, "there were no arrangements, just parts from which the Jordanaires played. It was fabulous and I can't wait to get back and record some more titles."

And Helen's voice on the disc which has brought forth raves from reviewers is higher than on her previous recordings.

Tricks

"Norrie sometimes plays tricks on me by raising the notes a little higher in order to take some of the deepness out of my voice," explained Helen. "I rather like it because it helps extend my range."

Foreign tours have lately been taking up much of Helen's time. In fact she is on one right now touring with Pat Boone through

Germany and Switzerland. But South Africa with its sunshine and wild audiences really won her over.

"People there were fabulous," she said, "the coloured audiences especially went wild at the two concerts for them which we did in Capetown. And quite a number of people out there were asking for Danny Williams."

"They remember him for 'Moon River' and he's certainly one of my favourite male singers."

"I didn't buy many souvenirs because I'm not the sort who buys things just to stick on a mantelpiece, but we were given a lot of stuff which I've brought home."

"I haven't had time yet to arrange any recording sessions with Norrie but we've got ten more Nashville tracks to release and four of them are definitely 'A' sides." R.G.

STRAIGHT FROM MERSEYSIDE!

KEN COPE

sings
HANDS OFF, STOP MUCKIN' ABOUT



7N 15524



FORGET HIM

B/W
HEY EV'RYBODY

BOBBY RYDELL



CEMEO PARKWAY C108

DISC calls on Joe Brown

ZANY? HE'S EVEN WORSE AT HOME!



THERE was no doubt about which was Joe Brown's house. Outside stood his car with large fan slogans fingered in the surface dust of the bodywork.

And nearly everyone who passed by in the sunlit street of the quiet Essex town peeped furtively at the house, obviously hoping for a sight of its tousle-haired occupant.

Joe opened the door with a typically wide Brown grin of welcome. "Come on in, mate. There's a bloke here tipping the guts out of my hi-fi, and the car's clapped out and won't go. Otherwise everything's swinging."

It's an ordinary comfortable semi-detached with a pleasant lounge running from the front to the back. Joe's not been there long, and the builders haven't finished yet. But it already shows signs of being an ideal place for a top pop star to rest and relax when his touring schedules permit.

THE TRAINS RATTLE BY

An Underground train rattled past on the Central line route at the foot of the back garden. Joe nodded towards it.

"Lot of people said I'm bonkers buying a pad so close to the line. I love it, though. Sit on the back bedroom at night with the lights off, and watch the trains go by. The noise doesn't bother me a bit, either. And anyway I'm tapping their electricity for the house!"

On the lounge mantelpiece stood an ornate clock which said it was five past one. Apparently it never says anything else! Above it on the wall hung two shotguns and a 22 rifle with telescopic sights. Shooting is one of Joe's favourite hobbies.

IN DEAD TROUBLE

"Where do you do it then?" I asked. "Anywhere I can, mate." Joe grabbed the 22, and drew a bead on a ganger walking along the Tube line. "See what I mean? There's a dirty great crow who flies over the garden who's gonna be in dead trouble, too. Let's go outside."

The garden was warm and full of fresh air in the spring sunlight. It's well stocked with roses and fruit bushes and trees, and there's a concreted area outside the lounge french windows where Joe plans to build a patio.

"My agents got a bloke to come in and put the garden in shape before I moved in. The silly nit dug up a lovely oak tree over there which I would have liked to have kept. That stumps over there, too. He got rid of that one as well for some reason."

He led the way into the garage which was empty apart from a beautifully finished western saddle. At present Joe uses the saddle only for sliding down the banisters, but he's got other plans.

"I'm gonna get a horse, and do some riding. I love that kind of thing. I've had some invitations to go to a hunt meeting, too." He roared with laughter suddenly. "I'll tuck a shotgun up me jumper, and let fly from horseback. How about that then?"

GARAGING HIS HORSE

"But where will you keep the horse?" I wanted to know. "Joe's grin widened still more, and he gestured around the garage.

"In here?" "Why not?" he echoed with a typical Brown guffaw. "I always leave the blooming car outside anyway!"

We went back indoors, where the hi-fi mechanic announced that he would have to take the machine away, and bring it back later. Joe expressed his disap-

pointment in colourful terms which the mechanic was obviously used to, judging by his broad grin.

"Still, it's gonna be great when it's right," Joe added. "I'll be trying some recordings here on tape soon."

Joe's presence in the town is now fairly well known.

"Sometimes there's a knock on the door, and someone wants my autograph. They ring up occasionally, too, though I haven't a clue how they get the number."

Another idea occurred to the busy Brown brain, and he vanished into the hall for a few moments. When he returned, he looked as though a ferocious leopard had just jumped on his back.

"Fair old rug, eh?" Joe draped it decoratively over the settee before posing for some photos with the skin. "I wanna go big game hunting one day. I'm a fair shot already, and I'd like to have a bash at one of these safari larks in Africa."

Nigel Hunter

I ALWAYS KNEW FRANK WOULD MAKE IT, SAYS MRS. IFIELD

FOR two years Frank Ifield's parents only had their son's own modest reports of his progress in show business.

For Mr. Ifield Sr. and his family live in Australia where Frank himself was brought up and it was twenty-four months ago that they last paid a visit here.

But three weeks ago Mr. Ifield arrived in England for his bi-monthly visit to the Lucas firm, of which he is an Australian director. And with him came Mrs. Ifield, with a special mission: "to see our Frank."

Last Wednesday they set off from the Lucas headquarters in Birmingham to Liverpool, where Frank was headlining for the week at the Empire Theatre.

Faith

"But I have always had great faith in his ability. Frank was a very bright and natural youngster, and it was obvious from very early days that he had a lot of talent."

"He used to come home from school every night, throw his books into a chair and take up his guitar to sing and play."

"He was always singing about the house and I was pretty sure that a lot of people would one day like listening to him as I did."

"I have six sons and three of them sing, though Frank is the only one who has taken it up professionally. He always wanted to be a singer—never had any other ambition."

Though not surprised by it, Mrs. Ifield is particularly pleased that Frank hasn't changed since she last saw him. He is still the good-natured, unassuming son



FRANK IFIELD—He hasn't changed a bit, says his mother.

who used to willingly help her and the neighbours as a boy, she says.

But his new-found success has justly made both father and mother proud of him, and the big event of their stay here will be his opening night at the London Palladium on May 17.

"We wouldn't miss that for the world," says Mrs. Ifield. "Soon after they will be home-ward bound to tell the rest of the family about that colossal success which Frank has kept pretty much to himself about."

Brian James

Peter Thomson's

STOP PRESSINGS

All the stars All the news

STAR of "Just For Fun," **Cherry Roland** has covered American hit by The Raindrops (no connection with the British group of the same name) called "What A Guy": Franklyn Boyd produced the session... Bringing **Dee Dee Sharp** here for TV and radio spots a smart move by Cameo-Parkway because Liverpool's Vernons Girls were leading in "Do The Bird" fight.

Cracked **Harry Fowler** on "Juke Box Jury": Tommy Bruce sings a Cole Porter song well because he used to be a coal porter... Was it a mistake for **Del Shannon** to sing "Two Kind of Tears" (dropt) immediately after a similar-sounding "Little Town Flirt" on "Thank Your Lucky Stars"?

Expect big "battle" between **Mark Wynter's** cover of "Shy Girl" and the original version by **The Cascades**... With his new single, will **Brook Benton** "get what he wanted"—a hit in Britain?... According to "Variety" report, **Joe Meek** being sued over "Telstar" by French movie composer, **Jean Ledrut**.

★ ★ ★

WILL **Eddie Cochran's** "My Way" be as successful as **Buddy Holly's** "Brown-eyed Handsome Man"... **Les Read** and **Mitch** ("How Do You Do It?") **Murray's** song for **Doug Sheldon** "Let's Make A Habit Of This" has been covered on **Pye** by **The Guv'ners**, who comprise **Dickie Pride**, **Nelson Keane** and **Bobby Shaffar**; both discs will be featured on "Lucky Stars."

Ray Charles recently visited a **Frank Sinatra** recording session... On his new LP (just released here) **Bobby Rydell** sings hits associated with **Susan Maughan**, **Billie Davis**, **Dion**, **Kenji Lynch**, **Connie Francis**, **The Tornados**, **Frankie Vaughan**, **David Thomas**, **Lavern Baker**, **The Shirelles**, **The Earls** and **Mary Wells**.

Hit songwriter **Boudleaux Bryant** is cutting an instrumental album of his **Everly Brothers'** chart items including

FRANKIE VAUGHAN—A good DJ.

New Jamie Coe version of former **Sandford Clark** hit "The Fool" given full points by "Lucky Stars" panel: sounds like early Presley... Follow-up singles soon by **Bobby Darin** ("18 Yellow Roses") and **Skeeter Davis** ("I'm Saving My Love")... **Frankie Vaughan** makes a good DJ on BBC's "Playtime"... **Bobby Darin** discovery **Wayne Newton's** "Heart" on Capitol getting plenty of juke box play... **David Macbeth's** new single is a **Carole King** **Gerry Goffin** song: whose isn't these days?



THE GUV'NERS

'Let's Make A Habit Of This'

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(from film 'Just for Fun')
STATESIDE SS183



Stateside

THE
TEMPERANCE SEVEN
Confidential vocal: Allan Moody Mitchell Q.C.
AIN'T SHE SWEET
PARLOPHONE R5022



THE BIG THREE, the latest Liverpool group to reach the charts—R to L, Brian Griffiths, Johnny Hutchinson, Johnny Gustafson.

WITH THE BIG THREE IN THE CHARTS...

It's a hat-trick for Merseyside groups

WOW—what a scene! Liverpool blitzed London with a resounding crack! It had to happen. The Merseybeat Showcase package starring The Beatles, Gerry and The Pacemakers, The Big Three and Billy J. Kramer with the Dakotas just couldn't miss making their mark south of the Mersey.

But they did more than that. In a field day for Liverpool the four groups brought their sound to London with an ear-splitting crash that left 2,000 fans screaming for more after their four-hour stint at the Finsbury Park Majestic last Wednesday.

An ordeal

The Beatles and Gerry and The Pacemakers are now used to playing London dates, but for Billy J. Kramer and the Dakotas and the Big Three—new to the charts with "Some Other Guy," it was something of an ordeal. Flushed and excited by the success of their disc, they've scored a hat-trick for Liverpool groups with a number which is more typical of the city's original sound than even The Beatles or

before they hit the rest of the country.

But in those days, back in '59, The Big Three hadn't even been thought of. John Hutchinson, bass guitarist Johnny "Gus" Gustafson and lead guitar Brian "Griff" Griffiths, were all playing with different groups. When Hutch says he remembers playing "What'd I Say," he recalls the days when he worked the scene with various other of the 200 groups in Liverpool.

The present group—The Big Three—was actually formed around 2 a.m. at Liverpool's Jacaranda Club about a year ago. The boys, all having played various dates dropped in for a late coffee, got chatting, and that was it. "Right from the start we played rhythm and blues with an unashamed Merseyside edge to it," says Griff. "It was wild and raw, the kind of stuff that makes you feel excited."

Wouldn't tell

Johnny Gustafson, who doesn't say much, but looks surprisingly like film star Tony Perkins, remembers the time he bought

"Some Other Guy" by Ritchie Barrett, and refused to tell any of The Pacemakers.

"I thought they'd pinch it," he joked, "but it wasn't really their kind of music anyway."

On the bill

But perhaps the best person to sum up the kind of music played by the Big Three, is their A and R man, 23-year-old Noel Walker, an ex-Scouser, who ran his own trad band, and once played a date on the same bill.

"I first heard them from my dressing room," says Noel.

There was this great blast of music, and I thought there must be at least five musicians on stage. When I saw just three of them, I couldn't believe it. A trio, giving out one of the most exciting sounds I'd ever heard.

"I wanted to record them at that time, and even when I quit the Liverpool scene and joined Decca as a producer, one of my earliest ambitions was to make a disc with The Big Three. It's a pity I had to wait until now."

BY
JUNE HARRIS

Gerry Marsden. "We don't want to sound big headed or anything," said drummer "Hutch" Hutchinson when DISC spoke to the group at Finsbury Park, "but we figured 'Some Other Guy' might make it. We're only kicking ourselves that we didn't record it six months earlier so people wouldn't have said the record is selling because Liverpool happens to be the trend at the moment."

"We've been playing this kind of music for the last four years or more. We were the first group in Liverpool to play 'What'd I Say' when Ray Charles meant nothing. I don't know why, but these way out American rhythms and blues sounds seemed to make it big in Liverpool long

The Kingston Trio
REVEREND MR. BLACK
CAPITOL CL15298



GEOFF GODDARD
Saturday Dance
H.M.V. POP1160

REVIEWS OF THE LATEST SHOWS



CLIFF and Millicent Martin share a joke after the show.

Cliff—another big triumph

BBC TV's summer series of pop spectaculars got off to a good start last Sunday evening with "The Cliff Richard Show." Cliff compered the proceedings which also starred The Shadows, Millicent Martin, Sid James and Daly and Wayne.

The show got going swiftly with no preliminary fussing as Cliff and The Shadows did "Bachelor Boy" and "Walk Right In." I don't know why the "Foot Tapper" had to have those girl dancers wandering around, though.

Millicent Martin sang "Just In Time" and "New Fangled Tango" with all the appeal and skill which she's brightened "TWFWTW" during recent months. Her dance movements in "Tango" put some of those alleged dancing birds in the show to shame, and her duet of "If I Do" with Cliff was delightful.

Highlight

Cliff and The Shads took the spotlight for one of the show's two main highlights—a segment of folk songs starting with "Greensleeves." Next came "All Through The Night" with Hank Marvin and Bruce Welch starring on guitars, followed by "Molly Malone" a well-conceived concert piece centred on "The Lewin Bridal Song" with The Shads hilarious in Scottish rig. Only criticism concerns The Shads' broad grin as they sang about Molly Malone dying of a fever!

The second highlight came when Cliff sang the beautiful Brazilian song "Carnival"

faultless—the best ballad effort I've ever heard from him.

The climax number was "Lucky Lips" with The Shads supporting Cliff well.

Vocally Cliff was excellent throughout, and his personality came through the small screen with charming effect. But he tended to gabble his announcements too quickly. If he can slow these down, he's the ideal person for many more of these productions on every evening.

The Shads were their usual inimitable selves, singing well, too, and enjoying every minute of it. But those dancers were a little off, and so were their rather tatty costumes. Do we have to have dancers in pop spectaculars, anyway?

N.H.

BOONE SCORES

OVER on Channel 9 Pat Boone made his fifth bill-topping appearance in AT's "Sunday Night At The London Palladium." He sang and talked with the easy confidence of the experienced professional that he is, but the overlong segment devoted to his child-producing exploits with his wife Shirley was far too icky for me.

N.H.

SARNE STEALS SHOW

UNDOUBTEDLY the hit of the new Bob Stigwood package, which opened on Sunday at the Brighton Esplanade, was Mike Sarne, who managed to stop the show in the first house, and very nearly pull off a double in the second!

Sarne's prowess as an actor has helped his stage presence enormously. He presented an act—which was expected of him—subtly woven into a good choice of numbers.

John Leyton, headlining the package, made a dramatic entrance and proceeded to tear the place apart with his opening "Shout, Shout." His act was very akin to that of Sarne's with a dash of the Fury and Vincent thrown in for good measure. Apart from a medley of past hits, the audience particularly appreciated his "What'd I Say" set, which also included the Eddie Cochran favourite "Hallelujah I Love Her So." John's return to one nighters was long overdue but certainly worth waiting for.

Jet and Tony improve

I raved about Jet Harris and Tony Meehan when they opened with Helen Shapiro, yet improvements are quite obvious in their present act. The pair are much more relaxed on stage, and drew hearty laughs when lead guitarist Joe Moretti gave a tap dance version of "Foot Tapper."

Billie Davis is a little rough at the edges, but she emerges as one of the brightest girl singers on the scene today. She's NOT afraid to throw her voice, and was able to capture the terrific disc sound she had on "Tell Him."

The rest of the show was well assembled. Mike Berry and Grazzia Frame were good supporting acts, as were Duffy Power, Don Spencer, Billy Boyle and Bick Ford.

A well presented show, good teenage enjoyment, and plenty of value for money.

J.H.

VINCENT, DOUGLAS, FENTON IN ALL-NIGHTER

GENE VINCENT, Craig Douglas, Shane Fenton and the John Barry Seven headline an all-nighter at the Alexandra Palace on July 5.

Vincent will be joined by his newly formed Bluecaps, and Fenton by the Fentonos. Other artists to appear are the Cyril Davies Rhythm and Blues All Stars, Screaming Lord Sutch and Robb Storme and the Whispers.

The event will be compered by either Brian Matthew or Alan Freeman.

Fenton summer dates

SHANE FENTON and The Fentonos have been booked for 12 Sunday concerts for Arthur Homes, and will join The Beatles on at least three Blackpool dates at the Queens Theatre on July 7, August 4 and 25.

On August 11, Fenton joins Joe Brown at the Great Yarmouth Regal, and other Sunday fixed site Torquay Princess, June 30, July 21, and September 1; Great Yarmouth Regal, July 14, September 8; Margate Winter Gardens, July 28, and the Blackpool Hippodrome on August 18 and September 22.

Jet and Tony will play Bournemouth

JET HARRIS and Tony Meehan will headline a Harold Fielding Sunday show at the Bournemouth Winter Gardens with The Springfields and Mark Wynter on August 11.

The duo, currently in the charts with "Scarlett O'Hara," play two more dates for Fielding at the Blackpool Opera House on July 21 and August 4.

On Whit Sunday, June 2, Jet Harris and Tony Meehan headline a show at the Margate Winter Gardens and they may appear at the same venue the previous night.

They play dates for Brian Epstein at the Nelson Imperial (June 27) and the New Brighton Tower (June 28).

On May 23 Jet and Tony guest in "Pops And Lemmy" for BBC-TV.

Vaughan at Blackpool

FRANKIE VAUGHAN plays two Sunday concerts at the Blackpool North Pier, on August 4 and September 1. These are the only two planned for him while he is in Scarborough for the summer.

Next Friday (May 10), Frankie will make a guest appearance at a special fan club dance, being held at the Victoria Hall, Bloombury, in aid of the National Association of Boys Clubs.

NEXT WEEK

Lucky winner of the Adam Faith contest

Ifield, Richard and to make n

New Andy Williams album

"DAYS OF WINE AND ROSES," the new Andy Williams LP, is to be issued here in August.

The album is named after the episode of his current hit, "Can't Get Used To Losing You," and a hit in the States in its own right.

Williams is expected in Britain today (Thursday) for the premiere of "35 Days At Peking," which is premiered at the London Dominion on Monday, May 6, in the presence of the Duke of Edinburgh.

Williams' vocal version of the film's theme is to be released by CBS tomorrow. Kenny Ball and his Jazzmen have also covered it instrumentally for Pye for release later this month.

Conway out of TV series

RUSS CONWAY will not be featured in an ABC-TV series this summer as was originally planned. His summer season at Llandudno cuts into proposed filming dates. For the same reason it is doubtful if Mike and Bernie Winters will be able to take part.

The series, which was to star Conway, starts on June 29. Producer Philip Jones is reconstructing the format, but told DISC it will still be a Spectacular. He is hoping to include both Gerry and The Pacermakers and The Beatles in editions of the show.

The "Dave King Show," starts its six-week ABC-TV run this Saturday. Australian singer Patsy Ann Noble appears in each show, and Bernard Bresslaw guests in the editions of May 11 and June 1.

Shannon, Tillotson at Pop Festival

DEL SHANNON, Johnny Tillotson, Gerry and the Pacermakers and Shane Fenton are among the stars who will appear at an open-air Teenage Pop Festival on Whit Monday (June 3) at Botwell House, Hayes, Middlesex.

Others taking part include Russ Sainty, Billy J. Kramer and The Dakotas, Screaming Lord Sutch and "Just For Fun" star Cherry Roland.

The comper will be Decca exploitation man Pat Campbell, and it is hoped that other artists including The Beatles will be able to attend to sign autographs.

FRANK IFFIELD, Frankie Vaughan and Cliff Richard will exciting new major film projects. Iffield is likely to make with a strong comedy line.

BART WINS TONY

LIONEL BART has won America's coveted Tony Award for his smash hit production "Oliver" for being "The Best Musical On Broadway." Two further awards went to Sean Kenny as designer and Donald Pippin as Musical Director.

Four special Tonys went to the cast of "Beyond The Fringe," and another to Anna Quayle as "Best Supporting Actress" for her role in "Stop The World."

The stars at Battersea Park

SAMMY DAVIS JR., Shirley Bassey, Gerry and The Pacermakers and Frank Iffield are among the star guests attending this year's opening of Battersea Park Festival Gardens, being organised by the Variety Club next Saturday, May 11.

Other recording stars who will be present at the gala are: Kenny Ball, Acker Bilk, Shane Fenton, Winifred Atwell, Barry Barnett, Jan Brunette, Tommy Bruce, Jess Conrad, Bernard Cribbins, Carol Deane, Joe Henderson, The King Brothers, Joe Loss, Mark Wynter, Doug Sheldon and Millicent Martin.

It is being specially written by Kenneth Harper, and shot at 1 April have been named as likely to discuss final scripts.

Harper will also produce Cliff Richard's next film, which will be shot on location during the winter. This too, will be a major musical along the same lines as "The Young Ones" and "Summer Holiday," and will feature The Shadows.

Frankie Vaughan goes into MGM's Boreham Wood Studios on June 4 for three weeks shooting on "It's All Over Town," a satirical type musical comedy. In which his co-stars are Lance Percival, William Rushton and Jan and Kelly. The film is being shot in Eastman Colour and Cinemascope, and composers Jimmy Kennedy and Mitch Murray have been signed to produce a musical score.

"It's All Over Town" is being produced by Jacques de Laine Lea, who recently produced "Four Hits And A Mitter," featuring Acker Bilk.

Carroll signed for panto

RONNIE CARROLL has been signed for pantomime at Birmingham this Christmas. The production will be "Rabot In The Wood" at the Alexandra Theatre, and the show is set to open on December 24.

FURY SIGNED FOR SUMMER CONCERTS

BILLY FURY headlines three Sunday concerts at the Opera House, Blackpool, on July 28, August 11 and 25, with The Tornados and Bert Weedon. Fury also stars in two special teenage shows at the Bournemouth Winter Gardens on August 4 and 18.

Also set for the Opera House dates are Vera Lynn, June 2, September 15 and October 6, and the Peters Sisters, who will make their only British appearance there on July 14.

Other attractions in line for the same venue, with dates still to be fixed are Mark Wynter, The Tornados, Susan Maughan, The Kaye Sisters, Millicent Martin, Ronnie Carroll, Winifred Atwell, Edmund Heckridge and Eddie Calvert.

This week Decca release a new 16 track Billy Fury album titled "Billy," for which material was selected jointly between the singer, Dick Rowe and Larry Parnes. Several tracks are new material previously recorded by Billy for singles, but never issued.

IN YOUR SHOPS TODAY

Paul Anka **REMEMBER DIANA** RCA 1546
Jim Reeves **WELCOME TO MY WORLD** RCA 1542
Sam Cooke **ANOTHER SATURDAY NIGHT** RCA 1543

DIANE Joe Harrell & his Orch. MLP 8738

WHAT A GUY The Raindrops RIC 8739

Sandy Nelson **OOO POP PAN DOO** MLP 8737

WHAT A GUY Cherry Roland F 13166

DREAMS DO COME TRUE Heitz F 13182

STATION SIX BARBARA (from the film) Heitz F 13183

MUSIC BY Ron Grainer F 13184

Solomon Burke **IF YOU NEED ME** MLP 8735

STILL BOB Anderson 6882

HEART'S ICE COLD

Don CHARLES F 13185

DECCA

LET'S DO TAMOUR

The PETALS F 13186

DECCA

SOME OTHER GUY

The BIG THREE F 13184

DECCA

Mike PRE

Punish h

DECCA

nd Vaughan major films

The Shadows, all figure in his film debut in a musical

for him, to be produced by Ebsire next spring. March or months, and Harper is at present

SPRINGFIELDS IN U.S. CHART

THE SPRINGFIELDS are in the American charts, and Gerry and The Pacemakers and The Tornados have been given "Picks Of The Week" for their new releases in the U.S. Following "its British success "Island Of Dreams" has entered the Cash Box hot hundred at 100. Eight places above it is a Japanese version of Kenny Ball's British hit, "Sukiyaki" by Kyu Sakamoto. Gerry and The Pacemakers' "How Do You Do It" and The Tornados' "Robot" are the two picked to be hits in the States.

BALL RUSH

KENNY BALL and his Jazzmen fly to London on Saturday night immediately after their date at Sheffield University to start rehearsals for their fifth guest spot in "Sunday Night At The London Palladium" the following day. They take off again for Scottish appearances on Monday and return to London by air for the BBC radio concert "Pops For Everyone" at the Royal Albert Hall on May 11. Ball's show at the Croydon Fairfield Hall on May 17 will be compered by Brian Matthew.

New dates for Mark Wynter

NEW TV dates for Mark Wynter, whose "Sly Girl" is issued tomorrow (Friday) in competition with The Cascades' version of the same number are "Round About" (Tyne Tees) tomorrow (Friday), and "Discs A Gogo" on May 27.

Donald Maclean takes over

DONALD MACLEAN, music organiser of BBC radio's pop programmes, becomes chief assistant of pop music productions on July 1 when the present departmental head, Jim Davidson, resigns. MacLean will be second-in-command to Kenneth Baynes, who will head a combined light and pop music department from that date.

SHAPIRO FLIES TO GERMANY

HELEN SHAPIRO, who returned from her South African tour on Sunday, goes to Germany tomorrow (Friday) to feature in a star touring package including Pat Boone, Nana Mouskouri and Franck Pourcel's orchestra.

The tour will play Berlin, Essen, Hamburg and Vienna, and will climax in Zurich with a major TV show.

Helen has guest spots in "Thank Your Lucky Stars" (May 11), "Pop Inn" (14) and "Saturday Club" (18). She has received the offer of a Polish tour for spring next year, and negotiations are proceeding.

Patsy Ann Noble visited H.M.S. Diamond at Chatham last Saturday after having accepted an invitation from the crew to be their pin-up girl. The destroyer leaves this week for a long cruise of overseas duty, but the crew won't forget their last glamorous visitor in this country!



BEATLES—A SECOND SILVER DISC

Faith—a rest before variety

THE sensational Beatles have won a Silver Disc for their chart topping "From Me To You" after only being released three weeks!

The award, presented by this paper for record sales of 250,000, is the second that the group have won.

Wink Martindale's "Deck Of Cards," originally issued here in October, 1959, has also qualified for the award—after three and a half years!

"Deck Of Cards" first entered the DISC charts on December 5, 1959, moving up two places a week later. Its final entry was number 20 on December 19. A month ago, the disc was requested on "Two Way Family Favourites" and sales went soaring.

Jean Regan and Doug Sheldon will star in a Whit-Sunday Concert at the Blackpool North Pier.

Waterborne beat

GERRY and The Pacemakers have been set to headline two waterborne beat marathons. On August 18 they take part in "Rock Boat," a round trip between London's Tower Pier and Margate. Others taking part are the Original Checkmates, the John Barry Seven, Billy J. Kramer and The Dakotas and Frank Kelly.

The second shuffle will be on the Mersey on August 25 and titled "Merseybeat Boat." Gerry and the group will again have Kramer and The Dakotas on the bill, plus The Vernons Girls and several Liverpool acts.

Denver at Newcastle

KARL DENVER has now been confirmed for a week in variety at the Newcastle Empire, opening May 20. Mike Preston and Vince Eager are also on the bill, and a girl singer has to be found.

Pacemakers, Tornados, Kane on 'stars'

GERRY and The Pacemakers, The Tornados and Eden Kane are new bookings for "Thank Your Lucky Stars." Joe Brown and Mark Wynter will do the title song from "Just For Fun" when they guest in the programme on May 11.

Gerry and The Pacemakers and The Tornados join Pat Boone on June 1 and Sandy Nelson is also being negotiated for the show. The Boone date has been switched from May 18.

Eden Kane and Susan Maughan are new bookings for June 8.

Petula Clark, Al Saxon, The Gun'nors, The Countrymen and Shani Wallis join The Beatles, Heidi Brühl and Peter Jay on May 18, and Billie Davis and Doug Sheldon are new bookings for May 25.

TOP STARS ON RADIO

HELEN SHAPIRO, Craig Douglas, Mark Wynter, Susan Maughan, Joe Brown, Roy Orbison and Karl Denver are some of the top popsters lined up for BBC radio shows later this month.

Helen and Craig headline "Saturday Club" on May 18, supported by The Vernons Girls and The Allison. Craig also continues his regular spots in the "On The Scene" series.

Mark Wynter will star in "Showtime 63" on May 19 in a cast which includes Miki and Griff, and Joe Brown and The Karl Denver Trio are "Side By Side" on May 20. Denver is also recording a 30-minute show with pianist Dick Katz on May 12 for transmission on June 5.

A contingent from "That Was The Week That Was" consisting of Millicent Martin, Lance Percival and the Dave Lee group will be featured in "Star Parade" on May 23. Dave Lee has already been signed for the autumn series of "TWTWTW" starting in September.

On the same day (23) Susan Maughan and Steve Perry are in "Twenties To The Twink," and American hit parader Roy Orbison will be the guest star of "Go Man Go" on the following day.

New Kane single

EDEN KANE cuts his first titles for his new label, Fontana-Linden within the next two weeks, for release at the end of May. He will select the two sides from three new titles.

New bookings for Kane, who is now fixed for a summer season at the Blackpool South Pier, are a week in cabaret at the Manchester North Sporting Club from May 6, BBC-TV's "Pops And Lenny" (May 30) and "The 625 Show" on June 13.

SAMMY DAVIS SESSION IS ON

THE off-on London recording session for Sammy Davis Jr. is finally on! He will do three midnight sessions at Pye's Marble Arch studio on May 6, 7 and 10 for a Reprise album to be entitled "Sammy Davis Jr. Salutes The London Palladium."

Davis will sing songs associated with great stars who have appeared at the famous London variety theatre where he is at present resident.

He will be accompanied by his own small group of American musicians plus London session men, and the LP will be in three different styles.

Johnny Keating is writing the arrangements for a jazz-based big band with the accent on brass. Peter Knight is penning scores for a string orchestra, and Davis's American MD George Rhodes will supervise the entertainer's own small group for backing the rest of the album.

Davis expressed the wish to record with Ted Heath and his orchestra while here, but contractual difficulties prevented this idea materialising. However, it is probable that a proportion of the session men to be booked will be Heath sidemen.

Dee Dee ballroom date

ONE ballroom date has been fixed for American star Dee Dee Sharpe, who arrives here tomorrow (Friday).

The singer makes her only live appearance on Saturday at the Oldhill Plaza, Birmingham.



JOHNNY ANGEL
A TOUCH OF VENUS
PARLOPHONE R0028

ELMER BERNSTEIN
REX PLANO AND ORCHESTRA
TO KILL A MOCKINGBIRD
(Theme from the film)
M.C.M. 9041/100

THE BOYS
POLARIS
PARLOPHONE R0027

GENE CHANDLER
RAINBOW
STATESIDE 80184

RAY CHARLES
TAKE THESE CHAIRS
FROM MY HEART
H.M.V. POP1161

BERNARD CRIBBINS
THE BIRD ON THE
SECOND FLOOR
PARLOPHONE R0025

VIC DANA
DANGER
LIBERTY L1073

HARMONICA FATS
TORE UP
STATESIDE 80184

BUDDY GRECO
MAKE UP YOUR MIND
COLUMBIA 08103

RONNIE HAWKINS
WHO DO YOU LOVE
COLUMBIA 08104

AL MARTINO
I LOVE YOU BECAUSE
CAPITOL CL11000

MANDY MASON
A TEAR IN MY EYE
PARLOPHONE R0018

NED MILLER
GO ON BACK, YOU FOOL
CAPITOL CL11061

THE SHACKLEFORDS
A STRANGER
IN YOUR TOWN
MERCURY 801104

MARK VALENTINO
DO IT!
STATESIDE 80186

THE KEEP ON DANCING
(from the film 'Just for fun')

Brian POOLE & The TREMELOES

DECCA

STON **Karl DENVER**
Can you forgive me
(from the film 'Just for fun')

DECCA

**WHY DO LOVERS BREAK
EACH OTHER'S HEART**

Bob B. SOXX & The Blue Jeans

LONDON

**WHAT EVER HAPPENED
TO BABY JANE**
(from the film)

Bette Davis & Debbie Burton

LONDON

THE RECORD RECORD COMPANY LTD RECORD HOUSE ALBERT WORKERS LONDON E11

NINE singles have that chart look

CLIFF RICHARD

Lucky Lips: I Wonder (Columbia DB 7014)
LUCKY Lips is not a new song. It has been tried on record before. But never to the sort of success it is going to get from this moment on.
 Cliff takes the Leibler-Staller shuffle and uses it into your feet. Accompanied by The Shadows, he makes this a happy and extremely infectious release. It'll take him high in the Ten once more.
 "I Wonder," accompanied by the Norris Parameter Strings, was written by Cliff and Hank Marvin. Attractive little Latin ballad.

MARK WYNTER

Shy Girl: Because Of You (Pye N 15525)
MARK has got a soft spot for the girls... in his song titles anyway. And they're usually lucky for him. I should say "Shy Girl" will continue the charm life. Shouldn't be anything shy about its progress to the parade.
 An easy, hitting ballad from the States. It is sung in good double-track by Mark. Simple words, and simple tune, and simply commercial.
 "Because Of You," despite familiar title, is not an oldie. It happens to be Mark's own composition.

BOBBY RYDELL

Forget Him: Hey K-Y-Rbody (Cameo Parkway C 100)
HIS label is really lashing out on Bobby's new single! It comes in a very good colour sleeve with a portrait of Bobby on the front, and a studio shot of him on the back.
 The disc was recorded in London, and the top song, "Forget Him," was written by Tony Hatch. A very easy-on-the-ear light beat ballad, I can see it moving the charts.
 The disc may even turn out to be a double-leader. "Hey K-Y-Rbody," is a forceful rocker.

JIM REEVES

Welcome To My World: Jazmiz (RCA 1142)
IT may be a little slow, but it should get there. "Welcome To My World" sings Jim... and sings it at a time when he'll soon be getting a welcome to Britain.
 The gentle ballad is taken from his "Touch Of Velvet" album which came out last year. Rich vocal as always with Reeves' built-in tenderness. Strings and girls accompany.
 "Jazmiz" is an oldish Reeves recording of one of his own compositions. A soft 'n' slow ballad.

ANDY WILLIAMS

So Little Time (The Peking Theme): Hopalong (CBS AAG 147)
THIS music for the new film "55 Days At Peking" has become a very fine ballad. Another example of the excellent things we get from collaborations between Dimitri Tiomkin and Paul Francis Webster. Not the sort of song which usually shoots high up the parade... but the sort which can grow greatly into a very powerful—and long-lasting—success.
 "Hopalong" is a sad C and W jigger which makes a comfortable second side.



BOBBY RYDELL and MARK WYNTER both have great Top Thirty chances.

Disc Date

Quite a bunch of hits this week, you'll note. And most of the tips are given to names who have been in the parade before. But not all... Not Kenneth Cope, for instance. And not Big Pete Deuchar. Both of whom strike me as having a more than average chance of collecting massive royalties with their debut discs.
 If these north country lads crash the charts it will add yet more weight to the take-over bids that have been pouring in from north of a line...
 But don't let such thoughts panic you into missing the new Andy Williams disc, "So Little Time." A great ballad which ought to have all the time in the world.

with Don Nicholl

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).

Dancers could make a hit of Sandy Nelson disc

Sandy Nelson
Ooh Pah Doo: Feel So Good (London HLP 9171)****
NOW this one might easily find itself slow beating into the parade if the dancers have anything to say about it. Nelson leads his band from the drum stand with a power that's undeniable as he pounds through Ooh Pah Doo. Guitar, organ and sax are all in there with an insistence which is going to push every pair of feet

in carboe on to the dance floor. "Feel So Good" is an admirable rockabilly allowing guitar to front most of the way, though the rough sax solo makes an impression, too, and Sandy has a brief fling.
The Shirelles
Foolish Little Girl: Not For All The Money In The World (Stateide SS 181)****
HGREENFIELD wrote Foolish Little Girl and it opens with one of The Shirelles speaking the words. Then the team go into a cute arrangement which has one of them acting out the part of the foolish girl herself, while the others put her straight. Moves to an effective beat with Latin in it, and may be a high seller for the group.
 "Not For All The Money In The World" is a hard, quick-moving bready chanted in typical fashion.

Geoff Goddard I'm not sure which way round it ought to be) comes out from the RGM studio with one of his own songs for the topside this time.
 It's the middle beater Saturday Dance, Pye the title sounds so familiar, because the number itself is crisp and new, and with a good RGM echoey nose behind the voice.
 "Come Back To Me" is a slower, dramatic romancer for Geoff to sing, and I don't particularly care for the harsh edge to the voice on this ball.

Freddy Cannon
The Ups And Downs Of Love: It's Been Nice (Stateide SS 183)****
BOTH Songs here are Doc Pomus and more Shuman efforts for the film "Just For Fun." Top ball night's Freddy whooping on the peculiar see-saw of romance. And, like a see-saw, it may go up or stay down. Lot will depend on cinema-goer's response.
 "It's Been Nice" is the side I prefer. It has a infectious beat and a strong, husky vocal.

Frankie Avalon
Come Fly With Me: The Girl Back Home (Pye International N 25198)****
FRANKIE AVALON'S obviously not subdued by thoughts of the other Frankie on one of the great Sinatra swingers! He

George Maharis
Get Your Kicks On Route 66: Lollipopps And Roses (Columbia DB 7017)****
GEORGE Maharis comes out with a natural reference to the show for this disc. The song's a travelling item which he throws out with plenty of power though the voice is not exactly likable. Backing ruffles along with girl group joining in. Fans may collect—but personally I don't particularly enjoy listening to someone who makes me keep feeling I want to clear my throat.
 "Lollipopps And Roses" keeps popping up, doesn't it? Maharis sings it slow and sentimental.

The Cascades
Shy Girl: The Last Leaf (Warner Bros. WB 981)****
THE Cascades have been riding high with "Rhythm Of The Rain"—a fact which won't do them any harm so far as Shy Girl is concerned. A typically soulful group performance. Yet, I'd still take Mark Wynter to outsell them.
 "The Last Leaf" is a ballad with wind howling behind the singers as it tries to tug the remaining leaf from the bow. Crisp of its kind.

Gary (U.S.) Bonds
Do The Limbo With Me: Where Did That Naughty Little Girl Go (Stateide SS 179)****
WILD, noisy start as Bonds calls everyone together for a Limbo party, then Do The Limbo With Me develops into a typical forest of sound, getting that weird open-air effect I always associate with Bonds. It's an exciting, thudding half with mazy instrumental breaks



FREDDY CANNON — Both sides from "Just For Fun."

Dickie Valentine
Love Dreams And Lonely Tears: Comes Another Day Another Love (Philips 32683) BF1****
DICKIE VALENTINE, on Philip's now, has been a long, long time without a hit parade release, but it's always on the cards that he could come back into the high pop reckoning. And he ought to do very nicely with the C and W jigger "Love Dreams And Lonely Tears." Warm-hearted, ramfled performance backed by girl chorus.
 "Comes Another Day Another Love" is a biting, brisk ballad with heart rumbling underneath it all for dancer's benefit.

Paul Anka
Remember Diana: At Night (RCA 1340)****
ANKA finally answers his old "Diana" hit... even using fact in lyric that he wrote a song about her. Don't recall anyone ever pulling that gag before! This time he's complaining that she's found another lover.
 Strong beat tempo and an angry beat vocal from Anka sings it loudly enough to wake up all the Latins for miles.
 "At Night, another own composition, is a Latin romancer to get the hips swaying. Anka sings it loudly enough to wake up all the Latins for miles.

GREAT NEW GOLDEN GUINEAS



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KEN COPE

Hands Off, Stop Murkin' About; Why Am I So Shy (Veeva N 15524)

D N T **KEN COPE** from Coronation Street and the latest Liverpoolian to make a disc bow. Frankly, with the followings he has—deservedly—built up on both TV channels, I cannot see him failing to draw queues to the disc shops. His rich, northern accent comes out along with the expected personality and makes "Hands Off, Stop Murkin' About" a natural for comedy sales. . . .

Girls chant the don't-mess-me-make-up chorus for him. "Why Am I So Shy" (now there's an odd title for Jed Stone!) is a simple novelty treat.

SAM COOKE

Another Saturday Night; Love Will Find A Way (RCA 1341)

D N T **SAM COOKE'S** own composition "Another Saturday Night" has been released in the States and is streaking away to a quicker success than many of his previous hits. I think it'll bring the husky-voiced character back to one Teresy, too. A steady, bluesy middle-beater to which you can dance or not as you wish, it has the essential touch of difference in both story and tone.

Turnover for a dragging ballad with more blues built in. Country piano and choeurs accompany Sam.

JACKIE DE SHANNON

Needles And Pins; Did He Call Today Mama? (Liberty LIB 55586)

D N T **THIS** one's not a natural for the big parade, but I think it'll justify the tip if it gets enough plays. Because it has an infectious walking beat which will get right inside your head. . . . and because Miss De Shannon's double-track vocal is a continuous, rasping 1926.

The ball builds almost without your knowing it, bringing in girl group and extra power behind the guitar wack which Jackie opens.

"Did He Call Today Mama?" is another double-tracker, with edgy sound on it. Good enough for many a top side.



JACKIE DE SHANNON—Not a natural for the Parade, but . . .

BIG PETE DEUCHAR

Google Eye; There's A Hand Leading Me (Fontana 267238 TP)

D N T **Y**OU'VE probably never heard of Big Pete Deuchar unless you come from the North-East. Even up there around Newcastle and Sunderland you may just pass at the seaside.

He has been messing around with jazz and country music for some time now both in clubs here and in New Orleans. With his own group The Country Blues, he disc debuts on a John D. Loundermilk number "Google Eye." And all eyes down looking for a hit, please.

"There's A Hand Leading Me" is Deuchar's arrangement of a traditional number. Good with the jazz style with a philosophy from the spirituals.

shorts . . . shorts . . . shorts . . . shorts

THE PETALS—Let's Do The Tassaree! Look At Me (Decca F 11650)***
—Pronounce it "tass-oo-ray" and you've got the name of the dance featured in the film "Murphy On The Bounty." A Tullian rhythm which is beginning to catch on in some dance halls and clubs. The Petals sing it sweetly on this infectious release.
Look At Me carries on the same South Seas idiom.

THE RIP CHORDS—Here I Stand; Karen (CBS-AAG 345)***—Big, distinctive vocal team noise backed up by twang guitars and thudding drums—that's what we get from The Rip Chords as they stink around. Rip through Here I Stand. It's all picked up there as the sky and would seem to rely purely on the noise itself as a sales puller. Karen twists quickly with a load of echo on the vocal work.

VERN ROGERS—He's New To You; Can't Complain (Orlote CB 1626)***—Light Latin lilt with cha-cha-cha bits. . . such is He's New To You which Vern Rogers sings affably to a Frank Barber accompaniment. Rather luscious by the complaining note in the voice. Yet this tendency is absent from Can't Complain, as I suppose it should be judging from the title! Stick quick beater this.

SUE THOMPSON—Need A Harbor (Polydor NH 66 987)***—Sue Thompson goes from strength to strength in the States through making far less impact in Britain. Less than she deserves too. What's Wrong Bill? is a plaintive little country style

number which the pipes out in typical voice. I Need A Harbor is a coy hill-billy effort which she does her best to make better, but both lyric and tune are old hat.

CHAD CARSON—They Were Wrong! Don't Pick On Me (HMV POP 1156)***
—Joe Meek's compositions on both sides of this RGM Sound production. And Carson's husky, seductive vocal is heavily influenced by the Presley style as he offers They Were Wrong. May not count against him, actually, since it's a friendly, shabby great restaurant. Don't Pick On Me is a more ordinary middle beater.

CASH MCCALL—From The Very First Rose; Anytime (Ember EMB 5 173)***
—Not an American despite the CW accent, Mr. McCall is a singer from Northamptonshire. He could fool some Americans, believe me! From The Very First Rose is a slow, gentle ballad offered in easy relaxed manner to guitar and organ accompaniment. On the narrower, the happy trio of Anytime is less sure in performance.

DON, DAVID AND DEAN—Well You Started It; Nevertheless (HMV POP 1159)***—John Barry backing the vocalists on this disc, and putting a strong rhythm team's beat behind Don, David and Dean as they chant Well You Started It. I'm not sure it was really worth starting. Nevertheless is the standard given an easy, clear voiced ballad treatment.

MIKE COTTON JAZZ MEN—Swing That Hammer; Heartaches (Columbia DB 7029)***—Swing That Hammer is a traditional tune arranged

by Mike Cotton for his traditional jazz trio. Good, contagious arrangement too.

Could sell on those drums and gags alone. Heartaches is an oddie which Mike sings to the quick shuffle of the band.

JOE HARNELL—Diane; Clopin-Clopant (London HER 9716)***—Joe Harnell and his orchestra glide into melodious Latin for the standard Diane. One of those melodies which will always have a sale, it takes comfortably to this quick 'n' pretty style.
I remember chatting to Monsieur Dudan after his own vocal of his composition Clopin-Clopant had missed him quite a lot in the way of royalties. He should be delighted with this Latin-tops revival.

RON GRAINER—Six Indian Blues (Decca F 1160)***
—Ron Grainer's music and Ron Grainer's compositions. The first—Six Sahara—is a screen theme with an ear-boding piping effect on the slow attractive melody. Indian Blues is an evocative record item featuring some good guitar and saxophone.

RUBY MURRAY—I'm In Love With The Boy Next Door (Columbia DB 7028)***
—Ruby deserting with herself very suitably for a country kind of logic as she sings I'm In Love With The Boy Next Door. Good idea behind the lyric.
I'm In Love With The Boy Next Door strikes me as a very ordinary ballad indeed.



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Contd. on page 10

Springfields' Nashville



set is a knock-out!

The Springfields

Folk Songs From The Hills
Settle Down; There's A Big Wheel; Greenback Dollar; Mountain Boy Special; Barbara's Cannonball; Alone With You; Cottonfields; Foggy Mountain Top; Little By Little; Muggie; Darling Allie; Mountain Boy.
 (Meridian 632 101)★★★★

THE SPRINGFIELDS certainly didn't waste their fare money to Nashville! This set, recorded in the heart of country and western pastures, with accompaniments directed by Bill Hume, is an absolute knock-out which should strike sparks in the American market as well as here.

The three-piece attack these songs with a rigorous spirit and enjoyment which I haven't heard from British artists for ages. The studio sound and accompaniment are considerably different from their London recordings, which, in fact, at once, are as good as this album in their own way. But teaming The Springfields with the Nashville sessionists has secured an immensely successful example of international pop cooperation.

There isn't a bad track in the whole lot. My special favourites are *Settle Down*, with Dusty leading well in a catchy melody and some neatly danced strings in the backing; *Midnight Special* with its train mood; *Cottonfields* with Dusty excelling herself again with that crazy country accent and pronunciation; *Foggy Mountain Top* with its marvellous country duelling, and the barno-strodded *Darling Allie*.

New Springfield Mike Pickworth 4 10 10, excellently in Wabash.

Darling Alliee and Mountain Boy, which is a dramatic Frankie Laine-type effect. A terrific LP which definitely earns this trio the status of world stars with a sound and attraction all their own.

Ned Miller

**From A Jack To A King: Long Shadow; The Cry Of The Wild Goose; The Man Behind The Gun; Billy Carter; Sagewind; Mona Lisa; One Among The Many; Just Before Dawn; Sunday Morning Tears; You Belong To My Heart; Lights In The Street.
 (London HA 8072)★★★★**

NED MILLER takes to the LP trail as a natural consequence of that delayed-action single success after which this lot is named.

It's a collection very much in the Frankie Laine cowboy tradition, although Ned's voice is considerably different, of course. *Long Shadow* and the quick waltzer, *Man Behind The Gun* are typical tough lone cowboy song dramas, and the galloping tempo of *Sagewind* is another well-established western song form.

Ned rides through the numbers with acceptable but conventional style. I liked his bit least of the lot, and the country and western treatment of *Mona Lisa* is one of the most effective tracks.

Skeeter Davis

The End Of The World; Silver Threads And Golden Needles; Mine Is A Lonely Life; Once Upon A Time; Why Am I Walkin'; Don't

Let Me Cross Over; My Colouring Book; Where Nobody Knows Me; Keep Your Hands Off My Baby; Something Precious; Longing To Hold You Again; He Called Me Baby.
 (RCA Victor RD 7562)★★★★

THIS collection recorded by one of the newly popular thrushes in the country pastures should enjoy a healthy life on the strength of the title song's hit parade success.

Skeeter sings agreeably to typical Nashville accompaniments which smoothly combine country and

and Leroy does a good job on his own tongue-twisting *opus The Auctioneer*. Backings are bright and breezy in the Nashville tradition.

FARLE BOSTIC - Dancinell
(Ember NR 5008)★★★★—This is a set of jazz inclined dance music from the buzz-toned sax star who scored heavily over a decade ago with *Landings*. I find EARL's rasping tone tedious after a few tracks, but his orchestra helped things along with a swing.

KAY STARR - Just Plain Country - Capitol T 1795, stereo ST 1795)★★★★—It is rather plain country, too, as far as the songs themselves are concerned. But Kay does these proud with the aid of Billy Liebert's chorus and orchestra, and achieves results which ought to please C and W fans and popsters alike.

NELSON RIDDLE - Love Is A Game Of Poker (Capitol T 1817, stereo ST 1817)★★★★—Plenty of polish and neat reworking here, but the set lacks that vital spark which could transform it into something really memorable. The Riddle orchestra works through items connected with romance and cards with a strong flavouring of jazz.

NICK MARTIN - 60 Best Sellers Of Charles Trenet (Ember NR 5007)★★★★—Nick Martin leads his quintet from the piano keyboard in an easy-on-the-ear round-up melody of 60 numbers, penned by the famous French singer-composer. La Mer and Boum amongst them, of course. Tuneful background sound.

BOSSA NOVA BRAZIL - (Parlophone PMC 1200)★★★★—If you've wondered what the real Brazilian McCoy in bossa nova sounds like, here's your chance to find out. Top vocalist Luiz Bonfá and top singer Joso Gilberto are prominently featured in this round-up of bossa cut in coffee-house, including the original versions of *Desafinado*, *One Note Samba*, *Meditation* and *O Pato*.

JACKIE PARIS - The Song Is Paris (BMV CLP 1627)★★★★—The best part of this presentation, nothingness is Bobby Scott's arranging for unusual line-ups behind Jackie Paris's voice, featuring nice woodwind and French horns. But unless you belong to the jazz school which regards that tuneless, boring singing by a hard and totally unmelodic voice as entertainment, then you're not going to be mad about Jackie.

PETE FOUNTAIN - Let The Good Times Roll (Coral LVA 9218)★★★★—The Dixie clarinet joins forces with Charles Dutoit's orchestra and chorus to blow through a lively set of Mason-Dixon area hits. Nothing fabulous, but good for raising one's spirits in company or alone.

LEROY VAN DYKE - Motel (Mercury MMC 14118)★★★★—The "Walk On By" guy hits the commercial country and western trail once again for this set. Most of the songs are of bygone origin,

commercial ingredients, and the set was supervised by Chet Atkins and Nashville chorus specialist Anita Kerr. It's nice listening, but I found nothing to make me sit up and take special notice.



reviewed by Nigel Hunter

DISC DATE

Continued from previous page

REGENTS v. DREAMERS AND THE REGENTS WIN THE BATTLE

BUDDY BRITEN AND THE REGENTS
-If You Gotta Make A Fool of Somebody; Money (Ozole CB 1827)★★★★—This is a better recording, in my opinion, of *If You Gotta Make A Fool of Somebody* than the one by Freddy and The Dreamers.

Money is a throbbing chanter which makes a move than average second-side. An up and coming group.

FREDDY AND THE DREAMERS - If You Gotta Make A Fool of Somebody; Feel So Blue (Columbia DB 7032)★★★★—Quirky little waltz chanted here to rhythm and harmonica accompaniment. *If You Gotta Make A Fool of Somebody* may well catch the fancy of many customers.

Feel So Blue is a rapid fire beauty with guitars racing alongside the multi-track singing.

JOHNNY CLIVE - Sue; 1820)★★★★—Liverpool boy (yes another one) Johnny Clive puts over the CW sound effectively for the galloping ballad *Sue*. Girl group oo-oo's behind him pleasingly. *Clive* gets his as if Hoagy Carmichael's shadow was hanging around the studio when it was made.

THE GUNNERS - Let's Make A Habit Of This; The Kissing Had To Stop (Piccadilly N 3511)★★★★—Beaty performance by the Gunners' rhythm group sound as The Gunners' chant *Let's Make A Habit Of This* in unadorned male harmony. Drums and organ sound in the backing will please dancers who want to go twisting. *The Kissing Had To Stop* is a more somber slow beat effect.

GORDIE LIGHTFOOT Negotiations; It's Too Late; He Wins (Fontana 267275)★★★★—A Nashville coupling which has Mr. Lightfoot, light-voicing to a quick beat for the smart words of *Negotiations*. Gordie makes the story count crisply. Lightfoot's own composition *It's Too Late*, He Wins is a fairly routine C and W effort.

BARRY ALLDIS - Like Lay; Go Get It (Decca F 11642)★★★★—Alldis discompos plays by the pianist with a jaunty easy-jazz style. *Like Lay* has the indolent feeling mentioned by the title and there's a simple band backing to the keyboard. *Go Get It* shifts up in gear for a catchy melody and there is some useful saxophone to be heard in the accompaniment.

JEFF ROWENA FIVE Lovely Water Melon (Ozole CB 1810)★★★★—Episode is, subtitled "What Happens When Your Love Has Gone?" It emerges as a solid well-arranged rocker. Commercial and direct in the old "love and spice" rhyme. A very polished team this, with a first-class rhythm accompaniment as they pine. On the second half, *Check To Check* is no relative to the old standard. It's a slow rockabilly.

SOLOMON BURKE - If You Need Me; You Can Make It If You Try (London HLK 9715)★★★★—Mr. Burke's strange, gravelly-barking voice with a slightly wailing waltz for *If You Need Me*. There's a girl voice accompanying him for interesting effect. A side which will make you stop and listen anyway.

You Can Make It If You Try is a dragging rock-based effort which Solomon chants out through those pebbles in his throat.

PETE JOEY TRIO - Little Bird; Falling In Love With Love (MGM 1199)★★★★—The Pete Joey Trio offers a very neat, polished piece with the piano leading guitar and drums into a Latin Little Bird with jazz connotation. Flipside standard is jazz-waltz most pleasantly.

TONY OSBORNE - I Loved You; Monksa (Decca F 11646)★★★★—I Loved You is the best version country with "Dancinell" and Tony Osbourne's piano performance puts it into an intriguing jazz walk setting. Might well grow into a

good seller. Tony's composition, *Monksa*, is a violent contrast with rattle away noise from drum section before the organ pipes up colourfully.



TONY OSBORNE—Eurovision Song Contest winner.

RICHARD BONO - Another Spring; You're Free (Columbia DB 7033)★★★★—A coupling in the Lansdowne series with Richard Bono swinging in very smooth vocal style to a grand big band backing by Ken Foye. Another Spring could mean a promising summer for the singer. I like his attack and there's enough polish to reflect your face.

On the reverse, *You're Free* is a happy, driven, too, with studio achieving first-class separation between Bono and the big band.

THE TEMPERANCE SEVEN - Ain't She Sweet; Seven And Eleven (Parlophone R 5022)★★★★—Allan Moody Mitchell gets the credit for the "confidential vocal" in the *Ain't She Sweet* rendering by the Temperance Seven. It's a talking performance, sandwiched in between typical instrument sound from the musicians. Seven And Eleven sounds as if the men were trying to advance with the year.

THE EMERALDS - The Kerry Dancers; Little White Lies (HMV POP 1157)★★★★—Don't be fooled by the cool feminine chorus opening *The Kerry Dancers* as if they're going to sing it angelically. It switches into a furious beat with some excellent guitar and drum work while the girls doo-doo-wah the melody in rapid union. Very commercial. The arrangement is credited to Vic Keary.

Little White Lies is chorused by the girls to a smart, shuffle while the girls doo-doo-wah the melody in rapid union. Very commercial. The arrangement is credited to Vic Keary.

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ALL ALIVE JOE GETS SOME HELP FROM PYE

Joe Brown Live!
1. I Love Her, Girl; 2. Some Of These Days; Girls, Girls, Girls; 3. I Remember; 4. Old Apache Square; 5. Cassin's My Spell; 6. What A Crazy World; 7. Alley Oop; 8. Have Napier; 9. The Shock Of Araby; 10. You Can't Lie To A Love Sweet Little Queen.
 (Piccadilly NPL 38266)★★★★

JOE BROWN and the Bruvvers recorded this set at the Globe Theatre, Stockton-on-Tees, and it's a good cross-section of their act and style.

But it isn't as potent as you might expect. Joe seems a little unsure in his speaking, and his

quick-fire retorts to cracks from the audience at the end of "What A Crazy World" don't seem to be completely spontaneous. The audience's applause has obviously received some technical attention from the Pye engineers, too.

Musically, the set is definitely worthwhile. Joe's S&H as a guitarist shines forth once again, especially in his set of "EJ Releccio". He puts across the Percy number "Girls" at a hectic up-tempo, handles the tongue-twisting "Cassin's My Spell" with vocal ability at a cracking pace and gives "The Shock Of Araby" one of the best revivals the old Arab's had for a long time.

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Five girls, four boys, two hit groups

ROMANTICS AND CHIFFONS MAKE THEIR MARKS



WHAT a debut disc "Our Day Will Come" has been for Ruby and the Romantics! First it soared to number one in America, now it is beginning to break over here.

And the number could still be even bigger for Billy Fury has given it added status by including it in his new album "Billy."

break

In the early half of 1960, four young men, known then as The Supremes, were trying to make their mark around the Akron, Ohio, scene. The singing quartet — Ed Roberts (first tenor), Ronald Mosley (baritone), George Lee (second tenor) and Leroy Fann (bass), were not lacking in success, but they felt they needed the punchy, powerful chords of a girl singer.

Around this time, Ruby Nash, awaiting a show business break, suggested that she might try out a couple of spots with the boys.

As soon as they heard her they knew she was perfect for the sound they wanted.

On the road, the five piece group was still known as The Supremes, and they widened their experience through one-nighters, record hops and local TV and radio shows.

Then came the big break they had all been hoping for. On a date in New York the group was spotted by Allen Stanton, A and R director of Kapp Records. He immediately signed them up, gave them a

new name—Ruby and the Romantics—and a hit disc in "Our Day Will Come."

The disc reached the number slot in the American hit parade, and topped with the same title, and including "Stranger On The Shore," "My Prayer" (an old hit for The Platters), Patsy Cline's "Heartaches" and "End Of The World," a current hit for Skeeter Davis.

It has now been issued here, and sales are already mounting. J.H.

THE CHIFFONS "He's So Fine" had been out for some time with only steady interest—then last week, sales of this giant-sized American hit started soaring. It jumped from nowhere to 27, then 22 and now 17.

In the U.S. "He's So Fine" has become more than just a chart topper. The expression is now being used among American girls talking about their latest boy friends, so I am informed from reliable quarters on the East Coast!

The four Chiffons, all girls, come from the Bronx and Upper Manhattan districts of New York, and are all in "the late, late teens."

Barbara Lee, until recently worked for a New York telephone exchange, using up her leisure hours for dancing, sports (she doesn't say which kind!) and singing. J.H.

Patricia Bennett, is a judo enthusiast, a graduate of the James Monroe High School and a jazz addict. She has been singing for six years.

Sylvia Peterson, now working in the fashion trade and a graduate of the High School for Fashion Industries, has been singing for seven years.

Finally, lead singer and comedienne within The Chiffons is Judy Craig. The other three girls profess that without Judy's keen sense of humor to carry them through dark patches, they wouldn't be where they are today.

The girls were brought together by Ronald Mack and William Rigler, Mack now acts as their manager, and is the composer of "He's So Fine." J.H.

JAZZ REVIEWS

Owen Bryce on Trad Tony Hall on Mod

Humph's mixed bag will stand the test of time

Humphrey Lyttleton

Late Night Final
Stompy Jones; Mood Indigo; Hornorama; The African's Wife; Portuguese Folk Song; Noddy In Jazzland; One For Buck; Late Night Final; Jeep's Blues.
(Columbia 335X 1484)****
THE most pleasant track is the Portuguese Folk Song which opens side two, but the best track from a jazz viewpoint is Stompy

Jones. Most interesting is Humph's own Hornorama on which he plays the tenor horn. He is also featured on the same instrument, not a particularly noteworthy one, on Mood Indigo which is too long. Jeep's Blues is glorious.

It's a mixed bag, though all of it is worth a listen, and most of it will stand the test of time. Some of it rather overpowering sound of tenor, horn and baritone on some tracks.

These are all instruments using the lower register and on the "Portuguese" count there are two bass clarinets played by Danny Moss and Joe Temperley. Too much depth upon an otherwise first class Lyttleton LP.

and Sonny Payne is well high perfect.

Their contributions are the high spots of the record for me. Frank Wess plays his flute on three of the tracks in place of Eric Dixon who combines flute, snare and clarinet.

Good as he is it is not an instrument which I like for jazz and I remember the playing of Wayman Carver on those old Benny Carter records and am still to be convinced that these newcomers come any better.

The Professors

Brun Campbell and Dick Johnson
Brun Campbell; Maple Leaf Rag; Barber Shop Rag; Salome's Slow Drag; Fragment; Bruu's Slow Drag; Short Rag; Easy In Ragtime; Slow And Easy; Blue Rag; Lady White; Remembrance.
Dick Johnson; Kansas City Stamp; Twelfth Street Rag; When The Sun Goes Down; Cannonball Rag; Frog-More Rag; Dick's Blues; Original Jelly Roll Blues.
(IT LA 1215)****

BRUN CAMPBELL is pure ragtime, but Dick Johnson is lots of blues and jazz, and ragtime, mixed with quite a sizeable chunk of Jelly Roll Morton. He plays slap-happy music, full of infectious joy. Too little of his work has been made available here, though he recorded with the Kid Ory Sunshine Orchestra before even King Oliver found his way into a studio.

In those days Dick played the clarinet. Later he took to the piano, moving to Los Angeles and to his death in 1928 or 1929. He romps his way through tunes you'll probably know under another title, for like Jelly Roll he cares more than he ever actually wrote. Not to be missed!

Brun Campbell is another matter, and only for the student of ragtime.

STAN GETZ BEATS 'EM ALL WHEN IT COMES TO BOSSA NOVA

Stan Getz

BIG BAND BOSSA NOVA (12in. Verve MLP 9024)****—Of all the American modernists to try their hand at the bossa nova, none sound more pleasing to the ear than tenorist Getz.
This LP is greatly enhanced by the magnificent, colorful arrangements of young Gary McFarland. Often they have a Gil Evans-like quality. Warm, mellow, mature music. Recommended. But I had two sides hard to take at one time of even the best bossa nova albums.

Eddie 'Lockjaw' Davis Big Band

TRANE WHISTLE (12in. Esquire 32-73)****—One of my big regrets in jazz is that I missed the Basie tour when Eddie Davis was with them. Because he excels in such a setting. Here the big band framework is provided by Oliver Nelson and Ernie Wilkins, and "Jaws" blows his heart out. "Highspots": Trane Whistle, Nelson's The Stolen Moment and You Are Too Beautiful.

Sonny Rollins

SONNY ROY (12in. Esquire 32-73)****—Five 1956 Rollins tracks with two different groups, including Kenny Durham (trumpet) and Max Roach on drums. Three are re-issues—the superb self-analyzing blues Te-As plus two frantic-tempo workouts on well-known changes.

Roach matches Sonny's technique and ideas all the way. Nice Wade Legge piano on Home.

Cable from AMERICA

CONNIE FRANCIS makes a discovery—a 13-year-old singer!

NAT KING COLE AND THAT STRAW HAT

NAT KING COLE is all set for yet another smash with his latest Capitol release, "Those Lazy, Hazy Crazy Days Of Summer," which he gives a "straw hat and cane" treatment. Capitol plan to follow this with the English European hit, "Say Wonderful Things," so it looks like Nat is all set for another big Summer.

Frank Sinatra's next release will be "Come Blow Your Horn," the title song from his forthcoming film. It's cute enough to be a big hit.

Little Peggy March has made the No. 1 spot with her very first disc, "I Will Follow Him," after only six weeks of release and only nine weeks in the business.

BOBBY DARIN has penned both sides of his latest release. They are in the Country field and the top side is "Eighteen Y. Low Rows," which can't fail. The flip is "Not For Me."

Bobby Rydell celebrated his 21st birthday in New York's "Luan" restaurant where his manager, Frankie Day, hosted a party of Bobby's close friends, including Marilyn Barroughs, wife of

written to Capitol and Bob asking why he it never featured other than with the Freshmen.

The Weavers will appear at the Carnegie Hall for two days, May 2 and 3, to mark the 15th anniversary of their formation. All members of the group, both past and present, will appear. Many other well known folk groups are expected to be in the audience to see the original group.

Capitol Records have just recorded Vic Damone "live" for the first time, at Basin Street East where Vic is now doing Standing Room Only business.

Ray Charles had a sell out for Sunday (April 28) for both his performances at the Carnegie Hall. He plans a quick return.

Thirteen is certainly not an unlucky number for newcomer Faye Smith. Faye was

edited by Maurice Clark

Lowe who was the writer and had the hit record a few years back of "Green Door." His winning card had the "Ella, etc." written on it 1,900 times and the judge had to use jeweller's glasses to count them. For winning the contest Jim will have an all-expenses-paid trip to London in the near future.

Bob Flanagan of the Four Freshmen will shortly get star billing at a non-singing Jazz Trombone for the first time on a forthcoming LP for Capitol that also features guitarist John Gray. This is after hundreds of fans have

born on April 13, is 13 years old, and was discovered on February 13 by Connie Francis. Now MGM plan to release her first disc on May 13.

ALFRED DRAKE is to make his return to the Broadway stage in a musical version of the famous classic, "The Prisoner of Zenda," to be called simply "Zenda." The show opens in San Francisco in August before coming to New York in September. Many of the major companies are bidding for the cast LP rights.



IT'S IN THE SHOPS NOW!

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DISC

Jet and Tony look forward to a holiday, but... MAN, IT'S ALL GO!



"I'M dead keen to go on safari in Africa," said Jet Harris. "Have been since I was a kid. Who knows, maybe I'll even get there this year?" Tony Meehan gave a lopsided smile and confessed he'd rather return from his vacation in one piece.

Jet and Tony, now happily settled back into the rough and tumble of one-nighters—I was talking to them in their dressing rooms at the East Ham Granada—find their moments of leisure very scarce. Both dream of the days "in the not too distant future," when they can get away from it all and snatch some precious moments in the sun.

Tony is particularly looking ahead to the summer. "I know I haven't been on the road very long," he admitted, "but boy, am I tired! I've been slogging away hard at it for months."

• back to the mountains

"Although we're booked right through the summer, I hope maybe in July or August, when we're not too tied up I can go home to Ireland and bury myself in the Mountains of Mourne. Funny, I say home, yet I was born in England. I suppose it's because best part of my family are still in Ireland."

"Would be nice to spend a month there, but just in case we have a bad summer, I intend to take off to the South of France or Spain for a week before I go, just lay on the beach and hope for a deep tan and plenty of sun."

"I reckon I'll get too much of it if I go to Africa," remarked Jet between eyelids of hair. This was one of the rare occasions he was near enough home to have his barber visit him.

"I don't intend to go big game hunting or anything like that. I don't believe in killing animals. I just want to see them—wild and in their natural surroundings."

Tony pointed out he wouldn't be joining Jet, he reckoned they've got enough tom tom players in Africa not to need another drummer in the act!

• wardrobe full of suede

His hair finally cut, Jet slipped into a new, green antelope jacket. "Like this?" he inquired. "I love suede and leather, I always have. My wardrobe's full of it."

"Don't know where you get time to buy clothes," said Tony, picking up his guitar. "I've barely seen the inside of my new house."

"Gosh, what I'd give to get home at night instead of having to stay in hotels. You know, last night I booked an early morning call—tea and papers at 8 a.m. At 8.30 the maid brought up the tea and said, 'sorry, we haven't got any kippers!' I thought she was mad."

Judging by the screams that greeted them when they went on stage, it looks like all ideas of holidays will have to wait for a long time.

June Harris

I don't want to get stuck with an image says Kenny Ball

"WHAT do I want with a public image, dad?" said Kenny Ball. "That kind of stuff is best left to people like Acker. Me? I'll stick with making the music the image."

The question of an "image" had cropped up when I talked to Kenny at his home this week. I was trying to discover how a jazz band could consistently come up with hits without the slightest trace of a bowler hat or a personality fronting it.

"It's true," said Kenny. "I'm not a personality in the real sense of the word. I can't clown around like Acker and in its own way that's an advantage because people don't expect me to."

But poor old Acker! Everyone expects him to be funny and act off-stage as he does on.

Fairly normal

"Me? I manage to lead a fairly normal life and all we worry about in the band is that we're all interested in what we're playing and that the people who listen like it as much as we do. That's all."

Kenny's retiring personality hasn't done him any harm. When "Casablanca" enters the charts it will be the ninth hit to enter DISC's Top Twenty.

"Fantastic isn't it," said Kenny. "Our first big one 'Samantha' was in January 1960.

BY BRIAN GIBSON

Now we're in May, '63. We reckon to issue a single about every three months and up to now we've been very lucky with our choice of material.

"It's purely coincidental that 'Casablanca' which is a Greek song, should come out so soon after our Japanese hit 'Sukiyaki' but that's the way it happens."

"We'll take almost any number and try to give it the treatment. Having the new one as the theme of the television series 'Crane' is a bit of luck, too."

As Ball is now the only jazz band to consistently score in the

charts, what had happened I wondered, to the boss that swept the music scene two years ago.

"It levelled out dad," said Kenny. "As it was bound to do in time. But trad is far from being dead. As long as there are jazz clubs for the real fans, there will always be the chance of a band becoming a sound commercial success."

Not all the time

"Of course it can't happen all the time but this is the music business! Who would have thought two years ago that rhythm and blues or country and western would do so well?"

"We're keeping busy with tours and records and this year we want to get back to Australia—apart from England, it's the best country we've worked in."

"Then there's the records. At last counting we had enough material to last us for the next year so life's far from being dull dad."

No, the Eastern delight who Kenny Ball is wrenading doesn't come from Casablanca. The nearest east he's ever gone is east of London... on her way home to Dagenham! But it now makes a good picture to help sell Kenny's latest record which, for a time, he hadn't fully exploited. He recorded "Casablanca" as the theme music of ARTV's "Crane" series, but didn't have his name connected with the show because he wanted to see if fans would like it for its music value alone. They did. Letters poured into ARTV and now Kenny's owned up.

