

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 271 Week ending June 1, 1963
Every Thursday, price 6d.

£2,000 CONTEST

See page 5

Beatles special

THERE'LL never be another year like 1963—there just can't be! Two Number Ones, two Silver Discs, a fabulous tour and now the chance to write about it all in DISC—and on the front page, too. Fabulous!

Not that it's easy trying to write my piece backstage at a theatre between shows. So far this evening I've had about seven interruptions and nasty comments from Paul McCartney who wants to know what I'm doing!

So far this tour has easily been our greatest. We've only done three, but until now we'd never topped a bill. Course it would be even better if the boys weren't so clumsy! That Paul McCartney's left-handed, and I'm completely bruised and battered from having been knocked about by his bass guitar.

I'm warning him right now, either he stops bashing me about or he learns how to use that other hand!

We had our first "live" present the other day. A fan gave us a lovely little kitten. We'd like him to travel with us as a mascot, but we have enough trouble trying to feed four mouths, let alone a pet. But if Ringo had his way he'd insist on bringing a complete menagerie into the act!

great, but...!

You know, it's a great life on the road, but with some of the things that happen it's a miracle we ever make the stage!

For instance, when we played Nottingham some Judy put her high heel in Les Chadwick's bass. He nearly went mad, but fortunately it wasn't damaged too much.

On the same date the boys and me decided to hide in the orchestra pit during Tony Marsh's act. He's the compere. We were trying to make Tony laugh, and he couldn't understand where the cracks were coming from. Then George Harrison poked his head up and we had to run for our lives!

George really takes the cake! A few weeks ago we put out an appeal for jelly babies. We both love 'em. Since then we've had about two tons delivered, but every time I manage to pinch a packet for myself, George comes in and pinches it back again. He eats them like there's no tomorrow.

I hope one day he gets indigestion. It would serve him right!

Before we played Walthamstow we had to record the first of our four radio pro-

grammes, "Pop Go The Beatles." It was a load of fun, but we ran so late we nearly missed getting to the theatre. In the end we had to borrow Gerry Marsden's mini-bus.

The programme itself was fun, but in the middle of one number George started laughing. We started the song again, but at exactly the same point, George started laughing again. When I asked him what was wrong, he said my pitch was too high, and would I stop shouting in his lug-hole because it was tickling him.

If we ever get another series after this lot, it will be a miracle.

You can't measure success, but if you could, then the minute I knew we'd been successful was when Roy Orbison asked us if he could record two of our songs.



JOHN LENNON

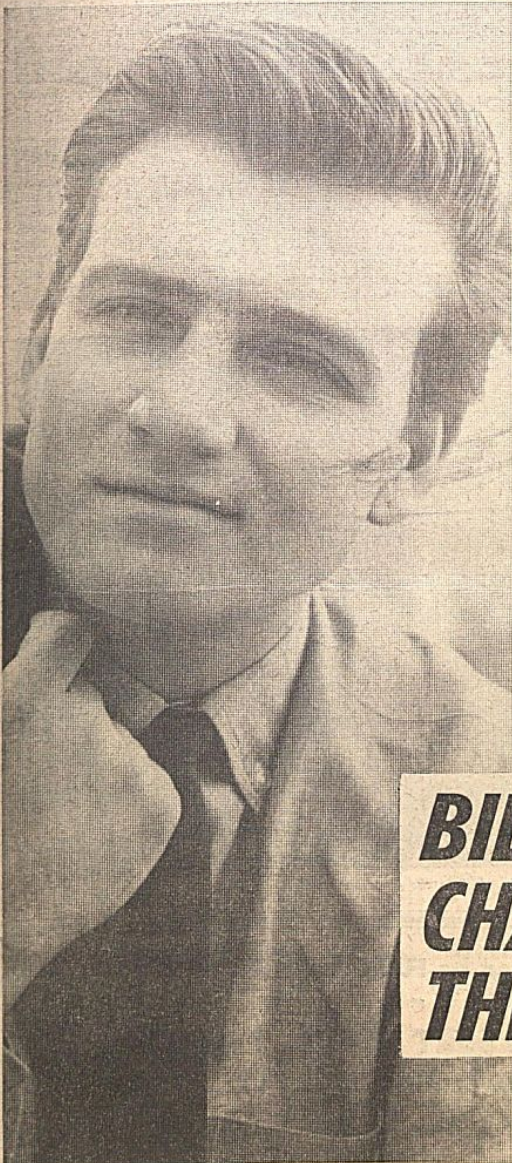
writes about their tour

He's knocked out with "Please Please Me" and "Thank You Girl" and he sings them all the time when he's not on stage.

Most of the time the audiences have behaved themselves quite well, but they got a bit out of hand the other night at Walthamstow when a few fans started leaping on the stage after our act. Even during "God Save The Queen" they were still jumping about.

The worst part is getting out of the theatre. When you think you can get away safely and you've managed to get into the coach, you find that some nut has let the tyres down.

Now the boys are shouting for me and I have to go on stage. Be with you again next week—if I get out of all this alive!



BILLY J. KRAMER CHALLENGES FOR THE TOP SPOT

Last week Billy J. Kramer and the Dakotas shot up from number 8 to 2, hot on the heels of The Beatles and with high hopes of taking over from them and giving Liverpool yet another tremendous boost. This week they are still there, with that coveted top spot perhaps only a week away. It's a success story in a million, and Billy is still overwhelmed by it all. Read what he has to say on page 3.

That Cribbins disc caused a riot at EMI!

BERNARD CRIBBINS caused a minor riot at the EMI studios when he recorded his current Parlophone single "The Bird On The Second Floor." His ad-libs and own contributions to the lyrics consulted both technicians and musicians. "Bird" comes from the pens of Bernie's old team of hit writers, Myles Rudge and Ted Dicks, who produced "Hole In The Ground" and "Right Said Fred."

They also wrote the flip of the present single, a track entitled "Verily" from his LP "A Combination Of Cribbins."

Bernie's latest film is "The Mouse On The Moon," a hilarious satire on the Russian-American space race. He also scored a notable comic success in "The Wrong Arm Of The Law," playing an Irish crook called Nervous O'Toole.



BERNARD CRIBBINS THE BIRD ON THE SECOND FLOOR

c/w VERILY Parlophone Records R5025

POST BAG Write to Post Bag, Disc, 161 Fleet St., London, E.C.4:

● Bonquets 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 Ronson lighter and ashtray set. This month's bonus winner is: Alan Vince, 291, Weyfield Road, Chatham, Kent.

The world's top pops

AMERICA

Week ending May 25

Last Week	This Week	TITLE	ARTIST
1	1	It's My Party	Lesley Gore
2	2	If You Wanna Be Happy	Jimmy Soul
3	3	I Love You Because	Al Martino
4	4	Surfin' U.S.A.	Beach Boys
13	5	Da Doo Ron Ron	Crystals
7	6	Two Faces Have I	Lou Christie
15	7	You Can't Sit Down	Dovells
2	8	I Will Follow Him	Little Peggy March
6	9	Loosey You	Brenda Lee
20	10	Sakayaki	Kyu Sakamoto
17	11	Still	Bill Anderson
4	12	Foolish Little Girl	Shirley
8	13	Take These Chains From My Heart	Ray Charles
10	14	Another Saturday Night	Sam Cooke
11	15	Hot Pastime	Dartlett
25	16	Those Lazy-Hazy-Crazy Days of Summer	Nat King Cole
14	17	El Watini	Ray Barretto
12	18	Puff	Peter, Paul & Mary
14	19	Reverend Mr. Black	Kingston Trio
16	20	Pipeline	Chantays

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE	ARTIST
1	1	Summerv Holiday	Cliff Richard
2	2	Tamouze	Bill Jentis
2	3	In Dreams	Roy Orbison
4	4	Cast Your Fate To The Wind	Mel Torme
4	5	Foot Tapper	The Shadows
1	6	I Will Follow Him	Little Peggy March
3	7	Pipeline	The Chantays
8	8	Mecca	Gene Pitney
6	9	From A Jack To A King	Ned Miller
10	10	Blame It On The Bossa Nova	Eydie Gorme

Norway

(Courtesy Verdens Gang)

Last Week	This Week	TITLE	ARTIST
1	1	From A Jack To A King	Ned Miller
1	2	Summerv Holiday	Cliff Richard
3	3	Hey Paula	Paul and Paula
6	4	Blame It On The Bossa Nova	Eydie Gorme
5	5	Regalga Natt	Anna-Lena Logre
8	6	Singel Og Sand	Osvaldano
4	7	One Broken Heart For Sale	Elvin Presley
8	8	Teik, Sa Dellig Det Skal Bli	Wenche Mykle
9	9	Rhythm Of The Rain	Cascades
7	10	Kiss Me Quick	Elvis Presley
10	10	Danserve	Grethe & Jorgen Ingmann

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

Hong Kong

Last Week This Week

Last Week	This Week	TITLE	ARTIST
1	1	Loop De Loop	The Fabulous Echoes
1	2	Rhythm Of The Rain	The Cascades
4	3	Follow The Boys	Connie Francis
2	4	Summerv Holiday	Cliff Richard
5	5	Remember Diana	Paul Anka
6	6	Don't Be Afraid Little Darling	Steve Lawrence
7	7	The Last Leaf	The Cascades
8	8	If Mary Is There	Brian Hyland
7	9	Dance With The Guitar Man	Duane Eddy
10	10	Dance On	The Shadows

S. Africa

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)

Last Week	This Week	TITLE	ARTIST
1	1	From A Jack To A King	Ned Miller
2	2	Blame It On The Bossa Nova	Eydie Gorme
3	3	Ruby Baby	Dion
5	4	Hey Paula	Paul and Paula
6	5	Foot Tapper	The Shadows
6	6	Tulips For ToINETTE	Johnny Kongos
7	7	One Broken Heart For Sale	Elvin Presley
8	8	Dancing Shoes	Cliff Richard
9	9	Bachelor Boy	Cliff Richard
10	10	Summerv Holiday	Cliff Richard

Beatles have got us out of a rut

WHAT a shot in the arm the success of The Beatles has given the music business. Their rise to the top has brought an upsurge of new chart entrants from Liverpool and now Manchester. But has no one noticed how songwriters are now getting credit for their efforts? The Lennon-McCartney partnership has turned out hits for other artists besides themselves, and Mitch Murray is another being recognised for his number one hit "How Do You Do It" and now the Pacemakers' follow-up, "I Like It."—JAMES BARCLAY PRICE, 51, Ruthven Lane, Glasgow, W.2.

PRIZE LETTER

EVIDENCE

IS rock creeping back to popularity? Surely recent chart trends suggest this. For example, we have seen big rock hits from Buddy Holly, Elvis, Chris Montez, Little Eva, Rick Nelson and Eddie Cochran. Coupled with this, we have a return to its popularity of the great Jerry Lee Lewis, and more Chuck Berry, Bo Diddley and Little Richard material. Is any more evidence needed?—IAN GORDON, 5, Abbots Wood, Hollywood, Co. Down, N. Ireland.

RETURN

NOW, with another miss on her hand in "Wee Wee Me," Helen Shapiro should return to the hitmaking team of John Schroeder and Mike Hawker, who composed her first three chart successes. On her latest LP Helen sings four of these numbers, and one of them, "Without Your Love," would certainly put Helen back in the charts if issued as a single.—ALAN RIDDHOUGH, 19, Carosona Gardens, Shipley, Yorks.

WRONG MAN

HAVING read your review of the Ray Charles concert, we thought we had wasted our money in getting tickets. But now we've seen the show, we reckon that Mr. Richard Adams must have seen someone else, not R.C.! From beginning to end Ray's singing was faultless and his choice of songs was varied enough to suit all tastes.

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

have stars like Cliff, Joe Brown and Shane Fenton you will always be tops with me here in Australia.—G. PAIGE, 395, Sailor Bay Road, Northbridge, Sydney, Australia.

FOLLOWING?

IT was a pleasant surprise to find that Bobby Rydell's latest single, "Forget Him," was enclosed in an EP style jacket with photographs of Bobby back and front, and also the address of his fan club. I certainly hope this practice will be followed by other record companies.—BRIAN HARRISON, 41, St. George's Avenue, Higher Trammere, Bickenhead, Cheshire.

EXCITING

THERE seems to me to be one vital difference between the general standards of British and American records. Speaking in very wide terms, most U.S. discs are either superb or terrible. Ours, however, are merely very good or just plain dull. Of the two, the American records are far more preferable since some of their rubbish is at least exciting!—ANDREW DOBLE, 9, Kimberley Drive, Crosby, Liverpool 23.

WELCOME

WHY complain about singers and groups who make just one or two hit records. Surely this is how pop music should be! New groups and singers should be welcomed—so long as their music does not become a drag on the market. It is the singers such as Cliff and Elvis who should be criticised.—J. R. ANTHILL, 32, The Breches, Glenrothes, Fife.

AUSSIE VIEW

I RECEIVE DISC every week and often find that one of your readers will suddenly go mad at British stars, telling them to take a look at America and copy the Americans. If anything, the Americans should copy you, and while you

JESS ISN'T ONLY A GOOD SINGER

ISN'T it about time pop fans in this country recognised the considerable talents of Jess Conrad? He has been producing excellent records for a long time and has also proved himself a very good actor. I hope that more people will realise, through his TV appearances, that he is not just another run-of-the-mill singer, but a very talented young man indeed.—ROGER BRADLEY, 63, Assarts Road, Malvern Wells, Worcestershire.



JESS as the guest star in a recent ABC TV "Human Jungle" episode.

Produced by FURY MONTHLY
at the
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FRIDAY, MAY 31, 1963
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A HIT! BUT IT JUST MAKES BENNY LAUGH!

BENNY HILL roared with laughter when I asked him why he thought his "Harvest Of Love" disc was in the hit parade. "Dunno, me old darlin'," he said in his best West Country accent. "It can't be the lovely golden tones of my voice, can it?" Benny, who writes his own songs, has got things organised very nicely. Most of his songwriting is done in the South of France, if you please. "I worked out the 'Transistor Radio' number on Arles railway station platform," he recalled. "Missed the morning train, so I spent about three hours in the station café writing on the backs of envelopes and menus. "I thought of 'Harvest Of Love' at Scarborough actually when I was doing a scavenge up there. I had a hungalow outside the town, and I watched the farming lot at their jobs, and got this idea for a bit of the old farmyard rock 'n' roll, as you might say. I didn't do anything about it at the time, but I'm glad I didn't forget it." Benny Hill discs are a combined operation between Benny and his MD Tony Hatch. Benny



looks after the words and the basic idea of the melody, and Tony puts the finishing musical touches to the job. "I only know three chords," confessed Benny, "and Tony says we can't stick to them all the time without adding something else." "Harvest Of Love" is the side listed in the charts, but I keep hearing the flip "BAMBA 3688" over the radio, and I mentioned this to Benny. "If all counts, you know, I don't mind a bit which side gets played. I think the disc jockeys might be a little wary of 'Harvest Of Love'. It's a shade farmyard, you know, with all those raspberries and things." He grinned proudly, and gave a convincing example of a Hill raspberry. "Most of 'em on the record are mine, but Tony Hatch did a few too!"

Nigel Hunter

WHO TOLD YOU
FREDDIE STARR & The Midnighters
 F 11002 45 rpm
DECCA

'Another Saturday Night' moves up to 25

IT'S GOOD TO SEE SAM BACK

WRITES NIGEL HUNTER

TWENTY-SIX-YEAR-OLD Sam Cooke is no stranger to the British charts, as "Chain Gang" and "Twistin' The Night Away" proved. But it's nice to welcome him back again with his latest hit "Another Saturday Night." Sam's appeal on disc is basically what it was back in the "Chain Gang" days—lusty, full-throated singing above a solid rocking beat. He was one of the few artists who came to prominence in the days of the old rock 'n' roll who had the talent, originality and personality to survive that tempestuous era which made and forgot stars overnight.

Part of Sam's secret undoubtedly lies in his background. He's the son of a Chicago preacher, and started his singing life on gospel songs before moving into pop music. This explains the uninhibited enthusiasm and feeling he puts into his work, and he's still very close to the gospel mood in style and sound. Sam has good cause for retaining his belief and connection with the religious atmosphere of his childhood. Just after he made the big time in the States, he was involved in a serious car accident in Arkansas. One of his friends was killed, and Sam sustained an injury to one of his eyes.

Fortunately, an operation to remove the glass particles was successful, but it was a shattering experience he's not likely to forget. "That accident set me back for a while," he says. "God saw fit to let me stay around a bit longer, and I think I'm a much wiser person as a result of my brush with death." Sam toured Britain early last year, and fulfilled the promise of the lively, energetic and competent performer suggested by his records. At the moment, there are no plans for another visit, but the success of "Another Saturday Night"—now number 25—could easily alter that.

ROY ORBISON
FALLING
 HMV 8727 45 rpm
LONDON

Beatles hold top place

TOP 30

Week ending May 25, 1963

Last Week	This Week	Title	Artist	Label
1	1	From Me To You	The Beatles	Parlophone
2	2	Do You Want To Know A Secret	Billy J. Kramer and The Dakotas	Parlophone
3	3	Lucky Lips	Cliff Richard	Columbia
4	4	Scarlett O'Hara	Jet Harris and Tony Meehan	Decca
5	5	In Dreams	Roy Orbison	London
6	6	Two Kinds Of Teardrops	Del Shannon	London
7	7	Can't Get Used To Losing You	Andy Williams	CBS
8	8	When Will You Say I Love You	Billy Fury	Decca
10	9	Deck Of Cards	Wink Martindale	London
14	10	Take These Chains From My Heart	Ray Charles	HMV
13	11	Young Lovers	Paul & Paula	Philips
11	12	I Like It	Gerry and the Pacemakers	Columbia
8	13	Nobody's Darlin' But Mine	Frank Ifield	Columbia
9	14	How Do You Do It	Gerry and the Pacemakers	Columbia
12	15	From A Jack To A King	Ned Miller	London
15	16	Losing You	Brenda Lee	Brunswick
19	17	If You Gotta Make A Fool Of Somebody	Freddy and the Dreamers	Columbia
16	18	He's So Fine	The Chiffons	Stateside
18	19	Pipeline	Chantays	London
20	20	Falling	Roy Orbison	London
23	21	Forget Him	Bobby Rydell	Cameo Parkway
22	22	Ice Cream Man	Tornadoes	Decca
17	23	Say I Won't Be There	Springfields	Philips
24	24	Just Like Me	Hollies	Parlophone
28	25	Another Saturday Night	Sam Cooke	RCA
21	26	Casablanca	Kenny Ball	Pye
27	27	Harvest Of Love	Benny Hill	Pye
28	28	Shy Girl	Mark Wynter	Pye
20	29	Brown Eyed Handsome Man	Buddy Holly	Coral
22	30	Folk Singer	Tommy Roe	HMV

Compiled from dealers' returns from all over Britain

Billy J. can't keep pace with success

BILLY J. KRAMER pointed upwards. "I'm still up there," he said. "Way up on the ceiling and so many things are happening that honestly, I just can't keep track of them all." Billy and The Dakotas' record "Do You Want To Know A Secret" has shot up through the charts and is now lodged at number 2, overtaking even Cliff on its way up. And Billy is suddenly finding that it's all happening, PLUS!

"I just couldn't feel happier," he said, his Liverpool accent coming over in his excitement. "You know, I went home last weekend for the first time in a couple of weeks and it wasn't until then that I realised I was missing home. Mind you, I was only there four hours. I arrived at four in the morning and was away again by eight o'clock. But that's how it's all going now."

Billy. "I'm not getting confused quite so often with Billy Fury. I admire Billy tremendously, but I can't for the life of me see any likeness between us, but I'm always getting mistaken for him. At least, I was. I hope that a future it will happen even less." And on the purely financial side Billy is also following the pattern set by other stars and setting out to buy his parents a new home. "They're comfortably off, but they're getting very close to retiring soon," said Billy. "And I'd like to give them a nice bungalow and a few of the luxuries of life. They've been marvellous to me, and the first thing I'd like to do is repay them as fast as I can."

BY **JOHN WELLS**

older than me and they like to think I'm making good." What else has this sudden success meant for him? Lots of things... and even more when he manages to catch up with himself. "One immediate thing," said



no time
 But Billy would be the first to admit that success has caught him on the hop, so to speak. Most people of his age dream of the motor cycle or car they'd like to own and given the money they could go straight out and buy it. But not Billy. He hasn't even found time to think about it. And it wouldn't be any good his buying a car because he hasn't got a driving licence yet! "I must admit," he told me: "That I'm still pretty ignorant about cars. I don't really know what I'd like except that it must be something big."

clothes
 In the meantime, though, Billy is finding something to spend his money on—clothes. "We're buying new band suits at the moment, and I'm also hoping to visit the tailor just as often as possible. But at the moment don't ask me when that will be!"

BILLY J. KRAMER — "So much is happening I don't have a chance to relax my home."



another great hit!
FROM LONNIE DONEGAN
'A VERY GOOD YEAR'
 N 15530



VERDICT ON RAY CHARLES

WAS THAT 'GENIUS' TAG OVERDONE?

RAY CHARLES had to face up to the biggest handicap that can confront any artist of world stature when the curtain rose at the Fimbury Park Astoria on the first concert of his British tour.

It can be summed up in one word. Overselling. Rarely a couple of years ago, he was virtually unknown to British disc fans. A few enthusiasts were proud possessors of some Charles albums—and already shouting his praises to the skies. But until his single, "Hit The Road Jack" hit the

charts, he had had little impact on the pop scene. But that one disc triggered off a build-up campaign that grew to fever pitch. Point was, would that "Genius" bubble burst after the first Ray Charles concert?

For the past week, DISC has been sounding out opinions on Charles' first British trip from the hundreds of show-business personalities who have seen him, some of them more than once.

Some expressed disappointment, but the general opinion can be expressed in one word: "Fabulous."

Cliff Richard

"It was so great. I am going again. I wasn't expecting the same from Ray on stage as on his records—but he doesn't lose one bit from appearing in person."

"When one realizes that the man is blind, and he can't, of course, move around on stage, but just sits at the piano, he is absolutely fantastic."

Marty Wilde

"I thought Ray seemed a bit fluff on the first show and the crowd could have raved a bit more. But at Hammermith he went over great. This was the Charles I went to see."

Griff West, of Sounds Inc.

"For me, the first concert did not get off the ground, and only when The Raelets came on did Charles begin to swing a little."

"Basically, I think this was due to the lack of atmosphere in the theatre, and partly because Charles selected a bad programme."

"However, it must be remem-

bered that Ray Charles can't move around too much."

"He was great, but not the genius we expected."

Marion Ryan

"Marvellous. Absolutely fantastic. I haven't had a greater thrill since I saw Frank Sinatra. Ray was everything I expected."

"I should have liked to hear more of his recorded numbers, but he may have done these at later concerts. As for The Raelets, they were just wonderful, and Margie Hendrix has a lovely voice."

Adam Faith

"Fabulous. I did get the impression that many members of the audience at Fimbury Park were there because it was the thing to do—and this tended to spoil the opening show for me. I felt they really didn't understand what Ray was trying to do."

"It was rather like those pseudo intellectuals who go to way-out classical concerts because they don't want to seem stupid. But a man with Ray's talent can capture even a commercial audience."

"I would like to have heard him on organ, but he was a knockout on piano. Unfortunately, I had to leave halfway through the last number—but I wouldn't have missed the show for anything."

Hank Marvin

"He's a great artist. No one can afford to miss seeing him."

Alma Cogan

"It was unusual to get used to someone who just relies on talent. Usually, most show business people who have talent work on presentation—balance, light and shade, big endings and lighting effects."

"Ray does none of these things—with him it doesn't matter. Sometimes I feel even the orchestra doesn't know when he is going to finish."

"He sang the numbers I know him by. It was the same when I saw him at the Apollo in Harlem. You hear what you hear on records."

"All in all, he's the greatest."

Lonnie Donegan

"He's the Guv'nor! For me, today's pop music comes from Ray Charles—no one else. Everything was fabulous, but the one thing that far exceeded my expectations was The Raelets. Great."

"Blase as I am, I felt like standing up on my seat and cheering my head off—and I don't often feel like that about anyone."

"Ray was criticised for opening on alto sax. While he may not be the world's greatest soloist, what he played was more than good enough."

"And probably his reason for opening with the sax solo was the fact that had he played it in the middle of the act, he would have had to be led from the piano to the front make, which would not have been good presentation."

Susan Maughan

"I was a little disappointed. I sat there waiting for the genius we had read so much about. Frankly he didn't excite me as much as he does on record, where he does get a fantastic sound. I just felt that the concert didn't do anything to me. Perhaps it was because there had been such a build-up."

"The final word was spoken by the box-office. The house was a sell-out. So maybe Genius Ray Charles wasn't over-sold. Except by those who cashed in with black-market tickets!"

ELVIS—TENDER AND TOUGH IN NEW FILM

Laurie Henshaw reviews "It Happened at the World's Fair"

RIGHT from the days of "King Creole," Elvis Presley has proved that he can mix it with the best when it comes to a punch-up.

And that whipcord-tough Army training stood El in good stead for those grueling fight sequences in "Kid Galahad."

Now, in his latest, "It Happened At The World's Fair," El tears into a couple of fight sequences that make Hollywood tough-guy Jimmy Cagney seem muscle-bound.

First comes early in the movie, when El finds his buddy, Danny (Gary Lockwood) being "taken for a ride" by a gambling school. Second is near the film's end, where El tangles with a gun-toting smuggler.

These are the rough-house highspots—and they really ARE rough and tough—a movie which, as its title indicates, is located in and around the famous Seattle World's Fair.

• pilots

Elvis and his pal are a couple of bush pilots who eke out a precarious living spraying crops. The film opens with some marvellous shots of them flying low over the wide-open spaces of the potato fields in Washington.

But no happy landing is ahead. Danny loses their pay to the gamblers, their plane is impounded by the sheriff for unpaid bills, and the duo hitch-hike to Seattle in search of a job.

There, El is saddled with a little Chinese girl who temporarily loses her dad. He escorts her round the Fair (surely she must be El's youngest "date" ever!

• a nurse

Through the child (Vicky Tiu), who is taken sick through over-eating, El strikes up a romance with a nurse, Jean O'Brien.

The inevitable romantic misunderstandings crop up from then on, but it is happy landings for El and his girl in the end, who wind up as entertainers in the U.S. aerospace programme.

But not before El has run through a tangle of song repertoire, including his familiar "One Broken Heart For Sale" and an appealing lullaby—sung to Vicky Tiu—entitled "Cotton Candy Land."

In short, the film shows El in his toughest and most tender moods. Add this to that rite through the Seattle World's Fair, and you have yet another Presley picture that is a sure box-office smash.

It opens at the Empire, Leicester Square, on June 13—postponed a couple of weeks owing to the success of "Murder At The Gallop." General release is on the ABC circuit on July 7.



Peter Thomson's

STOP PRESSINGS

FRANK SINATRA superb on last week's Bob Hope TV show. But why no solo singing spot for Brenda Lee, despite an excellent comedy routine with Hope? ... Last week I told you that Roy Orbison attended Del Shannon's London concert; Del returned the compliment by watching Big O's opening night. ... The Four Seasons were among the guests at the GAC-Blackburn-Lewis office opening reception last week along with "everyone" from the business.

New Lonnie Donegan single "A Very Good Year" exclusively predicted by this columnist after recent TV try-out. ... Just as every other American song seems to be a Carole King-Gerry Goffin composition, it's getting that way in Britain for Mitch Murray and Les Reed and/or The Beatles.

THE original Tommy Roe version of Craig Douglas' "Town Crier" not issued here as a single, it out on an HMV EP called "The Folk Singer" ... Despite so-so review by DTSC'S Don Nicholl last week, 16-year-old Lesley Gore's Mercury record "It's My Party" is now No. 1 in America.

"Daily Mirror" columnist Pat Doncaster again composed new Bob Wallis disc, "Watcher Gonna Av?" all

All the stars All the news

Doncaster - Wallis titles obviously thought up during Fleet Street "Janches" ... From July 1, new BBC pop disc shows lined-up for Sam Costa, Pete Murray, Don Moss and Keith Fordyce ... Billie Davis received tremendous applause on last Saturday's "Thank Your Lucky Stars."

FLIPSIDE of excellent new Julie Grant single was written by Margot Quantrell of The Breakaways (former Vernon's Girls) ... New Eydie Gorme single "Don't Try To Fight It, Baby" seems to be much better for British fans than "Blame It On The Bossa Nova."

Roy Orbison's tour success has apparently surprised—but delighted—British promoters ... Old Smokey Locomotion flippide here of Little Eva's "Let's Turkey Trot" now A side of her new single in the States ... Roy Orbison's guitarist, Bobby Goldsboro once had a hit disc himself called "Molly."

Follow-up singles soon by Paul and Paula ("First Quarrel"), The Chiffons ("One

Fine Day"), Little Peggy March ("I Wish I Were A Princess"), The Exciters ("Get Him") ... Next Karl Denver title is revival of Slim Whitman hit, "Indian Love Call."

JOHNNY THUNDER

originator of "Loop De Loop," has recorded Bobby Darin's "Jailer Bring Me Water" ... "Adult" versions of pop hits including "Up On The Roof," "Rhythm Of The Rain," "The End Of The World," "Go Away Little Girl" etc. swayed by arranger Percy Faith ... Will Jet Harris and Tony Meehan fare better in America with "Scarlett O'Hara" than they did with "Diamonds," which has at least five covers? Already "Scarlett" has been recorded there by Lawrence Welk on Dot and Bobby Gregg (Epic).

New LPs by TV Western stars Clint Eastwood ("Rowdy Yates" ed "Rawhide") and Pernell Roberts ("Adam Cartwright" ed "Bonanza") ... Crazy new group names: Sir Joe and the Maidens, and The Tran - sisters ... Bobby "Monster Mash" Pickett to appear in a "Dr. Kildare" TV show ... The Rip Cord's U.S. hit "Here I Stand" is title tune of new Doug Sheldon EP ... Cliff Richard's discs now out in America on Epic.

THE KESTRELS

"Smash Hits" LP contains items connected with The Four Seasons, Pat Boone, The Shirelles, Lonnie Donegan, The Rooftop Sloggers, The Cascades, The Beatles, The Springfielders, Nat King Cole and Bobby Darin ... Will The Crystals return to the British charts with "Da Da Ron Ron"?

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★ AMALIA RODRIGUES	★ Amalia—for your delight
★ THE JOHNNY MANN SINGERS	★ "Columbia 335X1520 (mono)
★ THE SHIRELLES Baby It's you	★ "Liberty 5LEB1102 (stereo) LBT1102 (mono)
	★ Stateside 5L10065 (mono)

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NEW FROM EMI

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DANCE PUPPET DANCE
 Columbia 587049



JOHNNY DE LITTLE
The wind and the rain
 (From film 'It's all happening')
 Columbia 587044



Lesley Gore
IT'S MY PARTY
 MERCURY AMT1205




BOBBY Rydell at his 21st birthday party in Philadelphia with his manager Frankie Day (left) and American DJ Dick Clark.

Over the transatlantic phone **BOBBY RYDELL** says

A hit? Boy, it just can't be true!

"BOY, oh boy, oh boy! It's not true. I can't really believe it. Back in the British charts after all this time. Boy, it's wonderful." Bobby Rydell's voice cracked with excitement over the transatlantic phone.

I had just told him that his first-ever British made disc, "Forget Him," had crashed into our Top Thirty at 23 and he was overjoyed.

"You know, I've just celebrated my twenty-first," went on Bobby. "And out of all the wonderful presents I received, I think my record being in the DISC chart is really the greatest. You can thank Tony Hatch at Pye for that. He wrote the song, but I must admit I flipped when I heard it.

TRIP PAYS OFF

"My trip to England to record for your market is paying off. Do you remember my last hit there, 'Sway'? That was over two years ago. Then, nothing. "You know, we're only halfway through the year, but what a swell six months it's turned out to be so far. First comes 'Forget Him,' which breaks the record jinx I had over in England. Then my 21st birthday, a return date at the Copacabana, 'Bye Bye Birdie,' and now two weeks at Riff in 'West Side Story.' It's too much—the greatest."

PLUG ON TV

Bobby feels that one of the major plugs which pushed him into our charts was "Thank Your Lucky Stars." He taped a slot which was shown the week "Forget Him" was issued.

He talked about the session. "That Tony Hatch is a real gas of a guy. He knew what was right for me, but didn't push me into recording one of his num-

bers, even though he took the session.

"Funny thing is, back here in the States we always cut with the echo on. Tony left it off, and the tape seemed kinda funny at first, like flat. But he said it was custom to add echo to the finished master, and after the remix, it sounded O.K.

"I'll tell you one thing. Now that recording in England has proved successful, you can bet I'll be back in the autumn to put some more in the can. From here on, American releases are out for the British market.

"Obviously, this is the answer in other countries, too. Connie Francis has been very successful doing this sort of thing, and I hope it will work out for me, too."

FIRST EVER

In fact, "Forget Him" marks the first time that an AMERICAN artist has recorded a BRITISH number OVER HERE which has made the charts.

While Bobby was in England his manager, Frankie Day, bought him a beautiful gold, diamond-studded watch for a 21st birthday present. Bobby came of age on April 26 and, like Chubby Checker, can now claim all his earnings which were put in a trust fund until he reached 21.

To celebrate he threw a party at the swanky Luau 400 in Philadelphia.

"Guess about 700 people

turned up," he told me, "and, June, you should have seen some of my presents! One of the nicest was a sweater from Joey Bishop, and it seems to me like I got millions of pairs of cuff-links.

"Instead of getting a present from them, I bought my parents a new house. I think I told you about it when I was three. Well, it's coming on beautifully, and we're hoping to move in around September.

"Right now, I'm finishing off a date at Sciolli's here in Philadelphia. Then I work on a new night club act for my opening at the Copa on June 13.

"After that I go into 'West Side Story,' then there's a tour of South America, and finally a season at the Sands in Vegas.

"After that, maybe England. At least now, I can come back and hold my head up high!"

June Harris

£2,000 BEAT CONTEST TWO WEEKS TO GO

- first prize**
- £500 CASH, plus a recording and agency contract, a nationwide tour with the possibility of a spot on TV's "Thank Your Lucky Stars."
- second prize**
- £250 of musical instruments with bookings that can earn £300 and a recording test with a top company.
- third prize**
- £150 CONTRACT with the chance to play at the top venues, plus a recording test.
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RUSH RELEASE ON NEW ELVIS DISC

First non-film single since 'His Latest Flame'

ELVIS PRESLEY'S next single to be released here will probably be the first non-film titles to be issued in Britain since 1961, when "His Latest Flame" was released and shot to number 1 in the charts!

A spokesman for RCA told DISC that two titles from Presley's Monday recording session in Nashville will probably be rush-released here before the "Fun In Acapulco" single which was planned as his next disc and scheduled for September issue.

Such a move would be the obvious follow-up to the comparative lack of success Presley's film numbers have had, culminating in "One Broken Heart For Sale" from "It Happened At The World's Fair" which only reached number 10 in DISC's Top Thirty.

During the Monday session Presley cut six titles.

SHADOWS, WITHOUT CLIFF

THE SHADOWS and Frankie Field are to undertake a series of Sunday concerts for Arthur Hanes during the summer.

They will each head separate bills, and at press time Hanes was setting up venues and dates with Leslie Grade. Seaside resorts are probable.

Cliff Richard is unlikely to join The Shadows on any dates owing to a heavy pressure of work during the summer. He and The Shadows are appearing at the Blackpool ABC for the season.

Ketty — more dates

FIVE more ballroom dates have been fixed for Ketty Lester, who arrives here in June. They are: Blechley Wilton Hall (June 22), Farnborough Town Hall (26), Liverpool Cavern (30), Waltham Cross Imperial (July 9) and Dunstable California Ballroom (13). Radio and TV spots are also being arranged.

Billy J. Kramer tour

A SEVEN day ballroom tour has been fixed for Billy J. Kramer and The Dakotas, starting at Handsworth Plaza on June 8. This will be followed by Cambridge Agincourt (9), Oldhill Plaza (10), Wallington Public Hall (11), Maidstone Royal Star (12), Brighton Regent (13) and Nuneaton Co-Op (14).

'Fair' switch disappoints hundreds of El's fans

DISAPPOINTMENT hit 1,500 Elvis Presley fans throughout Britain this week when a planned trip to attend "It Happened At The World's Fair" in London on Whit Saturday was suddenly cancelled.

Reason: A two-week postponement of the premiere because of the success of the film currently at the Empire, Leicester Square, "Murder At The Gallop."

The trip had been fixed by The Official Elvis Presley Fan Club of Great Britain. Fans were travelling by coach, train and car from all parts of the country.

A Fan Club spokesman told DISC: "We have sold 1,500 tickets for the 1 o'clock performance on June 1. Now, we have been kept busy refunding all the ticket money."

Pre-release

Many Presley fans who will miss the trip to London will, however, be able to see the film before its London opening. From yesterday (Wednesday) it was pre-released in some 50 cinemas throughout the country. General release on the ABC circuit is on July 7. Presley's next film, "Fun In Acapulco," will probably be premiered on November 22 or 23.

At the end of August Elvis will start shooting "Me, Will You Marry Me," "Viva Las Vegas," his next in line for MGM, will have a British title change because a film of that name was released here some years ago.

Ball cuts U.S. album

THE Kenny Ball band next week start work on an LP primarily designed for the American market. It has been requested by the Kapp label.

The material will consist of pop hits of the past two years and the album will almost certainly be released here by Pye.

The Ball band will probably return to Australia and New Zealand for a month commencing on October 9 or 12.

Julie's TV date changed

A "Here Come The Girls" schedule so that the edition featuring Alma Cogan will now be seen on June 19, and the one starring Julie Grant on June 26.

LONNIE GIVES ALL HE'S GOT AT BLACKPOOL

"LONNIE Gives All" could well be an alternative title for "Putting On The Doggone" which started its 22-week summer marathon at the Queens Theatre, Blackpool, last Saturday. He worked like a Trojan himself, and expected the whole talented cast to do the same.

Result! A loud, brash, but fast and entertaining family show in which Lonnie suffers everything except the traditional curtain pie in his face.

But don't think for a minute that it is all Lonnie! There's The Kestrels—great! The Clark Bros.—those superb coloured American dancers and singers, Peter Goodwright's uncanny impressions, Miki And Griff with their folk songs and more comedy. The sweet voice of newcomer Jill Westlake and a real comedian Des O'Connor. And a fine on-stage band directed by Ken Mould.

Great seaside entertainment.



MARK WYNTER has been finding that getting home late from one-nighters, or arriving early at film studios is a costly proposition. He reckons it costs him nearly £17 a week in taxi fares alone! So he's bought himself his first car, a black Austin Healey Sprite. It was delivered to him at Wood Green Studios where he was rehearsing with Diana Dors, and she offered to show him how it works, for Mark has still to pass his driving test.

Bassey signed for Palladium TV spot next week

SHIRLEY BASSEY and Diana Dors have been booked for "Sunday Night At The London Palladium," Bernard Cribbins is in line for his own ATV series, and Roy Castle is due to tape another Spectacular.

Shirley Bassey, currently appearing at London's "Talk Of The Town," tops the Palladium bill on June 9. Her last appearance was in the autumn when she returned from the U.S. Diana Dors will appear this weekend.

Bernard Cribbins will film the first of a new situation comedy series on August 5, for autumn transmission. The programme, which runs for six weeks, will include guests.

Roy Castle tapes a Spectacular on July 13 for a later Sunday showing.

Another new label

COLUMPIX RECORDS, a subsidiary of the Columbia Pictures Corporation, whose artists include James Darren, Shelley Fabares and Paul Peterson, are to issue their discs under their own name in Britain. They were formerly released here on Pye International.

First releases will be in July, and will include three soundtracks—from "Diamond Head," "The War Lover" and "The Interns."

Peter Sellers appears on "Juke Box Jury" on June 15.

Freddie, Dreamers for Iris

BBC reorganise pop

THE BBC has appointed Jimmy Grant, Geoffrey Owen and Edward Nash as chief producers in the forthcoming reorganisation of their pop music output. The three will act in a co-ordinating capacity for the new pop department headed by Kenneth Baynes and Donald MacLean.

Donald MacLean told DISC: "Pop music is going to play an increasing part in sound broadcasting."

Billy Davis will go to Denmark in August for two weeks of TV appearances.

FREDDIE and The Dreamers. Make A Fool Of Somebody in our Top Thirty, fly to Ireland in hall and TV dates.

Following final shooting on "Crazy World" next Wednesday, the group play a dance hall date at the Catford Savoy the same evening.

Other dates during the month are Morecambe Floral Hall (7), Margate Dreamland (8), Hampstead Country Club (9). Hove

GIRL DJ PICKED FOR NEW TV SHOW

"DAD, You're A Square," Southern TV's new record panel game, will have a girl DJ when it hits the screens for a 13-week run from Friday, June 21.

She is Sandra Stone, an 18-year-old shop assistant from Worthing. Sandra was spotted by Southern TV director Angus Wright when she acted as a hostess on Southern Television's stand at the recent Brighton Advertisers' Convention.

Sandra will play records on "Dad, You're A Square" for judging by panels of mums and dads and young pop fans. As reported last week, Southern TV has enlisted the aid of DISC to give a send-off to the new programmes. Applications are already flooding in, and DISC readers who want a chance to take part in the shows should write to "Dad, You're A Square," Southern Television, Southampton.

Fabulous new book on Cliff

THE most interesting and lavishly illustrated book about Cliff Richard ever published is now available. It is packed with fascinating information which paints a vivid portrait of the success, humors, boy behind the glittering star persona, giving his ideas and thoughts on marriage, clothes, fans, and the effect of his fabulous success upon the personal life and outlook of Harry Roger Webb. Every page contains a picture of Cliff, and there is a magnificent center portrait and contrasting cover photos in full and effective colour. And you can get this wonderful souvenir entitled "Life With Cliff Richard" for only 3s. 6d. at your newsagent.

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Perry Como (I LOVE YOU) DON'T YOU FORGET IT RCA 1587

Craig Douglas DANKE SCHEN F 11022

COME TO ME (I'M MISSING) Rita Pavone RCA 1102

THE FADE Troy Daulton F 11020

Body Holly DO BODILEY Q 10461

Louise Coolet AROUND AND AROUND F 11019

ROAD RUNNER The Count Victor featuring Danny Harrison Q 10462

MR. PORTER Mickie Most F 11024



SA DOO RON REN The Crystals HLD 8102

The Everly Brothers IT'S BEEN NICE (GOODNIGHT) (from the film 'Just for fun') c/w I'M AFRAID WB 9

MY SUMMER LOVE Ruby & The Romantics HLR 8204



SANDRA The Voluptes HL 8122

HAPPY COMEY Billy Vaughn & his Orch. HLD 8103



Rick Nelson STING ALONG



America wants The Beatles, autumn trip possible

BENTON TRIP IS ON

BROOK BENTON'S long-awaited British visit is now on for the autumn. He will star in a concert at the Royal Festival Hall on October 10, and appear in ATV's "Sunday Night At The London Palladium" on October 13. The two intervening days will probably be used for London concerts including one at the Hammermith Gaumont.

Benton will bring a drummer-MP with him for the visit, and discussions are in progress between London and New York concerning the arrangement of his accompaniment here.

Heinz tops Meek package

RECORDING supervisor Joe Meek is assembling a package show to take the road for a month of one-nighters in July. Ex-Tornado Heinz will top the bill, supported by The Outlaws, Andy Cavell and Glenda Collins. Other artists have still to be signed.

Shooked sh tour

whose single "If You Gotta Go This Week Rose to number 17 in August for ten days of dance

Town Hall (10), Kilburn Gaumont (11), Farnborough Town Hall (12), Lubon Majestic (13), and local dates in Manchester (14, 15, 16), Sheffield Dial House (17), Bournemouth Winter Gardens (18), Birmingham (21), and Manchester Oasis (22).

On June 23, Freddie and the Dreamers play the first of their summer Sundays at the Great Yarmouth Britannia Pier. A new radio booking is "Parade the Pepp" next Wednesday, and on June 11 the group will their follow-up single.

Bilk back to strings
ACKER BILK's next single will be entitled "Bitter Harvest" and will be released on June 14. He will again team Bilk's clarinet with the Leon Young String Orchestra.

Following an appearance on various TV, Bilk has been chosen to represent the Danish record company Metronome for a Disc Carnival Spectacular on June 15—three discs, directly to Paris for another TV Spectacular on June 16.

AMERICA wants The Beatles! The imminent release of their number one smash hit, "From Me To You," which has been covered for the U.S. market by Del Shannon, has sparked off a series of inquiries from their American publishers.

Jet and Tony plan Swedish visit, then Switzerland

OFFERS are still coming in from all over the world for Jet Harris and Tony Meehan. Latest are from Sweden and Switzerland.

The boys' agent, Keith Devon, told DISC that they plan to visit Sweden in August for a short tour, and are likely to accept the Swiss offer at the beginning of October, with a Paris Olympia date to follow.

Dutch invite Helen

HELEEN SHAPIRO has accepted an invitation to appear at the Grand Gala du Desque in Amsterdam on October 12. This event is organised by the Dutch photographic industry, and The Springfields will also be featured on the bill.

Checkmates go to Sweden

THE original Checkmates, who rose to fame as Emile Ford's original backing group, left for Sweden yesterday (Wednesday) where they will play dates until July 1. Then they will go to the Hamburg Star Club before opening for a week's season on August 19 in St. Helier, Jersey.

Maharis ends no disc run

"ROUTE 66" star George Maharis has recorded his first single in seven months. It is called "Where Can You Go (For A Broken Heart)" and is issued this week in the U.S. It will be released here later.

Parlophone singer Tony Rosco has started a season at Mayfair's exclusive "21 Room".

Mike Berry has been booked for a two-month tour of Denmark next year.

A spokesman for the American company, Gil-Pincus, told DISC: "We have started making inquiries for The Beatles availability for the States and we find that they would be free after September 11."

"Basically, we are interested in promoting the boys through television and radio appearances."

"The Beatles have a quality which could be a knock-out in the States, but it is essential that they present their talents in person. Apart from radio and television, we would line up personal appearances."

Roy Orbison has expressed a wish to record "Please Please Me," and no doubt once they visited the States, other artists would become interested in their material, and in this field too, the boys could be extremely successful."

On Tuesday The Beatles' manager Brian Epstein said: "I know of no U.S. offer or inquiries at present. In any case, the boys would not be free to go to America until at least the middle of September. If I do hear anything I would, of course, be very interested."

Mike Cotton on 'Gogo'

THE Mike Cotton band has a date in TWW's "Discs A Gogo" on June 10. They will play their current single "Swing That Hammer," which is being released this week in America on the Atco label.

NEW LIVERPOOL GROUP HITS THE SCENE

A NEW Liverpool group, The Four Most, who will cut their first single for EMI in July, are to join The Beatles, Gerry and The Pacemakers, Billy J. Kramer and The Dakotas, Jet Harris and Tony Meehan and Adam Faith on Sunday concert dates.

They join The Beatles at the Princess, Torquay, on August 18, and Gerry and The Pacemakers for three dates—at the Torquay Princess (July 14), Blackpool ABC (28) and Blackpool Queens (September 8).

The group appear on the Billy J. Kramer bill at the Scarborough Floral Hall on July 21, with Jet Harris and Tony Meehan at the Great Yarmouth ABC on August 25, and on the following Sunday guest on the Adam Faith bill at the Blackpool Queens.

Eden ill, misses TV and concerts

AN attack of laryngitis prevented Eden Kane from appearing in a charity concert last Sunday, and in a guest spot for Ulster TV on Monday. At present it was hoped he would have recovered sufficiently for an appearance in BBC TV's "Pops and Lenzy" today (Thursday).

New bookings for Kane, before he commences his summer season at the Blackpool South Pier on June 26, are Sunderland Seabone Hall (June 11), Nunorton (7), Mansfield (8), Plymouth Guildhall (21), Margate Dreamland (22) and Manchester (23).

Lynch goes French

KENNY LYNCH, who has just returned from a five-day holiday in the south of France, has signed a contract with the French company Pathe-Marconi to release his discs there. He will soon be cutting numbers for an EP, to be issued there in the autumn.

New names for the Whit Monday Teenage Festival at Hayes Botolph House are Brian Poole and The Tremolos, The Blue Diamonds and Roy Aston with the M Squad.

BBC GOES FOR THAT SOUND

THE BBC has gone overboard for that Liverpool sound, booking all the top Merseyside groups right through until September!

"Saturday Club" has set BILLY J. KRAMER AND THE DAKOTAS for June 22 with The Four Seasons, The Springfields, Julie Grant and Duffy Power. THE BEATLES take part the following week with Eden Kane, Brian Poole and The Tremolos and Chris Barber.

They also star in "Easy Beat" on June 23, and THE BIG THREE are in the same programme on June 30, together with Danny Williams and the Alex Welsh band. THE BEATLES return to "Easy Beat" on July 21, and KRAMER AND THE DAKOTAS will star on August 11, followed by THE BIG THREE on August 25 and GERRY AND THE PACEMAKERS on September 8.

Other top posters lined up for the two shows include Frank Field and Shane Fenton and The Fontones for "Saturday Club" (July 6) and Kenny Lynch for "Easy Beat" (July 7).

ITV, radio dates for Bobby Curtola

CANADIAN-BORN hit parader Bobby Curtola has a busy ITV schedule of appearances lined up for his visit later this month. He will star in Tyne Tees TV's "Roundabout" on June 7, and will be seen on Border TV (11) and Grampian TV (13) prior to his "Thank Your Lucky Stars" spot on June 15.

Curtola also has two radio dates set, for "Pop Inn" (June 4) and "On The Scene" (10). He will make ballroom appearances in the Midlands from June 15-17, and venues are now being fixed.

Newley weds Joan Collins

ANTHONY NEWLEY, star and co-author of "Stop The World," married film actress Joan Collins in Norfolk, Connecticut, last Monday evening.

The wedding took place in complete secrecy.

MIL and GRILL join Matt Monro for two Sunday concerts at Morecombe Winter Gardens on July 14 and August 4.

Craig Douglas, cricketer

CRAIG DOUGLAS, Jess Conrad and Don Charles will take part in a star-studded cricket match at London's Brondesbury Cricket Club on June 9. The match is a benefit occasion for England and Middlesex cricketer Fred Titmus, and the teams will include several TV and sporting personalities.

Roulettes' road tragedy shakes the pop world

TRAGEDY hit Adam Faith's backing group, The Roulettes, last Monday, when their leader, 21-year-old John Rogers, was killed in a car crash near Grantham. Rogers was travelling in the group's yellow van taking instruments and equipment to Sunderland in an effort to save money for his marriage to Pat Henric, sister of the group's drummer.

Other members of The Roulettes had travelled up from London by train. Adam had gone by air. Intensive efforts are now being made to find a new bass guitarist for the group in time for Adam's departure for Malaysia on June 9. Faith cut his next single for Parlophone last Sunday with Johnny Keating as MD. The topside will be a British number with a country and western flavour, and the disc will be released in mid-June.



RAY BARRETTO
EL WATOSI
COLUMBIA DB151

B. BUMBLE and The Stingers
BABY MASH
SCALESIDE 33192

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THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER
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BILLY ECKSTINE AND DAMITA JO
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(From film "All this and money too")
REACTORY ART1206

THE 'FORTYTWO BIG BAND'
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COLUMBIA DB1500

CONNIE FRANCIS
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N.G.M. MCM1203

BOBBY GOLDSBORO
THE RUNAROUND
STATESIDE 33183

GRAHAM JAMES
IF YOU WOULD ONLY SAY YOU CARE
COLUMBIA DB1516

KENNY LITTLE and the Little People
LOVE IS A BALL
(From film "All this and money too")
UNITED ARTISTS UP1408

LANCE PERCIVAL
RIVIERA CAYF
WALDFORNE 90022

THE SHADOWS and The Horrie Paramor Strings
ATLANTIS
COLUMBIA DB15147

BOBBY VINTON
BLUE ON BLUE
COLUMBIA DB15151

HOUSTON WELLS and the Marksmen
ONLY THE HEARTACHES
PHILIPPONE 83011

DINAH WASHINGTON
SOULVILLE
COLUMBIA DB15148

SHY GIRL
The last leaf
The Cascades
VIB 38
DECCA

The TORNADOS
The ice cream man
(From Yarewell performance)
F 11482
DECCA

Billy FURY
When will you say I love you
F 11480
DECCA

DO IT-RAT NOW
Bill Black's Combo
NLU 831
LONDON

HE'S THE ONE
Billie Davis
F 11488
DECCA

KAW-LIGA
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DISC DATE

with Don Nicholl

Shadows go Latin on 'Atlantis'

The Shadows

Atlanta; I Want You To Want Me (Columbia DB 7047)

D **N** **T** ANOTHER of Jerry Lordan's compositions with a better than even chance of getting into the Parade. It's the attractive Latin beat instrumental "Atlantis" which The Shadows play here. A deceptive little item—by no means so simple as it sounds.

Good guitar work, of course, plus strings and some pleasant use of girl voices in the instrumentation. If it grows on you greatly, "Atlantis" is a more conventional beat chunter which is sung as well as played. Dancers should gather round.

Old tune for Buddy

Buddy Holly

Bo Diddley; It's Not My Fault (Coral Q 724)

D **N** **T** THE "Bo Diddley" song has been up there in the past. Liable to climb again in the near future because of the release of this vocal by the late Buddy Holly. A whiplike effort from Holly which has been given an urgent backing by drums and electric guitar. The old R. & B. tune has the advantage of being well-known. Buddy's long-lasting followers should carry it to the Twenty.

"It's Not My Fault" works a comfortable path—Buddy singing the wistful lyric in the distinctive manner which we're not likely to forget.

There's plenty of appeal

The Bachelors

Faraway Places; Is There A Chance (Decca F 11866)

D **N** **T** HAVING stuck my neck out on the first release by The Bachelors and been delighted to see it reach the Parade and stick around there for so long, it's a pleasure to believe they may also have a winner in "Faraway Places."

Like "Charisma" this is an old familiar—a very potent oldie—and the boys jog it along with country feeling in their harmonies. Nothing too frilly, yet constantly appealing. Excellent sound on the production, and a first-rate accompaniment directed by Earl Gaunt.

By the turnover, The Bachelors take a new number, "Is There A Chance." Pleasant light buster, well made.

Perry should jump back

Perry Como

Don't You Forget It; One More Mountain (RCA 1247)

D **N** **T** DON'T YOU Forget it" chants Perry, and with a tune like this there's little chance of you forgetting it. Before now, Como's always had it in him to jump back into the Parade, and this time he could be jumping high. Simplest of lyrics and melodies wedded to a catchy Latin tempo with Perry in happy mood.

The Mitch Ayres Orchestra and

★★★

We obviously haven't heard the last of the Merseyside evanescence yet... more of them appear on disc this week. Freddie Starr and The Midnighters and Faron's Flamington turn up with a more than slight chance of increasing Liverpool's representation in the Parade.

But the north country's Nashville apart, the week is more notable for Merseys. Dankworth and Hayes with their jazz releases for Fontana, I'd like to see justice done... and both discs be awarded Long Top Twenty sentences, along with Dinah Washington's exciting excursion to "Soulville."

★★★

Ray Charles Singers accompany him pleasantly. "One More Mountain" is a slow, ballad-type contrast with Perry singing gently and sincerely to harmonica and guitar.

Frankie Avalon

Chopra; Heartbeats (Pye International N 2520)★★★★

AVALON'S song Chopra is not taken from her inspired by the Taylor-Barton film epic. It's just a pleasant romantic ballad which Frankie sings easily with a relaxed manner that matches his rhythmic accompaniment. Girl groups is oo-soo-ing in the distance as Avalon pours out the charm.

Heartbeats" with one eye on dancers, quickens the pace of the



Hank Marvin and Bruce Welch of THE SHADOWS—another winner from Jerry Lordan.

release and Avalon sings it well enough.

Ruby and the Romantics

My Summer Love; Sweet Love And Sweet Forgiveness (London HLR 9734)★★★★

MY SUMMER LOVE is sung tenderly and with romantic sincerity by Ruby on this release and her effortless charm could win over quite a lot of custom. Tender, understated accompaniment from

male voices, guitars, organ and drums. A drifter that can stay on my shore.

For the reverse, Sweet Love And Sweet Forgiveness has a snappy movement and the trio have a bigger part to play alongside Ruby. Simple and pleasing.

B. Bumble and the Stingers

Baby Mash; Night Time Madness (Stateside SS 192)★★★★

LATEST old time Favourite to catch the Bumble's sting is

Brain's "Cradle Song." That's the melody which turns up here as Baby Mash. The washed potatoes beat, rolled out on piano, drums and guitar.

Night Time Madness is a steady waltzer piped out by the organ.

Jan and Kelly

Make Me A Doormat; I Could Have Done (Philips BF 1253)★★★★

I'VE poured some praise on this feminine twosome before now. They come up again with a cute

CYMBAL'S LATEST IS JUST TASTELESS

Johnny Cymbal
Teenage Heaven; Cinderella Baby (London HLR 9731)

JOHNNY CYMBAL'S "Teenage Heaven" song was amusing. But his "Cinderella Baby" is one of the most maudlin attempts to cash in on fan worship that I've ever heard! It may sell... but it'll get no stars from me because it's a dreary chunter which preys on, and helps to create, morose emotions. Supposed to be an excursion into a heaven where singer sees like the late Eddie Cochran and Buddy Holly. Then takes a step toward a hundred years to find Elvis Presley, Brenda Lee and Bobby Vee among those behind the golden gates. And with an angel to introduce them like some celestial compeer! I've nothing against healthy adulation, but to mourn idols even before they're dead seems to be exploitation of the subject in a way which shows contempt for the customer.

effect in Make Me A Doormat. After soft romantic opening it moves into a swinging beat with the girls saying "lower-boy can treat them wrong and they'll still love it." Not so novel as earlier sides but different enough to be worth a try. I Could Have Done strikes me as the better half. Novelty marcer full of glib laughter as they recall embarrassing moments. Good cover, natural humour, well told. I'd be tempted to sell on this one.

Johnny Dankworth

Hot-Down; Sing Sing Sing (Fontana TF 376)★★★★

NEVER thought that you'd hear the Dankworth orchestra rising hayseed, did you? Well, the country boys probably wouldn't recognize this version of their corn, believe me!

A teasing jazz treatment of the Hot-Down which manages to retain its gaiety while moving out in solid modern fashion. I find it one of Johnny's most exciting sides. Brash, but clever jazz which could stir up plenty of interest. Sing Sing Sing may still confuse. Contd. on facing page

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

THE 'WOODCHOPPERS BALL' COMES BACK WITH A PUNCH

THE FORTYTWO BIG BAND—Woodchoppers Ball; Tusado Junction (Columbia DB 7050)★★★★

WOODY Herman's famous Woodchoppers Ball keeps coming back like "In The Mood." And this time it arrives with plenty of punch and power from a big group directed by Tommy West. Big bank of brass and some polished saxophone material will catch the ear in a production which never flags. Another favourite from the swing era, Tusado Junction strides mightily on the flip. First-class orchestration manages to retain much of the original flavour while being essentially modern.

may do more to get it away than the song itself. His own song, You're Joking Of Course, consists of quick swipes at contemporary fashions in dancing and telly commercials.

TOM AND JERRY—Looking At You; I'm Lonesome (Pye International 2520)★★★★

Tom and Jerry are not the famous cartoon characters so don't expect anything after the style of The Chipmunks. Instead they're a couple you see after the mould of the Everlys and other duos. Competent vocally for the last top side and for the slower country and western number I'm Lonesome.

GRAHAM JAMES—If You Would Only Say Yes; I'm Gonna Make It (Columbia DB 7043)★★★★

Mr. James is not unlike a Mike Sarno as he tells the girlfriend he'd sail mighty oceans, fight tigers, ride bucking broncos if You Would Only Say Yes. Fair, but not compelling. His own composition I'm Gonna Make It With You is a steady beat number which he sings convincingly but rather dull.

RALPH DOLMARE—The Whistler; Pools And Dreams (HMV POP 1163)★★★★

Ralph Dolmare at the piano, trotting happily through the melody of The Whistler. There is a whistler in the background, of that and humming chorus. Gay performance to lift the breeze if you have any on your shoulder. Dolmare's own composition Pools And Dreams (football pools

DAVID THORNE—One More Fool, One More Broken Heart; Don't Let It Get Away (Stateside SS 190)★★★★

David Thorne sings the soft country and western ballad, One More Fool pleasantly and sincerely. Has a steady charm which may take it to good sales. Don't Let It Get Away doesn't seem to be able to make up its mind just what sort of a ballad it is.

BARBARA LEWIS—Pills Strangers; Think A Little Sugar (London HLR 9734)★★★★

Late movement for Miss Lewis at the says Hello Stranger. Male group (snoo-bop) through behind her as the drifts through this interesting ballad. I don't see it



HOUSTON WELLS—Yodeler.

catching on. Think A Little Sugar is a let-it-bleed-once-upon-a-time which Barbara chants brightly. Again catch Latin

STEVE ALLEN—Gravy; Whistle Ball (London HLR 9723)★★★★

Written by Ray Brown and Steve Allen, The Gravy Waltz is one of the truly jazz-inspired tunes that have caught on ever since Benack. Some very crisp and interesting piano work from Allen who is too rarely heard on disc nowadays. A side that could grow unduly.

The Empty Place and may pull quite a few customers in her direction. She really gets in the emotion. Whistle And Hoopie is still arranged for the girl and is accompanied by feminine chorus. Satchly Latin buster with much to recommend it.

MAORI HIFIVE—South Sea Tamour; Now Is The Hour (Columbia DB 7046)★★★★

The South Sea Tamour is a traditional sea, arranged for the Maori Hifive with an eye on the current dance market. Pleasant Hawaiian effort. The turnover side is a tamour version of the famous Now Is The Hour.

MICKY MOST—Mr. Porter; Yes Indeed I Do (Decca F 1166)★★★★

Middle beater with the girls (the-l-l-l-l) behind Micky Most as he yaysays to Mr. Porter. He wants to marry his daughter... get it! Dancers may find this ball useful, but it's exacting on the ears. Mixture of twist and gospel in the approach to Yes Indeed I Do, but Mr. Most lacks the urgency and power needed.

KENNY LITTLE—Love Is A Ball; Theme From "Tara Bulha" (United Artists UP 1025)★★★★

Another version of the Love Is A Ball song... this time bounced gaily in trad band fashion by Kenny Little and The Little People. Confirms the belief that this firm tune is one which is going to stick around for a long time. The Theme From "Tara Bulha" move along a steady track back for those who haven't already collected the melody.

DIANNE WARWICK—This Empty Place; Whistle And Hoopie (Stateside SS 191)★★★★

Miss Warwick goes off wistfully on a catchy Latin beater

HOUSTON WELLS' ASHLEY MARKS MEN—Only The Heartaches (Capitol Stop Preceding (Parlophone R 5031)★★★★)

From Joe Meek's studio an open air yodeler by Houston Wells—Only The Heartaches. He packs as much American feeling into the performance as a can... and that's a lot.

Can't Stop Pretending is an easy jogger with Wells sounding not unlike Ronnie Ronald!

PINKY AND PERRY—Mani Volare (Columbia DB 7043)★★★★

Another song called The Ice Cream Man!

This one's a happy bounce novelty for the popper voices to cheer. Italian but good of past years. Volare is refined on the flip with delicate precision to a bit Alvin Aarworth orchestra.

ALAN HAVEN—I Feel Pretty; Haven's Haunt (Fontana TF 393)★★★★

At the keyboard of the Lowery Organ Alan Haven plays his version of the "I Feel Pretty" melody for the first time. Haven's I Feel Pretty, Sick Latin jazz arrangement with clipped performance against simple rhythm backing. The organist's own composition Haven's Haunt is an attractive melody set in a Latin tempo.

TONY ALLEN—That Little Touch of Magic; On Such A Night As This (Philips BF 1252)★★★★

Top side is strong huskily by Tony Allen as he moves quickly and with a good natural beat. Deserves to attract quite a lot of custom. On Such A Night As This moves quickly and neatly, too, but without quite the spark which is present upstairs.

DISC DATE

—Contd. from page 8

to Goodson memories for most people, but that's no reason for missing the Darkworth revival. Hand-bring band work with some typical Darkworth sounds peeping through as the team swings eagerly.

Connie Francis
If My Pillow Could Talk; Lotipop Lips (Mersey 1207)****

CHIANGSI piano sets the pattern for Connie's latest. Gospel chrousing behind her as she channels the catchy If My Pillow Could Talk. It's a side which is so easy to follow it might bring her right back into the reckoning. Has a beach attacking approach which is extremely commercial.

Lotipop Lips races along, but with much more routine material. Connie whisks the beat up girl and again gets good group support.

Bobby Vinton
Blue On Blue; Those Little Things (Columbia DB 7052)****

SIMPLE new songs for Bobby Vinton as he jumps Blue On Blue. Good crisp sound on this half could help to bring him back into the reckoning, but I feel he's done better. If it gets upstairs it'll be because of the persuasive repetitive phrasing.

Those Little Things changes the pace for a rapid breeze which starts wildly and continues the exciting vein as Vinton shoots across a good solo performance.

Chris Barber
Wind-Wind; Mack The Knife (Columbia DB 7042)****

THE famous trad jazz dress, as Chris Barber's musicians heave into Wind-Wind. Someone was telling me that this was popular on the other side of the Channel. Could well attract custom here also... a fast moving item, simple but polished in presentation.

Mack The Knife revived with jump-pleasing trad beat on the turnover retains its appeal marvelously. Dancers are going to love this version.

Tubby Hayes Quintet
Sally; I Believe In You (Fontana TF 397)****

HARRY LEON'S famous signature song for Gladie Fields is revived most unexpectedly as a vehicle for the modern jazz of

Tubby Hayes' Quintet. Tubby's sax leads the way smoothly, planting the familiar melody before weaving into the anticipated variations. Muted trumpet also speaks well of the old girl.

Side could sleep very comfortably. I Believe In You is taken from the musical How To Succeed In Business... and here Hayes moves across the studio to the vibraphone. Neat, brisk jazz.

Craig Douglas
Danke Schoen; Teenage Mona Lisa (Decca F 11665)****

THE German melody Danke Schoen makes a change into very continental style for Craig Douglas, and it'll be extremely interesting to see how the fans take to this one. Good performance both from Douglas and from the dark, brassy orchestra under Harry Robinson's direction. The hard sound is very American and will help sales considerably.

Teenage Mona Lisa is a sweet, easy, biting romance which Douglas handles competently. Gil group and orchestral accompaniment.

Dinah Washington
Soulful; Let Me Be The First To Know (Columbia DB 7049)****

TIMUS TURNER'S composition Soulful will have you twisting or doing the limbo in about as much time as it takes Dinah to rip off the first notes. A great, rocking rocker which Miss W charms



SUZY COPE—Good, snappy rhythm, great for dancing.

imitarily to bely rhythm, heat and mixed vocal group accompaniment.

An urgent, pulsing side that deserves to see Dinah rising into the parade this summer.

Let Me Be The First To Know opens up with some appealing saxophone before Dinah joins forces. One of those drawing half-talking ballad masterpieces which she keeps floating across the water.

Crystals, U.S. hit could be big

The Crystals
Da Doo Ron Ron; Git It (London HLU 9732)

THIS one's massive in America and I think it'll be one of the good travellers across the ocean. Exciting group work from The Crystals as they chant "Da Doo Ron Ron." Don't ask me what it all means, just enjoy the contagious beat and the instrumental noise which is shipped up with the voices.

"Git It" comes without the vocal work. A staid beat instrumental performance in which guitar dominates.

RICK IS ON A WINNER HERE

Rick Nelson
String Along; Gypsy Woman (Brunswick 3528)

RICK NELSON has moved across to American Decca, hence his appearance on the Brunswick label over here. His first single under this banner is going to be a big bet for the top sellers. "String Along" has you doing just that.

Simple infectious country brawler with an effortless performance from Nelson. Easy-going rhythmic background in which male group can be heard also.

"Gypsy Woman" strides a more dramatic beat and could be a seller in its own right, with Rick chanting strongly in front of guitars and big chorus. Very strong disc either side up.

Packed with feeling... the sort of feeling which she and people like Pearl Bailey can produce to perfection.

Freddie Starr and the Midnighters
Who Told You; Peter Gunn (Decca F 11663)****

WHO TOLD YOU stands more than a fair chance of finding a place in the charts for Freddie Starr and The Midnighters. Brisk little brawler which is sung hic-coughingly by the boy to a strong guitar twang and drum accompaniment. Lively and catchy.

Henry Mancini's famous Peter Gunn theme has had its spells in the sellers before now. May help this coupling to reach high too.

Dark guitar twangs the tune while boy chants a cliffing lyric to it.

Suzy Cope
Biggy Big; Doing What You Know Is Wrong (HMV POP 1167)****

THE initial publicity which greeted Suzy Cope's arrival on the disc scene has died away—and that might not be a bad thing so

far as her selling chances are concerned. She's certainly got a good opportunity to make it with Biggy Big.

Good, snappy rhythm which the dancers will enjoy... and a smart vocal by the girl. Johnny Keating gives her a firm accompaniment, in which male group is woven delectably.

Suzy's own composition, Doing What You Know Is Wrong doesn't maintain the same level, but it's not a bad little brawler.

Eden Kane
Tomorrow Night; I Won't Believe Them (Fontana TF 398)****

EDEN KANE, hoping to recapture his Parade placings under Fontana, may well do just that with the ebullient multi-tracking on Tomorrow Night. Not a belter, but a pleasing mover which has an attractive tune, the song is well backed by Johnny Keating. An insidious side that could grow on you.

On the turnover, I Won't Believe Them is a slow swayer which Eden puts across warmly and without gimmicks. Accompaniment here is from rhythmic team called The Downbeats.

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).

Lonnie Donegan
A Very Good Year; Rise Up (Pye N 1536)****

I HADN'T to be out of Donegan's admirers who have been very disappointed with his latest television series. Yet I'm told that there were lots of requests for him to record A Very Good Year after one of the shows. So he has.

Slow song which the late Walter Huston would have made memorable.

Faron's Flamingos
See If She Cares; Do You Love Me (Orion CB 1834)****

FARON'S FLAMINGOS add their names to the ever-lengthening list of Liverpool's pop groups. And they could be among the Merseyside sellers, too, with the hard driving power of See If She Cares.

Rise Up is a race-along promised land brawler.

Do You Love Me is an am-flogger which The Flamingos hook excitedly.




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Sinatra is still the supreme seller of a good song

Frank Sinatra

All Alone
All Alone, The Girl Next Door, Are You Lonesome Tonight?, Charmaine, What'd I Do?, When I Lost You, Oh, How I Miss You Tonight, Indifference, Remember, Together, The Song Is Ended.
(Reprise R 1007)*****

THE Voice drifts attractively through a dreamy blues-tinged set of mostly waltz-tempo standards for his latest Reprise album. Soft lights and sweet tenor is very much the keynote of the whole affair.

Frank is terrific with the arrangements and musicianship of Gordon Jenkins for the LP, and he gets fine support from a large and mellow string section and well-blended woodwind.

He shows a few signs of the inevitable wear and tear of time, mainly in the form of a number of froggy notes and breaks, but he is still the supreme salesman of a good pop song when it comes to phrasing and delivering the full significance of the lyrics.

Only mistake of the LP is the unexpected introduction of a soprano voice near the end of "The Song Is Ended." It sounds as though Frank had a sudden drastic accident, and it curled me up in helpless mirth. I don't think that effect was the one intended, somehow.

Judy Garland

Miss Show-Biz
Friendship: It's A Great Big World; On The Auction, Topeka And The Santa Fe; If I Had You; Love Changes My Time; Exciting Rhythms; Poor Little Rich Girl; Nothing But You. (Ace of Hearts AH 4816)****

SOME vintage Judy recorded up during the period 1939-1947, with the sleeve adorned with appropriate old photos of her. There's no mistaking that clear, ringing Garland tone, and she has some excellent songs here.

None of these tracks has been available here before except Love and Poor Little Rich Girl, both of which were deleted from the 78 r.p.m. catalogues some considerable time ago.

So the album is a must for Garland fans, and everyone else who appreciates sparkling performances from a singer who is undoubtedly one of the true immortals of show business.

Ronnie Carroll

Sometimes I'm Happy, Sometimes I'm Blue
Sometimes I'm Happy; Taking A Chance On Love; Pick Yourself Up; Those Swells; Beepin' Along With The Boys; Check To Check; Baby Won't You Say You Love Me; A Little On The Lonely Side; Then You've Never Been Blue; The

One I Love; Skylark; I'll Be Around.
(Philips BL 7561)****

RONNIE gets off to a head start with this collection of wonderful standards, but the overall results were a bit disappointing.

Side One is the happy side, with the Johnny Arthey orchestra contributing some powerful, swinging up-tempo sounds. But Ronnie's voice is noticeably a light one to cope with this accompaniment.

LPs and EPs with Nigel Hunter

player on the first track almost drowns Ronnie's voice.

Side Two brings out the bluesy mood, and Ronnie fares much better here against mostly strings. In particular, he does a splendid job on that beautiful Johnny Mercer-Hoagy Carmichael classic Skylark.

Judging by this set, Ronnie's light, placid, vocal style would be better suited to a small, lazy unit on the swinging side rather than a brass-laden big band. And, like most of the old-time minstrels, he scores highest when working on softly sentimental ballads.



The Kestrels

Smash Hits From The Kestrels
Walk Right In; Sherry; Speedy Gonzales; Will You Love Me Tomorrow; Michael; Don't Wanna Cry; Rhythm Of The Rain;

Little Please Me; Island Of Dreams; Walk Like A Man; When I Fall In Love; Lucy Rivers.
(Pecadilly NPL 13007)****

THE British foursome work through 11 hits associated with other artists, and their own single, Don't Wanna Cry, which wasn't a hit but is a pretty good pop ballad.

The Kestrels manage to infuse the right amount of sound and spirit into each number while avoiding straight copies of the originals. It's a handy package of recent hit tunes, and Johnny Keating's backing put a glistering beat-laden shine on the article.

Billy Vaughn

1962's Greatest Hits
Tristia; I Can't Stop Loving You; The Lonely Bull; Dear Lonely Hearts; Go Away, Little Girl; Roses Are Red, My Love; Stranger On The Shore; Raminol's Role; The Stripper; Born To Love; Reunion; My Moon River.
(London HLD 8026)****

THIS round-up idea of the previous year's hits seems to be catching on, and Billy Vaughn scores well with this particular example.

He follows his usual instrumental pattern of mainly sax, flute and soft, mellow strings and a firm beat. The tunes get the treatment they merit. Mariachi brass for Bull, solo clarinet for Stranger, vanguard boogie-woogie brass for The Stripper and a mood chorus for Moon River. The rarest pop instrumentals from a specialist in the field.

PAUL GRANT—Midnight Sun (Brunswick LAT 8512)****—Earl Grant stays at the organ keyboard for this set of standards without any vocating. And he's one of the few organists who don't put me right off. He plays agreeably here, backed by a rhythm section, without suggesting the peanut interlude at the cinema solo edition.

EDDIE ADAMS—Sins? (MGM C 920)****. The tall, plumed-screen star tries her hand at some comedy songs with Henry Mancini's orchestral help. Several of them are quite funny in an American kind of way, but Eddie sounds vocally accomplished enough to attempt some serious balladizing.

STANLEY BLACK—Film Spectacular? (Decca LK 4525)****—Stanley Black, who's no stranger to screen scores, conducts the London Festival Orchestra in a well-chosen and well-arranged collection of film themes, including several variations of the West Side Story and Around The World In 80 Days music.

SINATRA, in a scene from "Come Blow Your Horn," is as masterful as ever on his "All Alone" LP.

But why do we have to have the coray chorus lowering the tone of the proceedings? And that lightweight, whining "marcher" "The Longest Day" doesn't live up to the dramatic mood established by John Stagg's reading of the D-Day communique, either.

Otherwise, no complaints.

BILLY MAY—Billy May In U.S.A. (Time-Ortelle OT 254), stereo GTS 2041)****—This is one of the Time-Ortelle series and Billy goes for string effects, using a big section, plus woodwind, brass and rhythm. The tunes range from recent film themes to standards like Perdido and Penates From Heaven, and there are characteristic touches of May humour here and there in the arrangements.

Good background, but hardly as breath-taking in effect as implied by the title.

RAY CONNIF—The Happy Beat (CBS BPG 62132)****—An apt title for the familiar but always attractive Conniff formula. The voices blend with the orchestra in their usual skilful fashion in another selection of mostly standards living up to the happy beat tag, and sprinkled with some worthwhile instrumental solos.

Right round the world

CHET ATKINS
Our Man In Nashville (RCA Victor KD 3529)****
PAUL ANKA
Our Man Around The World (RCA Victor KD 7547)***
GEORGE MELACHRINO
Our Man In London (RCA Victor KD 7548)****
HENRY MANCINI
Our Man In Hollywood (RCA Victor KD 7549)****
THE LIMELIGHTERS
Our Man In San Francisco (RCA Victor KD 7550)****

HERES most of RCA Victor's novel new series "Our Men . . ."
Chet Atkins picks and strums pleasantly through a quiet, country-favoured guitar solo. Paul Anka has the benefit of some excellent arrangements and orchestral backings, but he sings badly.

George Melachrino turns in another first-rate set of mood music with his orchestra, devoting Side 1 to British tunes and the flip to transatlantic numbers. Henry Mancini also produces some superior pop instrumentals,

Records of the month

LP

Maureen Evans
Like I Do
(Odele PS 4006)*****
(Reviewed DISC 23/163)

"CLEAR, warm voice admirably reflecting her own quiet personality" which "handles lightweight pop beaters and evergreen standards with the same degree of confident polish and skill."

Which is a fair summary of what you can hear from Maureen on this excellent pop set, with arrangements and accompaniments to match from Frank Barber and his orchestra.

Competent, business-like performances from a thrush who warrants a lot of praise for her unobtrusive but definite talent.

EP

Frank Sinatra
Strings And Brass

That's All; Stardust; Pick Yourself Up; Tangerine.
(Reprise R 3003)*****

THE label boss hits the jackpot again with extracts from his string album with Don Costa on Side 1, and his brass set with Neal Hefti on Side 2.

The sides contrast well in material and treatment, and Frank is at his unique best in both moods. The unusual treatment of "Stardust" and the pulsating swing of "Pick Yourself Up" are the stand-outs of a scintillating foursome.

A SAMMY DAVIS EP, BUT THERE'S NO SAMMY ON IT!

Sammy Davis Jr.
Impersonating

That Lucky Old Sun (Al Hibbler); Ray Charles; Frankie Laine; Lulu's Back In Town (Mel Tormé); Jerry Lewis; Be My Love (Mario Lanza); Louis Armstrong; Sonny Roy (Dean Martin); James Cagney; Bela Lugosi; James Stewart; Edward G. Robinson.
(Reprise R 3004)*****

SAMMY does some of his unerring accurate impressions of other famous stars on this interesting little set, backed powerfully by Mort Stevens' arrangements and orchestra.

Reprise have come slightly un-true with their listings of whom he impersonates, and we given my usual list set, backed powerfully by Mort Stevens' arrangements and orchestra.

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Altogether a very good quartet of numbers.

Jess Conrad

The Human Jungle
It's About Time; I Don't Care; One Of These Days; Down Home Tonight.
(Decca DFE 8524)****

THESE are the numbers less did in the role of Danny Pace in the ABC TV's "Human Jungle" series. The songs are good, topical examples of commercial pop music with a beat, and although Jess's acting ability far exceeds his vocal prowess, he doesn't fare too badly here in a rather flat kind of way.

Rhet Stoker's multi-idea troupe are excellent in support.

Joe 'Fingers' Carr

The Riotous, Rascous, Red-Hot 20's
(Warner Bros. WEP 6104)****

PIANIST Joe Carr leads the way through medley-type work-outs on twenty-type material. Also present are The Widest Jazz Band

using the right, cornily attractive phrasing; the Harmony Boys and a tiny rapper, chorus called "The Girls From Club 84."

All one big corollab, of course, but no less enjoyable for that.

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All one big corollab, of course, but no less enjoyable for that.

Susan Maughan

More Of Maughan
Bobby's Girl; Come A Little Closer; Hand A Handkerchief To Helen; I'm A Lonely One, Too.
(Polygram 433 641 BE)*****

PHILIPS offer a round-up of recent Susan singles and achieve a very commercial and listenable quartet of bopsters. Bobby and Handkerchief are the strong beaters, and the other two fall into a spicier, more melodic category.

Wally Stott's orchestra and chorus provide the right type of backing in each case.

using the right, cornily attractive phrasing; the Harmony Boys and a tiny rapper, chorus called "The Girls From Club 84."

All one big corollab, of course, but no less enjoyable for that.

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DO YOU WANT to sing like Cliff Richard or Helen Shapiro? The Maurice Barman School of Modern Pop Singing. Beginners encouraged.—137, Bickenhall Mansions, Baker Street, W.1. HUNTER 2666/7.

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Study with the school that puts out the stars. Many hit parade successes. Fully trained people assured of recording and TV success. Talented and semi-pros. —Open every day. For auditions Tel. PRO. 803.

BIG-SELLING band-leader **LAWRENCE WELK** has covered "Scarlett O'Hara," and more covers are expected. However, the original version by **TONY MEEHAN** and **JET HARRIS** is away to a good start.

Nice gesture by **Elvis Presley** who, on hearing that tents used by under-privileged boys in a camp near his home in Memphis were almost unusable and that they had no

CABLE FROM AMERICA

of the biggest selling albums ever.

Top DJ **Dick Clark** is soon to start touring the country with one of the biggest package shows ever. Apart from Dick, it will consist of at least 15 top recording names and the show, which is expected to last three hours or more, will appear in 20 cities.

Clint ("Rawhide") Eastwood has just completed an LP for Cameo-Parkway of his favourite country and western songs. He will start promoting this on TV as soon as the latest "Rawhide" series is in the can.

Frank Sinatra is to re-record the title song from his latest movie, "Come Blow Your Horn," in Italian and German, for release in these countries to coincide with the film sometime in late June.

Bob Crewe, who was responsible for making **The Four Seasons**, among others, has now formed his own independent label, to be called **Vivid Records**. Crewe has already started recording new names.

'Scarlett' gets off to a good start despite the covers

money to buy new ones, sent a cheque to cover the building of some wooden cabins.

MGM are throwing a big party for **Comie Francis** at the New York Copacabana on June 2 to which over 300 top DJs have been invited. The party is to honour **Comie** and the fact that she has sold over 25,000,000 records during the past three years.

Tennessee Ernie Ford has just completed a new album for Capitol consisting of religious songs — recorded after special permission had been granted in San Quentin Prison! Ernie was backed by the prison choir and the album, due for release shortly, is called "We Gather Together."

★ ★ ★
A **NOTHER** disc fight between English and American versions has started with the revival of "Charmaine" — by the English hit

makers **The Bachelors** on London, and the American cover by **The Four Preps**. The English one has started moving in a number of territories.

Band-leader - singer **Phil Harris** is very excited about his new 16-year-old singing discovery from Memphis, pretty **Mary Miller**. Mary is already lined up to appear in **Ed Sullivan** TV show. Three

major disc companies are also showing interest.

Neil Sedaka is to tour five countries in South America this summer, and has been asked to appear in and write the score of a movie to be filmed later this year in Brazil. 20th Century Fox Records expect the sound-track of "Cleopatra" to become one

★ ★ ★

With the news last week that **Johnny Mathis** will record for **Global**, the new disc company formed by his manager, **Helen Noga**, and to be distributed by **Mercury**, extensive plans are already going ahead to find and sign more talent. **Johnny** has already started to sort out titles for his first album, which

will contain little-known Christmas numbers.

Although the Broadway musical "Tovarich," which stars **Vivien Leigh**, didn't get such good notices, it looks like having a long run and **Capitol** intend recording the cast album for release in late June.

RCA Victor have signed **Larry Stewart** as "creative



Busy time ahead for **NEIL SEDAKA**, seen here with **Helen Shapiro**.

planning manager" to their pop album staff. **Larry** was at one time singing star with the **Tommy Dorsey** band.

Brenda Lee is really looking forward to playing **Dorothy** in "The Wizard Of Oz" on stage this summer. This will mark her musical stage debut in the most made famous by one of **Brenda's** biggest idols, **Judy Garland**.

Capitol have signed best selling comedian **Mort Sahl** to a long term contract. **Mort** was formerly on **Verve**.

Now that **Louis Prima** has wed his lovely singer **Gia Malone**, he says she can quit the act whenever she feels like it as he doesn't want anything to come between them.

SCOTS BORN JOHNNY CYMBAL HAS A BIG AMBITION — TO BE A HIT WITH THE GIRLS

WHEN he arrives in England next week that **Mr. Bass Man**, **Johnny Cymbal**, wants to achieve two ambitions. The first is to be a success on his halliroom dates, which open next Thursday at Birmingham, and the second is to make a hit with the girls!

Johnny is due to arrive on Wednesday from New York, accompanied only by his guitar, but to be received by a nation of fans who put "Mr. Bass Man" in the best sellers to tie in with his trip. **London** have released his second disc, "Teenage Heaven," yet another send-up of the pop music industry.

Johnny looks typically American with dark hair and blue eyes and a snazzy dress sense, but actually he was born in Obaldree, Scotland, in 1945, and lived there until his family packed their bags and emigrated to Canada in 1952.

guitar

Along with his two brothers and sisters, **Johnny** attended school in Ontario. His father, although keeping a strict eye on his studies, noticed **Johnny's** early talents as a singer, and bought his son his first guitar when he was 12. He shouldn't have done it! **Johnny** took advantage of his present, with the result that his studies were neglected, but as a child music prodigy some of his early compositions were quite sensational!

Eventually the **Cymbal** family moved over the border to the States. **Johnny**, now quite a master at the guitar, answered an ad for guitar-players. At the audition he also sang, and this resulted in a recording contract.

school

At this stage **Johnny Cymbal's** early start in show business was halted by his father, who insisted he stepped out of the music field and back to school to complete his studies.

The year 1961 couldn't come quickly enough for **Johnny**. He graduated from high school and within a few months signed a recording contract with **Kapp**.

As a composer-songwriter several of **Johnny's** early efforts reached no further than his own front door, but eventually he came up with "Mr. Bass Man" which was an instant hit in the States and later on in Britain.

This led to a series of national TV and personal appearance dates, and finally his trip to England.

J.C.

Gerry gets a sore throat

But not from singing!

GERRY MARSDEN, of **Gerry and The Pacemakers**, was nursing a sore throat when they arrived at the **BBC's Playhouse Theatre** for their "Go Man Go" broadcast last Friday. But he didn't get it singing on stage.

"We were having a bit of a sore-sing and look on the coach on the way down from Nottingham last night," he said. "I suppose I throatted too much."

Fantastic

Gerry and the boys are enjoying their tour with the **Orkney-Beath's** package.

"The show's getting fantastic" reception, even in "where," said **Gerry**. "We're getting a great kick out of it all. **Ray Dobson's** wonderful to work with."

The boys were looking forward to last Sunday's date in Liverpool, their home town. "But we don't have a chance to get home-sick because we're so busy!" grinned **Gerry**.

N.H.

TRAD and MOD JAZZ with Owen Bryce and Tony Hall

Hampton at a concert is really swinging

Lionel Hampton

Trumpet Goes Wild
Savoy Special: *Panama's*
Glady's, *Flying Colours*, *Panama*, *Glady's*, *Flamingo*, *The Olympia*, *Moments Of Time*, *Holliday*, *Battle Of Saxes*, *Yours*, *O'Clock Jump*, *Orkney* RM 1101****

THE recording is bad, but the music is swinging and the atmosphere is an electrically "live" one. What you lose on quality you certainly gain in realism and that is the important thing about any Hampton concert recording.

No studio session can ever capture **Ham** as he is heard on the stage. His masterly judgment and control of big booming crowd leads to complete sympathy between band and audience and results in first-class performances by both!

Don't look here for high musical moments; the crux of a **Ham** concert is the excitement generated by repeated, simple riffs building up to an ad lib chorus.

Tops are **Panama** featuring lots of vibraphone, the inevitable **Fly-Bye Home** and the shortish end-piece **One O'Clock Jump**. **Eddie Chandler** is the main soloist, taking off the almost traditional tenor choruses on **Fly-Bye**.

Billy Butterfield Jazzband

Blues Plays Big
Savoy: *Way Down Yonder In New Orleans*, *Sorry*, *Goodbye*, *Don't Be A Fool*, *W.O. Brown*, *I'll Be A Friend With You*, *Toddlin' Blues*, *Can-Can*, *The Jambou*.
Columbia 315X 1490****

BILLY BUTTERFIELD plays a nice trumpet, but it doesn't



LIONEL HAMPTON — Complete sympathy between band and audience.

suggest **Big Belderbecke**. And 'as to add that it's not meant to. All the tunes are ones recorded by **Big** but there's no attempt to copy the old arrangement, or to imitate the playing of **Big Belderbecke**, except in the odd break, or coda. It would be hard to play some of these numbers without thinking of

Big, so much have they become associated with him. **Way Down Yonder**, **Sorry** and **Goose Pimples** for example.

So you've got to judge this purely on **Butterfield** and his nameless associates, who provide a Dixieland type of big-band sound: effective though not sensational.

Butterfield has for long had one of the finest tones in jazz and his use of muted effects is on a par with many greater names. Good tunes and good horn combine to make a pleasant though not sensational disc.

New Orleans Today

An Anthology of Music from the Crescent City

Kid Howard's Band: *Panama*, *Slow And Easy Blues*, *Four Leaf Clover*; **Shoaird A. Ernie**: *Blues*; **New Orleans Four**: *Original Blues*, *Peter Bodge* and *His Creole Serenades*; **Arion**: *Sweetheart of Sigma Chi*; **Shambling**, **Kid Sheik's** *Swingsters*; **The Herk**, *Down In Truckee Cook Town*. (7) Records, 77 LA.12/10****

A MIXTURE of the usual had but genuine **New Orleans** sound of today with a sensational **Peter Bodge** recording which swings like a bomb. It has a dance music atmosphere about it, but is that bad? Wasn't jazz music a dance music long before it became an art form?

The musicians in the **Bodge** Band have played together as a regular unit which partly accounts for their togetherness. But I've thoroughly enjoyed their tracks and I've been having fun playing them to friends on a "blindfold" test.

The waltz **Sweetheart of Sigma Chi** is horrible, but the other two genuine **New Orleans** jazz at its very best.

There's not much I liked about **Kid Howard**, **Kid Sheik** or **Little Barnes**. It's the usual stuff all over again. About **John Handy** is interesting and provides something new

COLTRANE FANS'LL WANT THIS

John Coltrane

COLTRANE TIME (12in. United Artists ULP 1041)*****

This is actually a reissue of a late '50s recording under avant-garde pianist Cecil Taylor's name (re-released like this with Taylor's permission, I believe). It features some fascinating experimental **Coltrane** and some simple, direct, beautiful **Kenny Dorham** trumpet (hence the rating).

For my ears, everything's fine—except for Taylor. His incredibly busy-busy accompaniments spoil the horn solo.

The outstanding tracks here are the two **Shoaird**, **Shifting Down** and **Double Chitching**. Worth owning for the interesting stage of **Franc's** development.

Yusef Lateef

JAZZERN SOUNDS (12in. Fontana 688 202 21.10)***—A very different, but highly attractive and thoughtful set by Detroit's **Lateef** on tenor, oboe, flute and even (on one track) a "Chinese globular flodery" backed beautifully by the legendary **Barry Harris** (trumpet), **Eric Ingham** (bass and tuba) and **Lee Humphrey** (drums).

Best tracks? **Blues**. For The Orient, **Don't Blame Me**, **Saifu**, **Spartacus** and **Papa's Flower**. Historic, interesting but uncommercial.

Gerry Mulligan

GERRY MULLIGAN QUARTET (12in. Verve VLP 5022)*****—The sort of thing we heard on baritoneist **Mulligan's** recent tour. Immaculate, mature music, played with unwavering logic by **Gerry**, **Bob Brookmeyer**, **Hill** **Crow** and **Gun Johnson**. My only complaint is that **Mulligan's** playfulness conceals his charged solo in 11 years.

There are no surprises, except on **Piano Train**, the methodist track: when **Brookmeyer** plays challenging riffs and brings out the best in his book.

DISC

BLACKPOOL HERE WE COME!

ONE of the greatest theatrical events Blackpool has seen since the war, that's what everyone is expecting from the Cliff Richard show "Holiday Carnival" which has been chosen to open the £350,000 ABC Theatre before a VIP audience this Friday and the general public on Saturday.

And although an iron curtain of secrecy has surrounded the show ever since the start, I can reveal that "Carnival" will be based broadly on Cliff's tremendous film success "Summer Holiday".

It will take the form of a stage travelogue of the world's entertainment, holiday and show-biz centres—and where better to start than the very spot where Cliff's two film hits were born—Elsree Studios.

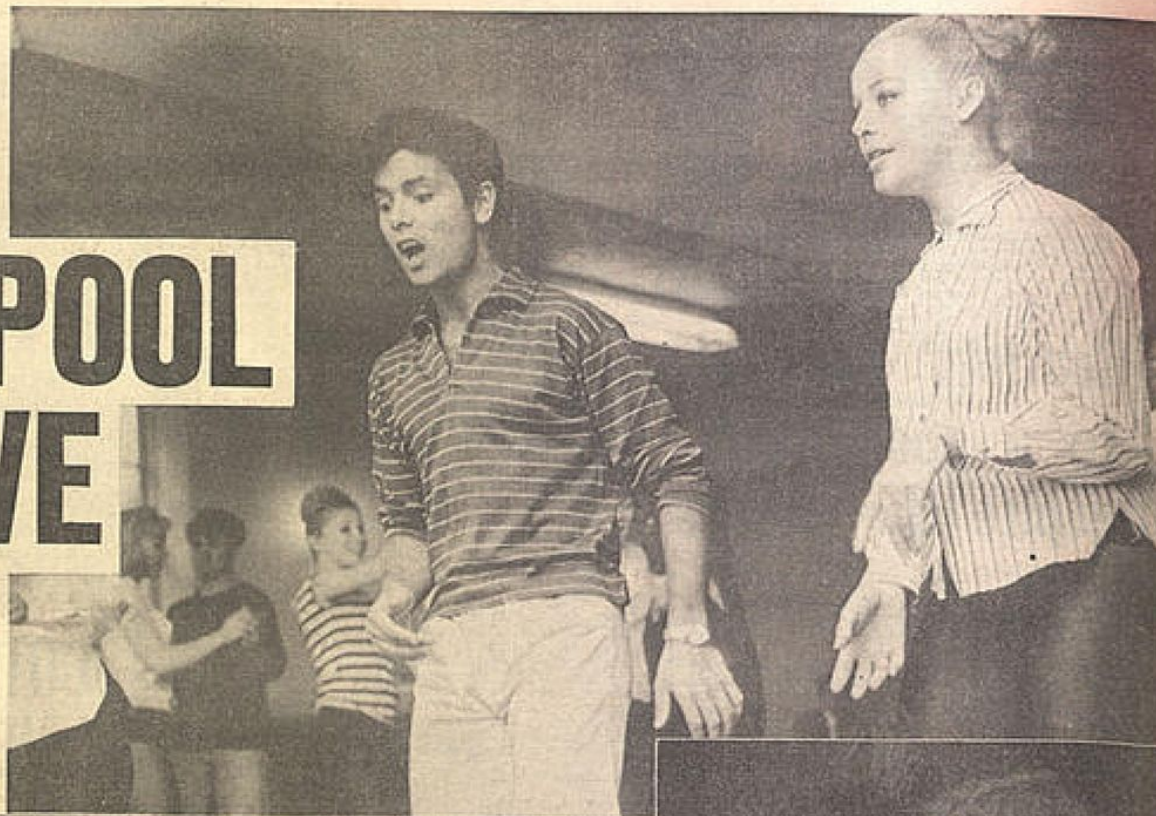
From there the company—and the audience—will be taken to Paris, Majorca, Hollywood, Las Vegas, New York and back to London.

Dancing

This will be no one-shot act for Cliff who will be on stage for the major part of the show. And The Shadows will have no less than eight changes of costume and will be seen dancing for the first time in a major production!

But if you want a front row seat you will have to wait until the end of September. For ever since the show was announced the box office has been besieged.

John Norman



Hard at work on the routines for the show which opens at the new ABC Theatre in Blackpool this week are CLIFF (top), HANK MARVIN and BRIAN LOCKING (right).

Bobby Darin goes on a gospel kick

AMERICA'S most versatile singer—that's what many call Bobby Darin, and his latest LP, released at the beginning of June, seems to prove the point, for in it he has turned his hand to work songs, gospel items and skiffle. Title appropriately enough, is "Earthly".

Also on Capitol is another release set by The Voice tagged "Sinatra Sings Rodgers And Hart," and that can be bad, review or not.

The Shads crop up on album again next month, but you'll recognise the lot because it's a round-up of their smash chart successes from "Apache" onwards.

The Four Seasons make their

album debut here with "Sherry And 11 Others" (oops, not drunk), The transatlantic "Roses Are Red" boy, Bobby Vinton, has a Columbia LP offering "The Big Ones," his paradises recorded by all sorts of singers. N.H.

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Jimmy Crawford & The Messengers
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Cherry Roland
Cliff Bennett & The Rebel Rousers
Tony Holland & The Pack-a-Beats
The Cresters

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Jackie Lynton & Teenbeats
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