

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 273 Week ending June 15, 1963
Every Thursday, price 6d.

Brook Bros. find single during tour

LOTS of things happen and are decided upon in dressing rooms on package tours, and we can add The Brook Brothers' latest single to the score.

The boys first heard "I'm Not Jimmy" while touring with Brian Hyland. They were in Brian's dressing room one evening between shows discussing songs and generally comparing notes, and Brian sang them a brief snatch of the "Jimmy" opus.

Geoff and Ricky liked what they heard immediately, and asked Brian to do an encore of the complete song right away. They learned the words and tune from him, and performed it for their A and R man Tony Hatch's benefit at the earliest opportunity. He liked it instantly, too, and it solved the problem of their next topside.

Geoff and Ricky have a busy schedule of Sunday concerts at coastal resorts this summer. Latest dates are Blackpool, Queens (July 7, August 11, September 22); Torquay, Princess (July 14, August 25, September 8); Great Yarmouth, A.B.C. (June 30); Llandudno, Pier Pavillon (August 4), and Bournemouth, Winter Gardens (August 18).



'Atlantis' came into the charts last week at 13 and already it's jumped to 7. For story on the Shadows—and Cliff—turn to page 4



THE BROOK BROTHERS—Brian Hyland sang them a song, and they hope it will be a hit.



THE BROOK BROTHERS A FABULOUS NEW DISC!
THE BROOK BROTHERS YOU CAN'T RESIST THEM!
THE BROOK BROTHERS SHE WON'T RESIST THEM!
I'M NOT JIMMY (BUT I WISH I WAS)



Personal Manager: **PETER WALSH**
Lloyds Bank Chambers, 2 Henrietta Street. TEM 3611

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

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

British hits give more for your money

WHAT'S WRONG WITH ADAM?

WHAT is happening to Adam Faith? I have admired his work greatly since the days of "What Do You Want" and think his stage act is the most polished in the business, but just recently he has been committing professional suicide!

In spite of all the experimenting with new sounds, his last three discs have hardly meant a thing. But with the obvious loss of prestige staring him in the face, what does he do? Instead of getting down to a spot of hard work he goes off to Egypt and Spain for a "well earned rest"!

I agree that pop stars must relax but in Adam's situation it strikes me as insanity! — MARTIN F. GODDARD, 25 Tyburnham Road, Merton Park, London, S.W.19.

DEL SHANNON—One of the few American singers who give good value on the flipside of their hits.

BRITISH records, at the moment, give far better value for money than the American ones. New names like The Beatles, Gerry and The Pacemakers are producing excellent double-siders while most of the American groups have rubbish on the flip.—K. STEVENS, The Stones, Sproston, Holneschapel, Cheshire.

THE BEST HAVING recently watched Jerry Lee Lewis perform on stage I have come to the conclusion that this artist is second to none in the world of pop music. I only wish producers of pop shows on TV would realise this and stop boring viewers with the overrated type of beat singer they now feature. — A. G. WHAKE, Chancery Dalry, Wootton Common, Isle of Wight.

UNFAIR I THINK it is disgusting that Roy Orbison should have taken third billing on his recent tour. When I saw him at Brighton he was by far the best artist on the show. He didn't get the screams, but by heaven he got the applause with dozens of "More! More!" — I like The Beatles very much and they were good, but they did not have the experience of Roy, and why Gerry and The Pacemakers had

DEL SHANNON is one of the few American artists who really give good flipside value. Only his first number had a weak B-side. Many of his fellow countrymen churn out rubbish. Their policy seems to be that as long as one side is good it doesn't matter what goes on the flip.—R. GOODALL, 148 Ewell Road, Surbiton.

second billing when at the time they had only one hit record to their name beats me.—C. STUART, 42 Little Paddocks, Kew, Woking, Surrey.

TOO GOOD? IT'S my opinion that the phrase "Too good for the charts" should now be forgotten. It really only applies to lifeless, boring discs which have no commendable qualities and it is only a feeble excuse for the records. The truth is that they are NOT GOOD ENOUGH!

People who use this phrase are of the opinion that the record-buying public have low intelligence and aren't able to judge for themselves whether a disc is good or not. This just isn't so! — STUART GRAHAM, 53a High Street, Markinch, Fife.

DIFFERENT? ONCE upon a time it was all Cliff, Elvis and Adam, but now it is The Beatles. Not a week goes by without seeing their photographs printed somewhere. But what, I want to know, are they supposed to have that makes them so different? — GILLIAN WEBB, 7 Atwood House, Kingswood Estate, W. Dulwich, London, S.E.21.

MISTAKE ALTHOUGH Ned Miller has only come in the fore recently he has been in the recording business for years and therefore ought to have enough experience to realise that recording a song with an arrangement sneaked from another well known

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

number will only lower his status. His "Just Before Dawn" is almost identical to Presley's "Old Shep." — JOHN R. MORRIS, Southbury, Reggs Road, Northam, Great Yarmouth, Norfolk.

LOST OUT DURING recent months certain American artists who once had season tickets to the charts have lost them. Just three examples are Connie Francis, Duane Eddy and even Bobby Darin. What's the reason for this? My theory is that it's the vast improvement in British discs. — STEPHEN GILBERT, Chester House, Midland Road, Wellingborough, Northants.

HIS SONG WHEN I heard The Crickets' "Don't Try To Change Me" I thought how well Adam Faith could sing this type of number. Adam needs to change his style and a song like this would, I am sure, put him back in the charts where he deserves to be.—ELAINE SMITH, 3 Station Road, Queensferry, near Chester.

WHY DO IT? WHY, oh why do they have to keep on adding words to a band name? If a tune starts out with words that's okay, but why spoil a good instrumental? Latest example is Kenny Ball's "Cavalanca." — MARGARET TANNER, 52 Cowanale Street, Dundee, Scotland.

THE BEATLES FAN CLUB

THE BEATLES are the greatest group ever to my way of thinking, so why can't I find out about their fan club? — JANE PACKHAM, White Lady, Greenlands Lane, Prestwood, Bucks. You can, Jane. The person you, and dozens of others who have written in asking the same thing, should contact is: Anne Collingham, Secretary to the Official Beatles Fan Club, 11 Floor, Service House, 11 Monmouth Street, London, W.C.2.



Ketty flies in for second tour

CLAP hands, here comes Ketty Lester! The girl with the soft southern accent who crashed from nowhere into the Hit Parade with "Love Letters" flies in this week-end for her second British tour. She arrives from Rome, where she has been on holiday, and her first date is a recording session for "Thank Your Lucky Stars" on Sunday. You'll be able to see her singing on your screens the following Saturday, June 22. She starts a one-night tour for the George Cooper Organisation at the Savoy, Southsea, on Monday (17). Last time Ketty was here — in October — she toured with Phil Everly (Don had been taken ill, remember?) and Frank Field. And although

the girls had turned up in force to scream for the bill-toppers, they certainly did not pull their applause when luscious Ketty took the stage. She was greeted loud and long. For Ketty's soul-style singing and stage presence proved that here was a disc newcomer with REAL talent. And that inborn talent has not waned — despite the sad fact that Ketty has not enjoyed a follow-up disc hit of that resounding "Love Letters" calibre. She tried with titles like "But Not For Me," "You Can't Lie To a Lie," "This Land Is Your Land," "Warm Summer Day," and "I'll Never Stop Loving You" — but they just missed out on those charts. Why? Maybe because some of

The world's top pops

Table with columns for AMERICA, Australia, Hong Kong, S. Africa, and Israel. Each section lists top pop songs and artists for the week ending June 1.

By Laurie Henshaw



them were styled in that "Love Letters" vein. And anyone who thought that first disc will know that it was a tough one to follow — even for an artist of Ketty's calibre. But while she can sing the way she does, another best-seller can't be very far away.

Where to see her... Here's the list of pop dates at press-time where Ketty Lester is starring for the George Cooper Organisation: Savoy, Southsea (June 17); Town Hall, High Wycombe (18); Town Hall, Rugby (19); Corn Exchange, Peterborough (20); Ritz, Llanelli (21); Astoria, Rantstall (22); Esolde, Harbury (23); Pavilion, Bath (24); Pacific Hall, Walsingham (25); Town Hall, Farnborough (26); Plaza, Handsworth and Plaza, Oldhill (28); Kings Hall, Aberystwyth (29); Cavern Club, Liverpool (30); Opera House, Backpore (July 3); Town Hall, Chichester (18); Lanchester (11); California Ballroom, Donstable (13); The Lowestoft venue has still to be fixed.

PERRY COMO

(I love you)
DON'T YOU FORGET IT

RCA 1387 48 rpm



DUSTY FEELS SORRY FOR SOME OF THESE LIVERPOOL GROUPS

"I FEEL sorry for the Liverpool Boys," revealed Dusty Springfield minutes after a two-hour work out on the floor of the Olympic studios where The Springfields had been recording their numbers for the new Frankie Vaughan picture "It's All Over Town."

Looking gorgeously bronzed after her holiday in Spain Dusty explained: "I don't think that the heat which is associated with groups from this city emanated from there at all."

"The Beatles were the first to produce this sound and then the

massive wheels of publicity got to work and built a completely false impression of the talent in the city."

"Now anyone coming from Liverpool is automatically great. The Beatles will undoubtedly live on but I believe the Liverpool myth will die a natural death."

With the exception of a guest spot in "Just For Fun," "It's All Over Town" is the Springfields' first film. "We sing two numbers," Dusty said between recordings. "At least we do at the moment but not if the producer decides the film is too long."

"There are no plans as yet to release either of them on record but we do have a new single coming out in three weeks."

In the film Frankie plays host to "That Was The Week That Was" stars Lance Percival and William Rushton on a tour of London.

I found Frankie puffing at a cigar out in the brilliant sunshine outside the studio and asked him if he had ever worked with Percival or Rushton before.

"No, this is my first offence," he answered. "I like most of TWTWTW type satire but I

think there are times when they are a little too cruel."

Frankie sings seven songs in the film, including the title number, but is particularly thrilled about a tune which has been written for him by Dave Carey.

"It's the oldie 'Alley-Alley-O', which has been given a great up-to-the-minute style and with any luck should reach the charts," he told me.

In full colour and with an experienced producer such as Jacques de Lane Lea the film should be a success but my impression after visiting the studio was that the stars wouldn't think they had wasted their time if it was a flop. They've had such a grand time making it!

Tony Noakes

THE CRYSTALS

DA DOO
RON RON

HMV R5E 45 rpm



Gerry moves up to No. 1 spot

TOP 30

Week ending June 8, 1963

Last Week	This Week	Title	Artist	Label
6	1	I Like It	Gerry and the Pacemakers	Columbia
1	2	Do You Want To Know A Secret	Billy J. Kramer and The Dakotas	Parlophone
11	3	If You Gotta Make A Fool Of Somebody	Freddy and the Dreamers	Columbia
2	4	From Me To You	The Beatles	Parlophone
8	5	Take These Chains From My Heart	Ray Charles	HMV
5	6	When Will You Say I Love You	Billy Fury	Decca
13	7	Atlantis	Shadows	Columbia
3	8	Scarlett O'Hara	Jet Harris and Tony Meehan	Decca
4	9	Lucky Lips	Cliff Richard	Columbia
12	10	Deck Of Cards	Wink Martindale	London
9	11	In Dreams	Roy Orbison	London
15	12	Falling	Roy Orbison	London
22	13	Bo Diddley	Buddy Holly	Coral
7	14	Two Kinds Of Teardrops	Del Shannon	London
10	15	Can't Get Used To Losing You	Andy Williams	CBS
14	16	Young Lovers	Paul & Paula	Phillips
20	17	Forget Him	Bobby Rydell	Cameo
23	18	Ice Cream Man	Tornadoes	Decca
18	19	Pipeline	Chantays	London
13	20	Nobody's Darlin' But Mine	Frank Ifield	Columbia
17	21	How Do You Do It?	Gerry and the Pacemakers	Columbia
25	22	It's Been Nice	Everly Brothers	Warner Bros.
23	23	It's My Party	Lesley Gore	Mercury
19	24	From A Jack To A King	Ned Miller	London
25	25	Ain't That A Shame	Four Seasons	Stateside
24	26	Harvest Of Love	Benny Hill	Pye
27	27	Just Like Me	The Hollies	Parlophone
16	28	Losing You	Brenda Lee	Brunswick
29	29	Indian Love Call	Karl Denver	Decca
28	30	Shy Girl	Mark Wynter	Pye

Compiled from dealers' returns from all over Britain

Cymbal—singer with a big difference



JOHNNY CYMBAL — He can "turn on" the voices of great disc stars at will

A TWITCH of the hips, a shake of the hand-mike, and it was **El** up there. And it was **El's** voice that power-dived through the amplifier. A hunching of young shoulders, and lips pressed close to that mike re-created the magic sound of Buddy Holly. The Platters, Roy Orbison followed at the snap of a finger. Yet those voices—startling in their reality—all came from the lips of one young man. That "Mr. Brass." Johnny Cymbal.

Johnny is certainly a singer with a difference. He can "turn on" the voices of the disc greats at will running through a series of impersonations that wouldn't shame a Sammy Davis.

"I was 17 on February 3" grinned Johnny as he joined me during a ten-minute rehearsal break. "But right now, I feel 85!"

No wonder. Only the previous night he had been recording in New York. From that session he had dashed to catch a jet plane across the Atlantic, had barely had time to rest before calling a London rehearsal prior to his tour.

"Guest I'm a perfectionist" he gasped as he slumped in the stalls.

Johnny's parents took him to the States from Scotland when he was seven. "I started playing guitar at 13," he said. He also plays drums and piano. "I backed up singers on demonstration discs, and that led to a record contract. 'Mr. Bass Man' was my first hit. It sold around 450,000 copies. The next one was 'Teenage Heaven'."

Cashing in?

And it is just this which saddled Johnny with a "Death Disc" tag on the eve of his trip.

It tells how Johnny dreams he is in a "teenage heaven" as he recalls such idols as Ritchie Valens, Buddy Holly, Eddie Cochran, Big Boy and James Dean.

I put the question to him bluntly: Wouldn't some people think he was trying to cash in on the death of these greats?

Slowly and sincerely, Johnny replied: "If people feel that way

they are entitled to their view. I wouldn't go against them. BUT I HONESTLY WROTE THE SONG AS A TRIBUTE TO MY IDOLS—BUDDY HOLLY AND ELVIS. I HAVE ADMIRED THEM FOR A GREAT NUMBER OF YEARS."

"Frankly, I was frightened at the thought of coming to Britain," he confessed. "It is really a tremendous challenge. But I had heard so much about Britain from Dee Dee Sharp, Sharon Sheeley—who was engaged to Eddie Cochran—and Paul and Paula. I had always wanted to come. It is too bad I am not playing Scotland this time. I sure hope I can get there eventually!"

Laurie Henshaw

Own work

Yet if Johnny felt knocked out, he gave no sign as he ran through a sequence of strenuous routines—all devised himself.

Patience, over and over again he went through his songs with Paul Dean and the Premiers. He must have gone over "Whole Lotta Shakin'" ten times before he got it the way he wanted.

See review of Johnny's tour on page 11

JOE BROWN

NATURE'S TIME FOR LOVE

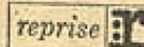


7N 35129

SAMMY DAVIS Jr

SMILE

B/W THIS WAS MY LOVE



R 20187

Cliff and The Shadows find it's not all work at Blackpool

THEY'RE MAKING IT A POP HOLIDAY



CLIFF—Hard work on stage, but he's finding plenty of ways to relax.

Peter Thomson's STOP PRESSINGS

ROY ORBISON says The Beatles' sound is a combination of The Everly Brothers and Buddy Holly; but very original. . . . Former DISC columnist, producer **Jack Good** is trying to get movie star-singer **James Darren** to compete his teenage TV show "Young America" . . . In U.S.A., **Bobby Carlota** billed as "Canada's Elvin Presley," here as "Canada's Cliff Richard"; but he stopped the London traffic after his "Pop Inn" appearance. . . . Handsome young movie star **Troy Donohue** taking singing lessons — for recording? . . . **Everly Brothers'** problems on touring: one apparently wants to, the other doesn't. . . . I was very impressed by Liverpool group **The Swinging Bluejeans'** "It's Too Late Now" . . . New **Kenny Ball** single "Rondo" received rapturous applause on recent "Easy Beat" try-out. . . .

All the stars All the news

Acc songwriter **Barry Mann** now a disc singer; his first single has two songs by—guess who?—**Barry Mann!** . . . **Brian Poole and The Truants'** LP "Big, Big Hits of 1962" selling well in Canada. . . . Thanks to the test match, disc fans could watch "Thank Your Lucky Stars" and "Juke Box Jury" last Saturday.

SAMMY SAMWELL, writer of Cliff Richard's early hits, suddenly in big demand again; current **Kenny Lynch** title "You Can Never Stop Me Loving You" is a good example of his talent. . . . **Edd "Kookie" Byrnes** has been voted Germany's most popular TV star. . . . **John Leyton** and **Billie Davis** getting heavy airplay in Sweden and Denmark. . . .

BOBBY RYDELL riding high on both sides of the Atlantic with **Tony Hatch's** "Forget Him" (which could have made a good **Mark Wynter** song). . . . Boy tunes about for **DJ Don Moss** including his own RBC mad-jazz show, departing for **Alan Freeman** (off to Australia, Japan and America) on "Pick of the Pops" and producing as well as presenting **Philippe Luxembourg** shows. . . .

Follow-up to "Ahab The Arab" for **Ray Stevens** called "Harry The Hairy Ape!" will **Jimmy Saville** cover it? . . . In New York, disc pluggers played **DJs** at baseball — and wood. . . . Special 60-minute R and B TV show for possible eventual British showing features **Mary Wells**, **Marvin Gaye**, **The Contours**, **The Miracles**, **The Marvelettes**, etc. . . .

Latest **Everly Brothers** hit: "It's Been Nice" was featured by **Freddy Cannon** in "Just For Fun" film. . . . There are now two different groups working in America as **Bob B. Soxx and The Blue Jeans** — both using the same material ("Zip-A-Dee-Do-Do-Dah," "Why Do Lovers Break Each Other's Hearts?" etc.).

BILLIE DAVIS — Plenty of plugging in Sweden and Denmark. . . .

IN U.S. Top 100: **Ronnie Carroll's** "Say Wonderful Things" . . . **Carleton Mitchell's** Martin single "Gravy Waltz" . . . A U.S. instrumental hit for comedian-pianist **Steve Allen**; **Mel Torme's** vocal version not issued here. . . . **Bobby Vee's** new U.S. titles are "A Letter From Betty" and "Be True To Yourself" . . .

CLIFF RICHARD and **The Shadows** are having a busy time of it for, not only do they do their own acts, they also appear in several lavish song-and-dance productions, which have the packed holiday audiences yelling for more.

A and R man **Norman Newell** pencil **John Barry** discovery **Johnny de Little's** latest "The Wind And The Rain" . . . **The Chiffons'** follow-up to "He's So Fine" called "One Fine Day" was not written by **Poehbird**. . . . Real "oldie-but-goodie," former **Dad Vikings'** hit, "Come Go With Me" revived by **Dion**. . . . **Margie Singleton** did well with her vocal version of "Telstar"; now she has cut **Helen Shapiro's** big hit "Walkin' Back To Happiness" . . .

The breathless, swinging pace of the show leaves none of them any time for relaxing back stage but the daytime gives them plenty of opportunity to enjoy themselves and they keep themselves almost as busy during the day as they do at night.

THE DRIFTERS' follow-up to brilliant (but uncommercial here) "On Broadway" is another social-conscience song "Rat Race" . . . British discs out in the States: **The Beatles'** "From Me To You," **Frank Ifield's** "Nobody's Darling But Mine" and **Matt Monro's** "The Girl I Love" . . . 1959's **Lita Roza** hit "Allentown Jail," revived on Capitol by **The Lettermen** . . .

Exception
The only exception is **Bruce Welch** who, when I went to see him in the lovely house he has rented near Blackpool for the summer, rose lazily from a chair and said, "Hobbies? I've made up my mind what I'm going to devote my time to this summer—kipping!"

CLIFF RICHARD and The Shadows are out to have a real "Summer Holiday" in Blackpool for the next four months.

They are starring in the new £350,000 ABC Theatre in "Holiday Carnival" and have advance bookings that the resort has ever known.

On-stage, Cliff and The Shadows are having a busy time of it for, not only do they do their own acts, they also appear in several lavish song-and-dance productions, which have the packed holiday audiences yelling for more.

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You can tell DISC readers that I have gone into strict training to capture the world's sleeping championship.

I got up at the crack of noon, struggle through the hard work of eating lunch and then sit in the garden and have a good kip.

I guessed that Bruce wasn't entirely serious and when I checked with Cliff, found that Bruce—between kidding sessions—was working hard on new numbers for The Shadows.

Cliff himself spends much of his time on his current favourite hobby—ciné-photography.

The Shadows and I are working on some comedy films with ourselves as the "stars," he told me with a grin. "You've never seen anything like them in your life."

Cliff's mother and two sisters will shortly be joining him for the season at his summer home at St. Annet, about five miles along the coast from Blackpool.

"I've had to move house once already," he said. "My address got out and I woke up one morn-

ing and found 150 fans outside.

"It wasn't that I minded, but it would have disturbed the neighbours if that had gone on all season so I moved."

Cliff's new address is now Blackpool's top-pop secret which has been given to less than a dozen people.

Cliff also hopes to do a lot of swimming this summer and to take trips to the Lake District in his new 160 mph Corvette car which he has exchanged for his red Thunderbird.

Improving

Licorice Locking is also looking forward to improving his already considerable skill in the water during the summer.

"I love swimming," he said. "I reckon it's the best way of keeping fit there is and Cliff and I hope to swim together at least three times a week."

Drummer **Brian Bennett** also believes in keeping fit and puts in at least two hours golfing every day.

BY JOHN PETERS

his time on his current favourite hobby—ciné-photography.

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HANK AND BRUCE DISCUSS THE FUTURE OF POP GROUPS

BRUCE: Personally, I think that this new interest in groups is the best thing that has happened to pop-music for two or three years.

HANK: Me too. Discs seemed to be losing their excitement. Now, with great new groups like The Beatles and Gerry and the Pacemakers making discs that have a really thrilling sound things are beginning to swing again.

BRUCE: Of course, the thing that has really put these groups on top is the fact that they have set out to sound original.

HANK: Sure. When we first started there were a good many groups around, but some of them started to copy the style which we adopted for "Apache" or "F.B.I." and finished up just as imitations instead of creating their own sound.

BRUCE: A lot of people have said to me that all this extra competition is going to make things very sticky for established groups like The Shadows. We've talked it over and we think that's certainly not going to be the case.

HANK: It follows doesn't it? The more discs by groups that get into the charts, the more interest there is going to be in all groups.

BRUCE: Let's face it, The Shadows have had things pretty much to themselves for the past couple of years. This has not necessarily been a good thing for us.

HANK: We'd like to see as many groups as possible make the grade.

BRUCE: As for competition between the groups, this is a good thing for everybody. It has certainly made us work that much harder to stay where we are.

HANK: What the future holds for the big-beat group sound is very difficult to say. It's certainly what the people want today.

BRUCE: We've heard it said for years now that the public's

BRUCE: Take Jet and Tony for instance. They sound really great. They've had two hits with "Diamonds" and "Scarlett O'Hara" and they are constantly trying to find new, exciting material. This is why they will continue to make hits.

HANK: The whole thing will level itself out within the next 12 months or so but there's one thing that is absolutely certain. No matter how taste's change, this big-beat sound is here to stay.



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An E.M.I. Presentation on **RADIO LUXEMBOURG**
200 m. medium wave 49.26 m. short wave
EVERY SUNDAY 8 P.M.

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- ★ LALO SCHIFRIN Lalo—Brilliance ★ (Columbia 335X1514 (mono))
- ★ THE SHADOWS' GREATEST HITS ★ Columbia 335X1522 (mono)
- ★ THE FANTASTIC FIDDLES OF FELIX SLATKIN Hoedown ★ Liberty 5LBY1121 (stereo) LBY1121 (mono)
- ★ BOBBY DARIN Oh! Look at Me Now ★ Capitol ST1791 (stereo) T1791 (mono)
- ★ JONI JAMES After Hours M-G-M-C932 (mono) ★

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

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

NEW FROM EMI

DAVID THORNE
One more fool, one more broken heart
Stateside STATESIDE 55190

Lesley Gore
IT'S MY PARTY
MERCURY AMT1205



B. BUMBLE AND THE STINGERS
BABY MASH
Stateside STATESIDE 55192

HOUSTON WELLS
and The Marksmen
ONLY THE HEARTACHES
PARLOPHONE R5031



He still has hits because . . .



Buddy was years ahead of his time

WRITES TONY HALL
—THE MAN WHO PICKS HIS HITS

BUDDY HOLLY'S back in the charts AGAIN! And frankly, I'm delighted. For three very different reasons. ONE—as manager of Coral in this country and the man who picks Buddy's records for release. TWO—as a part-time Luxembourg DJ, who's only too pleased to play his records whenever I can. THREE—as a confirmed Buddy Holly FAN.

And, like his other thousands of admirers, I was deeply shocked when I heard of his tragic death that fateful February day in 1959. That was four and a half years ago. Yet Buddy's following here now is, if anything, even more faithful than ever. And I must say this here and now. In no way is this following a freakish like, say, the James Dean cult.

I'M CONVINCED THAT BUDDY'S ADMIRERS ARE COMPLETELY SINCERE IN THEIR APPRECIATION OF HIS TALENT. IN FACT, THROUGH HIS RECENT CHART SUCCESSSES, HE'S NOW ACQUIRED A WHOLE NEW GENERATION OF FANS.

I was privileged to spend quite a bit of time with Buddy on his one and only British visit with the Crickets. I found him humble, intelligent, sensitive and sensible. A very nice guy indeed. And musically years ahead of his time.

... AND BO DIDDLEY? DISC PHONES HIM IN THE STATES

BO DIDDLEY—Known to many as "King of Rhythm 'n' Blues"—is getting ready to go on stage one night early this week when his manager Matt Kenny, comes into the room. "Call for you, Bo," says Matt. "From London . . ."

The husky, 34-year-old ex-boxer blinks his surprise at the last two words. Then he hurries to the office phone at Jimmy Minuti's Supper Club in Houston, Texas. "Bo Diddlely talkin'," he says in his rich, earthy voice. "I'm calling on behalf of DISC." I tell him. "Thought you'd like to know Buddy Holly's 'Bo Diddlely' is taking off here. Could be quite a hit."

"That so? Those words make music, man! I'm real pleased."

"About this number, Bo. . . How and when did you write it? Were you taking a bath? Driving a car?"

But I'd sure like to make the trip. It'd be great if it could be fixed when there are some big fights on. I did six years as a light-heavy in the Golden Gloves. Still go and watch when I can. Otherwise I use TV in my dressing room.

BY DICK TATHAM

"Singing rhythm 'n' blues. Watching fights. . . All adds up to quite a bit of excitement."

Finally Bo says. "Thanks for callin'"—and he's off to face the Supper Club audience.

For the record. . . Bo wrote "Bo Diddlely" under his real name—Elias McDaniel. His own version of it has never been released as a single in Britain. It was on a now-extinct London EP issued in June, 1956. It is a track on the LP "Heh! Bo Diddlely" released by Pye a few weeks ago.

Chuckle

A chuckle comes 5,000 miles. "Brother, when I wrote that song I wasn't old enough to drive a car. I was 13—maybe 14. How I wrote it I can't exactly recall. Guess it happened the way it does with most of my numbers: I'm talkin' to someone and suddenly I pick on a word or a phrase and it keeps buzzin' round in my head for days, maybe till it finally comes out as a song."

"Buddy Holly. . . I have been thinking Bo must have known him well. I met Buddy just a couple times. We were on shows together. He was the kinda feller you didn't forget. Real nice guy."



To Britain

"Bo," I say, "there are moves to get you to come to Britain soon."

"I've not heard about them."

BO DIDDLEY—He's the man Buddy sings about on his latest hit.

I have never counted the number of letters we get at the Coral office inquiring about Buddy's recordings. But by now they must run into the thousands. It's really quite incredible. In fact, we've had to have special sheets printed listing all his recordings.

John Beecher, the enthusiastic and unswervingly loyal President of the Buddy Holly Appreciation Society has been of tremendous assistance to us in answering all your questions.

More plugs

I'm often asked why Buddy's discs don't get more airings than they do. Well, some DJ's just don't like to play records by deceased artists. Got recently more and more DJ's are getting hip to the fact that Buddy's records really are worth playing for their musical merit.


His next single after "Bo Diddlely"? At the moment, your guess is as good as mine. One final point I know you'll want to raise: are there any other Buddy Holly masters still to come? Well, the official answer to this question is "None that I've heard about from Coral in America."

But I know as well as you that his former manager Norman Petty is reckoned to have more up his sleeve. But until Norman delivers the goods, we'll just have to wait and see. I hope we won't have to wait too long.

KYU SAKAMOTO
上を向い歩こう
SUKIYAKI
I.M.V. POP1171



BOBBY DARIN
EIGHTEEN YELLOW ROSES
CAPITOL CL15305



CONGRATULATIONS
TO
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THE BEATLES
No. 1 APRIL 27th to MAY 25th

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LIFE WITH THE STARS

* to meet an overwhelming demand, LIFE WITH CLIFF RICHARD has been reprinted and is on SALE NOW, Price 3/6.
* LIFE WITH THE STARS SERIES is published by Charles Buchan's Publications, 161, Fleet St., London, E.C.4
* * * * *

ELVIS ELVIS ELVIS

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Panavision MetroColor

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Directed by NORMAN TAUBOG
Programmes at 1.0, 3.0, 5.45, 8.15
Sundays at 4.45 and 7.25.



EMPIRE

LEICESTER SQUARE

ILLNESS HITS THREE STARS

SHIRLEY BASSEY, Ross Conway and Billy Cotton were all victims of ill health during the past week. Shirley left the London Clinic on Monday where she had been having treatment for an internal disorder, but at present it seemed unlikely that she would return to her cabaret season at The Talk Of The Town. Joan Regan continues to deputise.

Collapsed

Ross Conway collapsed at his home on Sunday and was admitted to a London nursing home for a rest and check-up. It is not known at press time whether his indisposition will affect his forthcoming Summer Season at the Llandudno Pier Pavilion from July 1.

Veteran bandleader Billy Cotton collapsed at the BBC TV Centre last week, and has entered a Harley Street clinic for treatment of a bronchial condition.

Richard: exciting and disc p

ROLF WANTS TOP STARS

NEIL SEDAKA, Cliff Richard and The Shadows, Chubby Checker, Freddie and The Dreamers, The Springfields, Bernard Cribbins, Annie Ross... these are the top pop stars being sought as guests for the Rolf Harris BBC TV series "A Swingin' Time" which begins on July 25.

Billy J. Kramer and The Dakotas are definitely set for the first edition, Neil Sedaka or Chubby Checker would guest on August 1 or 8, subject to the successful conclusion of negotiations currently in progress to bring them over for appearances here and in Ireland during August.

It is hoped to capture Cliff and The Shadows for a later show which will be telerecorded in Manchester, within easy radius of their Blackpool summer season base.

Race talks about Ray

STEVE RACE will assess Ray Charles and his work in Network Three's "In Touch" series for and about the blind on Sunday next.

CLIFF RICHARD features in exciting new film and record musical, as yet untitled, goes into production at the shooting is expected to take place in Mexico and South America. Producer Kenneth Harper told DISC the picture will be based at the Associated British Studios at Elstree and Sidney Furie has been signed to direct the picture with Myers and Cass writing the screenplay.

Furie directed Cliff's earlier picture "The Young Ones" and Peter Myers and Ronald Cass wrote the screenplays for both "The Young Ones" and "Summer Holiday."

Recording plans for Cliff and The Shadows include "something special" for the British and Continental disc markets which they will record next month during their current season at Blackpool's new ABC Theatre.

Columbia A and R chief Norrie Paramor told DISC: "I plan to go up there towards the end of July for some recordings by Cliff in French, Italian and English."

The Shadows are already working on some material. The boys are good writers, and I know I shall find they will have two or three good titles ready."

But Norrie revealed that the

projected Nashville recording session for Cliff may not take place until 1964—if at all now.

"Frankly, I don't think Cliff is all that keen on the idea. He is very happy with the sound we get—especially as he has such a fine group as The Shadows."

BEATLES SHOW IS EXTENDED

THE BEATLES first radio series, "Pop Go The Beatles," is very likely to be extended.

Originally scheduled for four programmes, which started on June 4, producer Terry Henchey told DISC that the response has been so good, the programme will probably run for at least another 13 editions, following a two-week break in July.

Guests in the two remaining editions of "Pop Go The Beatles" are Carter-Lewis (June 18) and The Bachelors (June 25).

Lyn Cornell comeback

AFTER six months of semi-retirement, Lyn Cornell undertakes her first major engagement this year when she joins the British team for this year's Knokke-le-Zoute Song Festival, from July 19 to 23.

Autumn invasion of top U.S. stars

BOBBY RYDELL, Duane Eddy and Del Shannon are in line for British tours. Several hall-room dates have been set for Johnny Thunder and Johnny Burnette. Offers are being negotiated for Gene Pitney, Larry Williams, Joey Dee, Chuck Berry, Brook Benton and French star Johnny Hallyday.

Arthur Howe is planning to bring both Rydell and Eddy to Britain for October, November tours.

If Duane Eddy accepts a British offer, for a month of one-nighters, Gerry and The Pacemakers are likely to "go-headline" with him. This would be in October.

Before leaving for Israel, Del Shannon told DISC he is set to return here in February, for another Tito Burns tour. An earlier plan for Shannon to come back in the autumn has been scrapped.

Thunder dates

London agent Roy Tempest has set several dates for Johnny Thunder and Johnny Burnette.

Thunder opens a 17-day hall-room tour on September 25 at Hitchin. Other dates set are Birmingham (27), Southsea (29), Reading (30), Kilburn (October 1), Gorseley (2) and Whitehaven (4).

Johnny Burnette opens a three-week tour at Birmingham on November 1. Other dates fixed are Prestatyn (2), Southsea (3), Reading (4), Hitchin (6), New Brighton (8) and Nelson (9).

Tempest told DISC that he has put in bids for Larry Williams and Joey Dee to follow Thunder and Burnette on hall-room dates, and for Chuck Berry to come here early in the New Year.

Keen to come

In New York last week, Berry stated he is keen to come to Britain as soon as possible for concert dates.

Gene Pitney is expected to sign a contract this week for concert and hall-room dates here in November. He made a flying visit here two years ago for radio and television dates.

Brook Benton arrives here in October for concert dates and "Sunday Night At The London Palladium" on October 13. Roy Tempest would like to bring him back in the New Year for hall-room dates, and has already opened negotiations.

Tempest is also awaiting a reply from Johnny Hallyday, for a week of hall-room and concert dates in England from February 27.



<p>IN YOUR SHOPS TODAY</p> <p>CRY BABY Mal Ryder P 1108</p> <p>WE HAD A DREAM Wendy Richard & Diana Berry P 1102</p> <p>MY ONE AND ONLY ONE Roy Hastings P 1118</p> <p>BOYS WILL BE BOYS Wendy Walker P 1101</p> <p style="text-align: right;">DECCA</p>	<p>Karl DENVER Indian love call P 1104</p> <p style="text-align: right;">DECCA</p>
<p>US KIDS HAVE GOTTA MAKE UP OUR MINDS Sonny Parks WB 108</p> <p style="text-align: right;">DECCA</p>	<p>HELLO STRANGER Barbara Lewis MLA 1074</p> <p style="text-align: right;">COLUMBIA</p>
<p>Fats Domino YOU ALWAYS WANT THE ONE YOU LOVE MLP 8108</p> <p>TRUE LIPS Cliff Rivers MLU 8108</p> <p>I KNOW, KNOW, KNOW The Cardinals Bros. MLU 8110</p> <p style="text-align: right;">COLUMBIA</p>	<p>SUN RUBY</p>

g film plans

nd plans this week. His new
nd of November and location
rica.

Hundreds of groups in Beat Contest

THREE HUNDRED AND FIFTY. That's the grand total of beat groups that have applied to enter DISC's grand £2,000 All-Britain Beat Contest.

Entry forms and copies of the rules should have been received by all applicants, and they MUST be filled in and returned IMMEDIATELY to: All-Britain Beat Championship, DISC, 161, Fleet Street, London, EC4.

Remember, closing date is this Friday (14), so if you have not sent off your form, do so TODAY. The entries are being sorted out in preparation for the Regional, County and Area Finals. The Grand Final will be staged at a big London venue on December 1.

Viscounts pen next single

THE Viscounts' new single for Pye to be released on June 14 has a topside written by the duo called "It's You" and a flip composed by Viscount Gordon Mills entitled "I'll Never Get Over You." The trio has cabaret listed up at the London Scala Club (opening on Saturday); the Actor Club (June 24-29); and the Newcastle Dolce Vita for a week beginning July 22.

Gene Vincent flies to Switzerland on June 19 for a one-day appearance in the Geneva Fair.



It's anybody's guess what Acker Bilk will be up to next. Last week found him at the Belle Vue International Jazz Festival distributing puffed wheat. He says it all helps the Bilk Marketing Board.

New dates set for Vaughan, Basie tour

IMPRESARIO Harold Davison this week gave DISC details of the opening dates of the autumn tour starring Sarah Vaughan with the Count Basie Orchestra.

Said Davison: "These dates supersede any others that have previously been published elsewhere." The double-header concert bills starting two of the biggest names in jazz kick off at the Odeon, Southend, on September 7.

Sarah, the Count and his full band will be flying in to Britain the day beforehand from the continent, where they will have been touring for six weeks.

After the Southend opener, two more concerts will take place at each of the following centres: Odeon, Birmingham (Sept. 9); Odeon, Liverpool (10); Royal Festival Hall (14); Odeon, Hammer-smith (15); Fairfield Hall, Croydon (18); Capitol, Cardiff (19); Colton Hall, Bristol (20); Odeon, Leeds (23); Odeon, Glasgow (24); De Montfort Hall, Leicester (27).

More dates are yet to be fixed. This will be Sarah's fourth British trip—the last was in 1960—and the sixth for Count Basie, who was here last April.

John Lennon on JBI

JOHN LENNON of The Beatles will make his debut as a "Joke Box Jury" panelist on June 29. Appearing with him will be Bruce Forsyth, star of Lionel Bart's "Oliver!" until recently, and probably Zsa Zsa Gabor.

Some of the "Lucky Stars" you can see this Saturday on ABC TV. John, Leyton, Tommy Bruce, The Backbeats, Peter Noble, Jackie Trent, Julie Grant, Kenny Ball and Bobby Corcoran.

JOHN LEYTON SIGNS ANOTHER FILM DEAL

JOHN LEYTON is likely to sign an additional contract with Mirisch Brothers, to enable him to make a short film in July, before starting work on his second major production—under his original contract—in Hollywood in October.

This weekend The Mirisch Brothers are due in London to discuss an offer with Robert Sligo for John to star in "633 Squadron," a dramatic role to go into production in Spain at the end of next month on eight weeks' location.

This would precede plans for John's second major film—a musical—due to be shot in Hollywood in the autumn.

Leyton is due to visit Sweden for television and concerts between July 5 and 13. From there he will fly to the U.S. for the American opening of "The Great Escape," returning to Europe at the end of July.

Lucky Star guests

ACKER BILK, The Springfields and Helen Shapiro are among new bookings for "Thank Your Lucky Star."

Bilk and The Springfields headline the July 6 edition, which also features Craig Douglas, Rolf Harris, Johnny Kidd and the Pirates and Australian singer Dorothy Baker.

Patsy Ann Noble joins Shapiro on July 13, and The Dakotas—Billy J. Kramer's backing group who have just cut their first solo disc—are set for July 20.

Norman Wisdom started week this week on a new Rank comedy called "A Stitch In Time," for release later in the year.

FRANK IFIELD AWARDED HIS FOURTH SILVER DISC

FRANK IFIELD has won his fourth Silver Disc for successive records! The sales of "Nobody's Darlin' But Mine," his last single, have passed the required 250,000 sales figure, qualifying for this year's awards.

The Australian singer, who hit the jackpot with "I Remember You," has already chosen his follow-up. Titled "I'm Confessin'," it is 30 years old and an American number. The disc is reviewed this week on page 8.

Ifield appears on "Sunday Night At The London Palladium," this weekend, and makes his debut on "Go Man Go" on June 21. He remains at the London Palladium until the end of the year, and is planning a five week tour of Australia and New Zealand for early in the New Year.

Big Three's second disc

LIVERPOOL'S Big Three recently in the charts with "Some Other Guy," have cut their second disc for release on June 28. Topside is a Mitch Murray composition called "By The Way" and the flip, composed by the boys with recording manager Noel Walker is titled "Cavern Stomp."

Two new radio dates for the Big Three are "Go Man Go," June 28, and "Easybeat," on June 30.

Nancy Sinatra's film debut

NANCY SINATRA makes her film bow in "A Young Man's Fancy," being produced by Frank Sinatra Enterprises for United Artists release.

Nancy, who records for Reprise, joins James Darren, and stars production in Hollywood in August.

Two new television dates for Edie Kane are Granada's "Some At 6.30" next, Thursday (June 20), and Westward "Magician," the following day.

Orbison's return package fixed

THE opening date for the Roy Orbison return package has been set. Billy J. Kramer with the Dakotas and Freddie and the Dreamers will co-headline the bill with Orbison, and American singer Bob Luman has been added to the package.



Mr. ACKER BILK
With the Leon Young
String Choroie
MOONLIGHT TANGO
(On Clair de Lune a Mouscoupe)
COLUMBIA DB108

JERRY BUTLER
WHATEVER YOU WANT
STATEIDE ED115

BOBBY DARIN
**EIGHTEEN YELLOW
ROSES**
CAPITOL CL1008

LESLEY DUNCAN
and the Jokers
I WANT A STEADY GUY
PARLOPHONE R1014

BILL HALEY
and the Comets
TENOR MAN
STATEIDE G5116

JOHNNY KIDD
and the Pirates
I'LL NEVER GET OVER YOU
N.B.V. P01172

JENNY MOSS
HOBBIES
COLUMBIA DB1061

PATSY ANN NOBLE
**I WAS ONLY FOOLIN'
MYSELF**
COLUMBIA DB1065

BOBBY VEE
BOBBY TOMORROW
LIBERTY L101018

DANNY WILLIAMS
THE WILD WIND
N.B.V. P01172

The GRANDADOS Ice cream man The Best "Favourite Performance" P. 11102 DECCA	HE'S THE ONE Billie Davis P. 11028 DECCA	MR. PORTER Mickie Most P. 11044 DECCA
MY SUMMER LOVE & The Romantics N.B.V. R114 LONDON	Hawkshaw HAWKINS Lonesome 7-7203 N.B.V. R1022 LONDON	TEENAGE HEAVEN Johnny Cymbal N.B.V. R1011 LONDON

THE DISC RECORD COMPANY LTD. BRICKS ROAD, ALBERT EMPLOYMENT, LONDON E2 1

DISC DATE

HEADING FOR THE CHARTS

By Don Nicholl

Joe Brown, Bobby Vee
Bobby Darin, Frank Ifield
Tommy Roe, Rolling Stones

THIS IS THE BEST SIDE JOE HAS EVER MADE



Joe Brown

Nature's Time For Love; The Spanish Bit (Piccadilly N 35129)

D N T I THINK that "Nature's Time For Love" is one of the best hits Joe Brown has yet produced. Song's a good one from Trevor Peacock and Brown plants it briskly, amiably to a quick beat laid down by The Bruvvers. Tunesful and with a warm-hearted feeling about it that is very hard to resist, I should if many customers will, even want to resist. Right time of the year for such a release, too, I'll think.

"The Spanish Bit," with guitar to match, has no vocal from Joe. Instead it's a very intriguing instrumental which reveals for any who are inclined to forget it, that Mr. B is a very smart musician indeed.

The Rolling Stones

Come On; I Want To Be Loved (Decca F 11625)

D N T THE BEATLES, I'm told, were among the first people to recommend The Rolling Stones to Decca. They may live to rue the day, because this London (yes, London) group could be challenging the north country men for top places in the immediate future. There's such a rush on for this sort of group now that I believe this outfit will be making plenty of room for themselves. They play guitars and harmonicas, and three of them share the vocal on Chuck Berry's old song "Come On." It has a sturdy beat which will be driving you mad this summer if you happen to be neighbours to the party!

The Willie Dixon composition "I Wanna Be Loved" retains much of Dixon's original rhythm 'n' blues mood. It can only help the other half sell, I particularly like Brian Jones' work on mouth organ.

Johnny Kidd

He Never Got Over You; Then I Got Everything (BMV POP 1171)***

JOHNNY KIDD and The Firettes with a honky, steady beat number which is cluttered to plenty of twang and clumping drum work. This is He Never Got Over You which is strenuous enough to bring Johnny close to the sellers once again.

On the second side, Then I Got Everything is good for dancing a slow Waltz. It also has a very hard hitting vocal from Kidd.

Della Reese

More; Srenade (RCA 1348)****

W e keep hearing more of More, but the ballad stubbornly refuses to climb the lists. Perhaps Della Reese will help things with

BOBBY DARIN—He looks set to repeat his American success with "Eighteen Yellow Roses."

this typically brass-bound enunciation of the song. But then Della also fails regularly to receive her due reward here.

A surging ballad performance backed by a Sid Bass orchestra. Srenade is a beguiling adaptation of a familiar classic. Miss Reese, again abandoning her more abandoned approach, ought to get under your skin with this one . . . if you give her the chance.

Jerry Butler

Whatever You Want; You Won't Be Sorry (Stateide SS 195)****

THE strong, dark rolling voice of Jerry Butler attacks the Whatever You Want ballad emotionally and makes it a possible seller over here. Time is easy to take and the accompaniment ripples comfortably with plenty of strings behind the singer.

Guitar and violins open up the gentle rhythm of You Won't Be Sorry and Butler steps in to sing with the simplest approach to that on

★ ★ ★

THE best of all the DNTs seem to me to be Joe's attractive effort on "Nature's Time For Love." It's Joe's time for another winner—that much is obvious.

Elsewhere you'll note a few more groups following his lead in the wake of the Mersey-side trend . . . we'll soon need a ferry to reach the fat parade! Of these, the most immediately promising would seem to be a south country team The Rolling Stones.

I feel we're reaching saturation point rapidly however . . . and the end may come sooner than some wagon-jumping outfits believe.

Bill Haley

Tenor Man; Up Goes My Love (Stateide SS 196)****

REMEMBER the days when Bill Bruntwick would have given Bill Haley the freedom of the country if they could? Well, Bill hasn't seen the Top Twenty from the inside for a long long time—but he's still going. And here, on State-side, he leads the Comets urgently in Tenor Man.

Girls are also changing powerfully with Bill for this exciting bopster. Tenor sax man, of course, has sold work to illustrate title. A rocker whose sales could surprise many people who may be inclined to write off the Haley influence.

The second half has a gentler—but insidious—rhythm, but the sound's unnecessarily murky.

Sammy Davis Jnr

Smile; This Was My Love (Reprise R 2018)****

THE Davis made over here the other week for his next LP "Sammy Davis Salutes The London Palladium." Sounds from such a trailer as if the album's going to be worth collecting.

Johnny Keating directs the big, brassy orchestral accompaniment to Smile, which Sammy sings huskily and with deceptive simplicity. The beat's a bossa nova.

This Was My Love has been

Contd. on page 9

IT'S JUST GOT TO BE BOBBY'S WEEK

Bobby Darin

Eighteen Yellow Roses; Not For Me (Capitol CL 15106)

D N T BOBBY DARIN is having a high old American success with his song "Eighteen Yellow Roses" and I'm certain he'll have an equivalent sales triumph in Britain. The ballad is one which takes Bobby away from swing and rock to the flowing border rhythms.

Country style lyric is quite appealing and Bobby sings it with tender sincerity . . . makes the unexpected lag line all the more potent. Mexican guitars weave pleasantly in the Jack Nitzsche accompaniment.

"Not For Me" is another Darin composition. The idea here is by no means new, but Darin's vocal is clipped Latin manner. The Ruchmanoff piano touch midway will startle anyone who feels like dropping off.

Bobby Vee

Charm; I Wanna Be (Liberty LIB 5510)

D N T IT'S almost as if the disc companies had sung "I Wanna Be Bobby's Week." After Darin comes Vee . . . and with the song "Bobby Tomorrow." A cute little bopster, this number is handled attractively by Mr. Vee, and I can see plenty of reasons pushing it towards the charts. The Johnny Mann Singers help out in Ernie Freeman's accompaniment.

"Charm" is a simple, mellow offering which Vee sings softly and romantically for sentimental effect.

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

HAWKSHAW HAWKINS—

Lonesome 7-7283; Everything Has Changed (London HL 9737)****—Hawkshaw Hawkins never really got time to be known in this country before he was killed in the same accident as Patsy Cline. A tall country and western fellow with a friendly vocal style he could make a

sublimous impact as a result of Lonesome 7-7283. The title is a telephone number, incidentally. A wistful jigger.

Everything Has Changed is a country and western slow waltzer sung firmly and sadly by Hawkins in a manner placed somewhere between Jim Reeves and Johnny Cash.

THE SEARCHERS—

My Sweet; It's All Been A Dream (Pye N 1553)****—The Searchers add their name to the swollen ranks of Mersey-side beat groups who are being gathered to disc like filings to a magnet. A male solo, like filings to a magnet. A male solo, like filings to a magnet. A male solo, like filings to a magnet.

On the turnover they have a sweet one, too, in It's All Been A Dream which it sings and twangs with a drop of Latin.

cannot easily be ignored, but which could have done with a little more variety I feel.

Joe Meek's song Big Boys hits simply for Jenny on the flip . . . but again there's too much echo, it's difficult to pin a real personality on the voice.

WENDY WALKER—

Boys; Cosmosa (Decca F 11671)****—Singer Al Saxon actually turns up as Musical Director for this record. Well, it is his composition. Wendy Walker, which Miss Walker is singing. An engaging ballad which moves nicely and lightly with strings and rhythm playing colourfully for the vocal.

Cosmosa is steady ballad material for the girl, and she lets the lyric

ROY HASTINGS—

My One And Only One; Carolee (Decca F 11678)****—Swaying saddle rhythm for My One And Only One which Roy Hastings sings lightly and not disappointingly in this release. Harmonica features in the simple accompaniment, but as a whole the production tends to lack impact.

Once over it's gone. Carolee—spell it out for an old fashioned lyric—has more drive to it, but not enough to compensate.

Mr. Ryder. Average material, average singing, average accompaniment from Harry Robinson.

Take Over has a stronger pulse to it, with piano accentuating underneath the strings in accompaniment.

LONNIE JAY AND THE LADYBIRDS—

Around We Go; Somewhere (There Is A Girl) (Stateide SS 197)****—This is the disc which "Juke Box Jury" members said they thought was the Louise Cordet version—higher than perhaps understandable.

I'd certainly rate this dancer no higher than the British-made product. Somewhere (There Is A Girl) slows things down for Miss Jay to sing sentimentally with the others repeating after her.

THE J A Y S—

Shocka-Boom; Across The Sea (Fontana TF 40)****—Men and girls chanting to simple but interesting rhythm for Shocka-Boom. Plenty of boom even if there's little shock about the side. Dancers may find it makes a change in the middle of the track at a party.

Across The Sea is a quarter offering with the girls singing languidly in warm climate fashion. Plainly appealing.

Shelia Guthrie. Mirror Mirror; I Don't Mean A Thing (Fontana TF 399)****—Art Snider's orchestral accompaniment is loaded with strings for Miss Guthrie's soft boater Mirror Mirror. Idea's not new, and the perfor-

mance, while pleasant, is hardly outstanding. I Don't Mean A Thing is a slow ballad with C and W influences working on it. Tender vocal from the girl.

RAWICK AND LANDAUER—

Theme From "The War Lover"; Forgotten Dreams (Philips BF 1255)****—Richard Addison's cover of the theme for the film The War Lover is natural meat and drink for the famous pianist. Their

duet builds with fine technical accomplishment, and Bob Farnon's orchestral accompaniment helps to push up the dramatics. The switch in Latin tempo towards the end will help the side's commercial chances.

One of Leroy Anderson's greatest hits, Forgotten Dreams, is revived delightfully on the second half. A fine melody this and certainly none the worse for such a polished repeat.

LESLEY DUNCAN—

I Want A Steady Guy; Moving Away (Parlophone R 5034)****—Lesley Duncan with an own composition I Want A Steady Guy which goes along on a quirky waltz rhythm. I find it an odd little blend. It has a composition that comes from mixing hill-billy with something like Gurney Slade. Rombling piano and vocal group accompany for a side which might easily slide unobtrusively into the parade.

On the other half Miss Duncan sings a Len Perveman song Moving

Contd. on page 9

DISC DATE

Continued from previous page

Frank goes back to his old sound

deeply connected in the past with Sinatra, Davis sings the sad, adult lyric with a sincerity which will touch many a heart. Peter Knight directs the orchestra for this track, using plenty of lush strings and a receptive guitar up close.

Johnny Mathis

Every Step Of The Way / No Man Can Stand Alone (CBS AAG 1528)***

GLENN OSSER arranged and G conducted the ballad Every Step Of The Way for Mathis, and has given him some lush sky-riding strings, girls' voices, and close rhythm team. A tender, straight song with familiar sentiments about walking the road of life together. Johnny sings it comfortably for those about to be wed.

No Man Can Stand Alone has a Dan Costa orchestra-and-chorus back-drop. Slow, philosophical wailer.

Fats Domino

You Always Hurt The One You Love; Trouble Blues (London HLP 9738)*****

FATS DOMINO deserves his rhythm 'n' blues style to have some fun here with the oldie You Always Hurt The One You Love. The rhythm section gives him a

Frank Ifield

Confessin'; Walking Matilda (Columbia DB 7062)

FOR those who still feel that Frank's "I'll Remember You" was the best of his hit parades... "Confessin'" ought to be just the ticket. It's another oldie which has been given the distinctive modern phrasing, with scudding thrum in for happy measure, and is backed by Norrie Paramor using the harmonica for extra sales appeal. I think it's polished enough—and familiar enough—to put Ifield up into the charts yet again. "Walking Matilda" is lifted out of its old rut by Ifield with a brisk, bouncing arrangement by Paramor. Frank chants it in chorus and hand-clapping accompaniment. Should be a winner on stage this... and can only help the disc's sales.

quick shuffle beat accompaniment and Fats breaks up the lyric into slow segments. Strings zip away up top and there's a catchy sax middle. An amusing toe-tapper which might sleep surprisingly well.

Trouble Blues, on the turnover, is more of the expected Domino... piano opening it up in slow, soulful fashion before Fats steps in with a really down feel.

Nana Mouskouri

My Heart Won't Listen To Me; Don't Go To Strangers (Fontana 26185) E****

XYLOPHONE, strings and rhythm accompany under Johnny Keating's direction—at Miss Mouskouri's languid through My Heart Won't Listen To Me. Smooth, romantic number with plenty of lift in it.

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 Tipl).

Don't Go To Strangers is taken from the album "Nana Mouskouri in New York." A slow, thoughtful ballad which the girl sings softly and expressively to a big Torrie Zito orchestral accompaniment.

Anne Shelton

Where Were You When I Needed You? / How Green Was My Valley (Philips BF 1258)****

ANNE picks up the Country A style for an easy-peppin' ballad... singing in duet with herself to a friendly Wally Stott orchestral background. Tune's the easiest to hold and could catch on if it's given plenty of "Housewives' Choice" airings. Sing along sentimentally with Shelton and she could have a happy seller.

How Green Was My Valley is quite a few years old now, but Anne revives it steadily and sincerely for a warming second side.

Patsy Ann Noble

I Was Only Foolin' Myself; Ordinary Love (Columbia DB 7060)***

MISS NOBLE'S had quite a lot of TV space lately which may help sales. But the disc is a very ordinary shuffler on the upper half... with Patsy piping to a Martin Slavin accompaniment.

Ordinary Love has a Norrie Paramor backing of strings and rhythm. Miss Noble double tracks part of the way. The song I find sickly sentimental—and the performance emphasizes this aspect.



HELEN SHAPIRO—She dolls her hat in the stars

reviewed by
Nigel Hunter

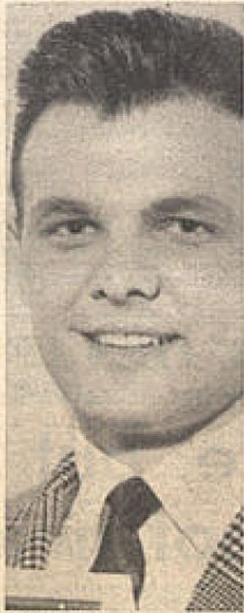
THREE IN A ROW FOR TOMMY?

Tommy Roe

Kiss And Run; What Makes The Blues (OEMV POP 1174)

TWO of his own compositions sung by Tommy Roe in another attempt to reach the Parade. I think he'll make it three in a row, too, as a result of "Kiss And Run." Infectious, easy beat carries the ball pleasantly while Roe sings the song lightly to group and rhythm team accompaniment. Contrast to "The Folk Singer"—and a contrast which ought to be every bit as commercial. Some smooth guitar middle work.

"What Makes The Blues (Want In Pick On Me)" is a slower, moanier western ballad. Told slowly and sadly by the singer.



TOMMY ROE—Two of his own compositions



EMOTION ISN'T HELEN'S STRONGEST POINT

Helen Shapiro

Teenage and Lipstick; Are You Lonesome Tonight?; A Teenager In Love; Lipstick On Your Color; Beyond The Sea (Columbia SEG E242)****

NOT the best LP breakdown we've had from Helen as she dolls her hat to Elvis, Craig, Connie and that veteran song nagdion Charles Trenet.

Teenager and Lipstick move pretty well to strong beat backings from the Martin Slavin orchestra. But Lonesome has a rather ambitious arrangement which didn't jell on the organ, and Helen is way behind most other versions of Trenet's La Mer in terms of feeling and expression.

The Kingston Trio

Greenback Dollar; The Flowers Grow; One More Town; Little Boy (Capitol EAP 1-2246)*****

ONE of the most consistently good of the folkier outfits registers well with this foursome. Greenback is lively, the new standard Flowers is poignant, and the flip is thoughtful with the added

benefit of orchestral support from Jimmie Haskell.

BIG BEN BANJO BAND—How To Succeed In Business Without Really Trying (Columbia SEG E247)****—Norie Paramor puts the banjo pluckers and the Mike Sumner singers through their lively paces once again for this four-strong selection from Frank Loesser's tuneful and catchy show score. Gay, lightweight and clappy listening.

Michael Holliday

Mike Sings Country and Western Style

Dear Hearts And Gentle People; Home, Cookies; Now Fernando Valley; Be Bolder With Me; You Are My Sunshine (Columbia SEG E242)****

A SUNNY set from the wide open country spaces by Britain's echo of the Crosby man. These songs suit Mike's relaxed easy-going style to a nicety, although the fact that Bing has already made them famous emphasizes the similarity between the two artists even more obviously.

Connie Stevens

Crieket, Vol. 2

Sixteen Reasons; Why Do I Cry For Joy?; A Little Kiss Is A Kiss; I A Kiss; The Trolley Song (Warner Bros. WEP 6185)***

CONNIE sings here "Crieket" role in TV's "Hawaiian Eye" series as a tag for this undistinguished quartet of offerings. Her body-doll voice, acceptable and almost enjoyable when showcased with a good orchestra, on LP doesn't survive this collection without getting on my nerves.

She's backed by "The Big Sound of Don Rakke" on Side 1, and by MDs Carl Brandt and Hal Hickey on the flip. A Little Kiss proves to be a corny English lyric version of the excellent Little standard. Me You Don't Bunkle, and is definitely not an improvement.

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

away. Here she is accompanied by a Johnnie Spence orchestra. In appealing, romantic vein, I'd be giving this disc plenty of spins—I hope it gets them on the air, too.

BOBBY SANSON AND THE GIANTS—There's A Place; Lucille (Orion CB 1837)*****

You cannot keep Liverpool out of you, you know. NOT come from the North (but from Brighton) their song There's A Place, was written by Beatles' songsmiths Lennon and McCartney. Strong.

Break move will get it a hearing, though I doubt if it has quite enough strength to climb high.

Lucille is a steady rhythmic wailer that would have been more impressive with a little more feeling behind it.

MARK PETERS—Fragile (Handle With Care); Janie (Orion CB 1836)***—Northern (in the current vein) is Mr. Peters, who sings here a quick, liltier, Fragile. Accompanied by a twangy team called The Silhouettes. The Nothing Fragile about the patchy performance.

Janie, like the torridie was written by Mark and his brother for slow, gentle contrast. Hardly above average material, however—and the performance is not clever enough to hit it.

CLIFF RIVERS—True Lips; Marsha (London HLU 9739)

Happy, rocking beat from Cliff Rivers as he chants dark-voiced through True Lips. Useful party material even though the manner may be a trifle dated now.

Marsha also has the feeling that we've heard this kind of thing many, many times before. But acceptable of its kind... kind being slow, easy beat.

CARDIGAN BROTHERS—I Know, Know, Know; Let's Go To The Movies (London HLU 9740)

Rumbly piano behind the Cardigan Brothers as they chant the comfortable poppy hit of I Know, Know, Know. Tune's simple and catchy, but whether it's worth catching is doubtful. Let's Go To The Movies is a Greenfield-Keller composition. A fast, energetic buster with edgy studio noise.

BOBBY ALLEN—Here Comes The Bride; Nothing's Impossible (Fontana TF 401)***—Here Comes The Bride is NOT the Wedding March. It's a husky, slow ballad double-tracked by singer Bobby Allen to organ and girl chorus. I found it a rather boring ceremony. Even the intended "surprise" in the lyric only makes the transfer to (familiarity maddin') Nothing's Impossible is a quicker beat chanter.

DAVE CURTIS AND THE TREMORS—You Don't Love Me Any More; Sweet Girl Of Mine (Philips BF 1237)*****—Here the grotesque touches of humour in You Don't Love Me Any More

keep the attention until the end... and make this a top disc that's very nearly a very good novelty. Song by Curtis, confidently to a steady danceable beat. It could grow up happily. On the bottom half, Sweet Girl Of Mine beats a much more routine pathway.

SONNY PARKS—Us Kids Have Gotta Make Up Our Minds; New Boy In Town (Warner Bros. WB 100)****—What Us Kids have gotta make up our minds about apparently is what kind of dance we're going to do! Big decision! Whether to do the twist or the mashed potatoes or the Bossa or the Limbo or... Next best number

crisply sung by Mr. Parks with girl group assistance. Put it in the party pile.

New Boy In Town has a melody line which reminds me very very strongly of the old "Garden Of Eden" hit. Slow piece about the new romantic challenge.

WENDY RICHARD AND DIANA BERRY—We Had A Dream; Keep On Looking Around (Decca F 1168)****—Like Miss Davis, Wendy Richard has graduated from Mike Sarne sides to star billing on disc. Here she chants in company with Diana Berry We Had A Dream, which moves well on a lyric about a collection of singers and DJs who turn up at the party.

Sounds like a nightmare to me!... On the other side the girl's tandem through an ordinary quick beater

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REVIEWED BY NIGEL HUNTER

There's good and bad in Jimmy's round-up

Jimmy Justice

Smash Hits
The Night Has A Thousand Eyes; I Can't Stop Loving You; Limbo Rock; Sweet Madal; Deadend; Save The Last Dance For Me; Tell Her; The Funk Singer; Loop De Loop; Can't Get Used To Losing You; Green Leaves Of Summer; Up On The Roof.
(Pye NPL 1805)★★★★

JIMMY is the latest poster to jump on the hot round-up wagon. I still think it's a good idea, providing it doesn't get done to death like multi-voicing and other pop gimmicks. Jimmy varies quite a bit through this set, turning in some of his best performances in items like *Can't Get Used To Losing You* and some of his worst as in *The Night Has A Thousand Eyes*. His *Leaper* looked after the backing, following the original hit versions closely for the most part.

Nat King Cole

Dear Lonesome Hearts; Miss You; Why Should I Cry Over You?; Near You; Yearning; My First And Only Lover; All Over The World; Oh How I Miss You Tonight; Lonesome And Sorry; All By Myself; What's Next In Line?; It's A Lonesome Old Town.
(Capitol T 1835, stereo ST 1838)★★★★

THIS is the second commercial country set which Nat has done, and frankly I've had more than enough of this particular kick from him now. He's as polished and professional as ever, but the material is light weight jangling stuff for the most part, and hardly worthy of such prolonged attention from a singer of Nat's caliber. Let's have some more top quality ballads, Nat.

Connie Francis

Follow The Boys; Tonight's My Night; Intrigue (vocal version); Waiting For Billy; Italian Lady; Intrigue (Discarded version); For Every Young Heart; On A Little
JIMMY JUSTICE — His round-up of hits is a good idea.

Street In Venice; In Your Arms; Somewhere Near Somewhere; My Dearest Possession; I Can't Reach Your Heart.
(MGM C 931, stereo CS 6065)★★★★

SIDE 1 (up to and including the Dixie version of *Intrigue*) is copied from songs of Connie's last film *Follow The Boys*. The title song has a certain wistfully melodic appeal, and the *Lullaby* is easy on the ears, too. The flip contains some more reasonable ballads, with *Somewhere* rating as best of the bunch. Connie sings sincerely with nasal charm, and gets excellent support from LeRoy Holmes and his orchestra.

Rick Nelson

It's Up To You; Yes Sir, That's My Baby; Excitonia; A Wonder Like You; Mighty Good; I Wanna Be Loved; I Need You; Young Emotions; Right By My Side; Young World; Teen Age Idol; I've Got My Eyes On You.
(London HA-P 8968)★★★★

RICK provides from beat to ballad and back again in this collection, and it's up to you as to which you dig the most. Personally, I prefer him like many of his fellow popsters on the beat stuff which doesn't reveal the weaknesses in his voice like the more traditional ballad-type of melody. He scores well with the best treatment of *Yes Sir*, and emphasises the significance of the Teen Age Idol lyrics, and that is right into the sad loneliness of many top popsters.

LeRoy Holmes

A Musical Portrait Of Ray Charles
Unchain My Heart; I'll Drown In My Tears; Hit The Road, Jack; Cherry, Halibut, I Love Her So; Tell All The World About You; Georgia On My Mind; Ain't That Love; Just For A Thrill; Wharf I Saw; Baby; I Got A Woman.
(MGM C 929, stereo CS 6065)★★★★

THIS is an orchestral tribute to Ray from one of MGM's top MDs using a large orchestra of New York sessioners with strong leanings towards jazz. LeRoy has tried and succeeded in capturing the Charles spirit on these tunes. *Jack and Halibut* swing nicely, and the orchestra creates the right bluesy mood for *Georgia, Baby* and similar items.

The Ink Spots

Are High! (Ace of Hearts All Day); Vintage
These are vintage recordings from the American Decca catalogue repertoire of this marvelous vocal quartet, which still is in a class of its own when it comes to personality, polish and an individual identifying sound. The Spots did these numbers between 1936 and 1942, and neither time nor surface noise has affected the infectious charm of their performances.

Jane Morgan

The World Go Round
(London HA-R 3069)★★★★

These Cats Are High! (Ace of Hearts All Day)★★★★

These Cats Are High! (Ace of Hearts All Day)★★★★

These Cats Are High! (Ace of Hearts All Day)★★★★

These Cats Are High! (Ace of Hearts All Day)★★★★

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These Cats Are High! (Ace of Hearts All Day)★★★★

These Cats Are High! (Ace of Hearts All Day)★★★★

AL CAIOLA — Golden Guitars (United Artists ULP 1071, stereo SULL 1011)★★★★

AL CAIOLA — Golden Guitars (United Artists ULP 1071, stereo SULL 1011)★★★★

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AL CAIOLA — Golden Guitars (United Artists ULP 1071, stereo SULL 1011)★★★★



JAZZ REVIEWS

Owen Bryce on Trad Tony Hall on Mod

Bilk—nice, but there's not much jazz

Acker Bilk and the Leon Young String Chorus
A Taste Of Honey; Fancy Pants; Only You; Blue Derby; Underneath The Arch; Dreamin' With The Light Brown Hair; Evening Shadows; Nature Boy; Lady Of The Lake; Stella By Starlight; La Vie En Rose; Always.
(Columbia 335X 149)★★★★

A VERY nice jazz-flavoured record with typical Bilk clarinet but little or no jazz from the accompanying orchestra. The mixture of near and non-jazz is pleasant enough, and though Bilk, the Bossa Nova, and the film world have rather fogged the association it is still an interesting one. If I'm to have background music at home, I'd sooner have this than those frightful Ray Conniff/Billy May/Nelson Riddle charts, which are purely over-orchestrated nothingness. At least the overall sound is a jazz one; I doubt whether Acker could play any other way.

The choice of tunes is pleasant and shows, I think, the jazz musician's approach to melody. None of your artificial creations, none of your fancy chords, none of your pretentious sequences. Simply straight, good tunes using understandable harmonies.

Harry James
The Solid Gold Transport Of Harry James; The Mule; Serenade In Blue; Open Up; I'm In The Market For You; The Openers; A Swinging Serenade; Autumn Leaves; Look, Life; I'm Confused; James Beach.
(MGM C 932)★★★★

and trombonist Ray Sims complete the solo roster. Not an impressive list of names perhaps, but good workmanlike material. And that's the best description of the band, judged on this disc: good workmanlike, good music with the hint of possible greatness.

Duke Ellington
Duke Ellington Meets Coleman Hawkins; Livery Jazz; Mood Indigo; Ray Charles Piece; Woodlawn; The Dirty Dog; Sell Porrait (G); The Bean; The Jeep Is Jumpin'; The Riddle.
(HMV CLP 1644)★★★★

STRANGE, but the track I liked the best was the *Limbo Jazz*. It's nothing really, just the Duke's boys warming up in the studio on a Latin American rhythm, and working their way through a simple old fashioned chord sequence. But how they build it up! Hawkins wasn't on this one; he was changing a rod of the time. Sam Woodyard, unaware that his tapes were switched on, dug his way through the piece, and thus we capture the sort of thing that seldom gets on to wax. Once that's over and done with it's down to the business in hand, namely, getting Coleman Hawkins to fit into the Ellington band's formula. Frankly, he doesn't, though both he and the band are on top form. Given time, and not all that much I'm sure, Ellington could work wonders at re-arranging his material, but this seems as if Hawkins just stepped into existing material.

Ray Charles Piece is great; that old swinging Woodyard shuffle beat. So too is *The Jeep Is Jumpin'*, but it doesn't somehow quite jell.

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SHOULD SELL BIG

Herbie Mann
RIGHT NOW (12in. London HA-R 604)★★★★—This was a big seller in the States. And a shorter version of the title tune is distorted, twistable, rocking minor blues even mad like *The Top* there. This and a fast, modal-type theme (*Cool Heart*) sport the album contains a pleasantly varied blend of Brazilian, Afro-Cuban and Yiddish music.

shows once again how underrated his work has been. The other horn men are Clark Terry, Nat Aschery, Ray Nance (who plays violin on one track) and Harry "Sweets" Edison, and the rhythm section has Tommy Flanagan, Roy Hargrove on piano, Ben Benjamin (bass) and Herbie Lovelle (drums). A must for mainstreampers.

Clare Fischer Trio
FIRST TIME OUT (12in. Fontana 688 134 2116)★★★★—This is one for the purists. One you can live with after unrepentant playing and still find further subtleties of each bearing. Fischer, hitherto, has been known to "the few" as an immensely original arranger. Here he makes his disc debut as a trio partner.

And what a superb trio it is. The bassist Gary Peacock and drummer Gene Stone achieve a cohesion rivaled only by the Bill Evans Trio. In fact, Clare sounds a lot like a less introverted Evans and Peacock is a harder-swinging Scott La Paro. If you dig Bill Evans (and I do), you'll dig this. But you've really got to LISTEN!

Budd Johnson
BUDD JOHNSON AND THE B FOUR BESS GIANTS (12in. Riverside RLP 343)★★★★—You'll never know it from his young-at-heart blowing, but Budd is 53. On this mainly mainstream LP of four originals and four standards, he

WYNTER HEAVES A SIGH OF RELIEF

MARK WYNTER heaved a sigh of relief when he saw that his record of "Shy Girl" had made the DISC Top Thirty Chart—it came in two weeks ago at 28. It meant that, for a time, it was one less thing for him to worry about.

"I was more than just pleased to see it there," said Mark last week. "I was very anxious about what was happening to the disc and when I saw The Casadeso version in the chart the week before I almost gave up hope."

"I'm still puzzled to know what's happened to them. It's a very good disc, though, and I was surprised to see it go out altogether."

Mark is usually one of the most placid stars to make the charts and certainly never gives the impression of being a worrier.



NEVER WORRIED

Had something changed? Yes. Explained Mark: "Before I had a hit I never worried about record success. I always tried my best, of course, but I was lucky enough to get a lot of work which didn't depend on hit discs, and it didn't matter a great deal if a disc didn't get away."

"But when you've had one hit what a difference! Once you've tasted success you almost want to give it up. Now if a record doesn't click I get an awful sinking feeling and I worry about it like mad."

"A previous disc 'Aladdin's Lamp' which had been written specially for me didn't mean a thing and I was very worried about how 'Shy Girl' was going to go."

"I find now that when I go into a recording studio I spend an awful amount of time worrying, wondering and just hoping that I'm doing the right thing."

"People seem to have the impression I'm not very concerned about what happens to

my discs but this is nonsense. Success with them leads to far better work, and personally more important, it gives a great boost to my morale."

"I think everyone worries about them, you know. I bet that even Cliff does. He probably worries if his new release isn't in the top ten within TWO weeks!"

Mark's three big hits have all been covers of American discs and this he tells me is because he simply can't find original songs suitable for his voice.

"When I do a cover job I have a feeling of slight resentment, but there doesn't seem a thing I can do about this at the moment. The songs just aren't available."

"Out of all the hundreds of songs sent to me or my record-

'Cleopatra' album looks set for sensational sales

20TH CENTURY-FOX are getting ready for the sensational sales their album soundtrack of "Cleopatra" is bound to have. Already 130,000 albums have been bought before they have even left the factory.

With country and western music now firmly established in the pop hit charts, the next success in this field is expected to be "Pop Gospel."

Latest move on the Reprise front is the hiring of Morris Stoloff, two-time Academy Award winner, to form and produce a company comprised of Reprise artists to cover the scores of top Broadway shows, past and present. At the moment Stoloff is working on four hit shows of the past, two of which will star Frank Sinatra and Rosemary Clooney.

Connie Francis included in her new night club act the lovely "Exodus" with the Pat Boone lyric. This is going down so well that it is possible she will record it for her next single release.



Unsinkable Molly Brown, Brenda Lee in "The Wizard Of Oz," Pat Boone in "Santay In New York," Carmel Quinn in "Wildcat" and Tab Hunter in the play "The Fender Trap."

THE Apollo Theatre in Harlem, New York, have just presented a plaque to Jackie Wilson, nominating him "All-Time Box Office King."

After quite a period of small success with singles, Capitol Records are back in a big way with four hits currently in the top ten. So far the first five months of this year have been the best since the days when Capitol were the hottest label for singles sales.

PAT BOONE—He's helping Connie Francis score in her night club act.

CABLE FROM AMERICA

Swan, including taking all the Freddie Cannon sessions

Fred Astaire is back, on disc for his own label, Ava Records. Fred really hadn't bothered much about recording himself until the demand from fans became so big that he cut two typical Astaire numbers, "It Happens Every Spring" and "You Worry Me"—and they are both full of charm.

Jerry Lewis' discovery, Roy De Soto, has made his recording debut on the Elite label with "No, No, Cissy" Ross will be appearing in a number of concerts with Jerry, including a TV appearance.

Nat King Cole is busily preparing his act for his forthcoming tour of England and Scotland in July.

A new independent recording studio is being opened in Las Vegas. This has been done to meet the demands of the major record companies, who wish to record their stars on the spot while appearing in the town.

edited by Maurice Clark

MEL TORME is very thrilled because he has been signed by CBS Television to produce the vocal routines, as well as supply special material, for the forthcoming "Jody Garland Show," which starts in the autumn.

The Brothers Four, Bud and Traves and Jennie Smith will all appear in Rick Nelson's parents' long-running TV show, "The Adventures Of Ozzie And Harriet." In this show Rick will compete and dance for the first time on TV.

The latest album on Capitol by Peggy Lee—called "Mink Jazz"—is said to be one of

the best she has ever made. Also the reviewers are raving over the trumpet playing of Jack Sheldon on the LP.

Looks like George Hamilton IV will shortly be chart bound again via his latest RCA disc, "Abieci," which was written for him by John D. Loudermilk. John wanted to record it himself but let his friend have it instead.

All the following pop stars will appear, some for the first time, in stage musicals this summer in Ohio: Bobby Rydell in "West Side Story," Phyllis McGuire, of The McGuire Sisters, in "The

Frank Shay, A and R man for Swan Records, has left to rejoin his former partner Bob Crowe's new independent company, "Genesis Inc." Frank, however, will still continue to make some discs for

FRANK SINATRA—Starring on the disc version of one Broadway top musicals.



POSSIBLE ANSWER

But Mark also revealed to me that there is a possible answer to all these cover versions.

HE'S NOW WRITING HIS OWN SONGS.

The B-side to "Shy Girl," "Because Of Love" is a number he wrote and he has two more up his sleeve.

"Tony Hatch," said Mark,

"is very enthusiastic with one of them, a song called 'Don't Cry'."

"Will 'Don't Cry' make an A-side? I honestly don't know," said Mark. "You can never tell how they're going to sound until you actually get them on record but I'd like to see it happen."

If it comes off we can expect a lot more hits from Mark—if it doesn't we'll probably still get the hits, but Mark will also have more than a fair share of sleepless nights.

John Wells

CYMBAL SCORES

JOHNNY CYMBAL shows flair for dancing and impromptu, as well as singing, when his current British tour goes underway at the Kitz Ballroom, King Heath, Birmingham, last Friday (June 7).

After setting the feet appu with a couple of up-tempo rockers, the 17-year-old American gave us impressions of Pat Martino, Stan Hooley and Elvis Presley.

And all the time his hands a feet were making movements that could well spark off a new dance craze in the way that Chuck Cuckoo started us twisting.

The pre-quoted, black-baby Johnny, backed by a British combo The Premiers, followed with good humoured versions of three songs illustrating "the changes in rock over the years"—"The Great Pretender" (The Platters), "His Angel" (Roy Orbison) and "Hi Paula" (Paul and Paula).

A slow, dreamy "Love Me, number recorded by Elvis Presley, led into the rocking "Whole Lott Shakin' Goin' On," which found Johnny shaking wildly as he panned across the stage.

What about Johnny's cymbal-tuned British release, "Ternage Heaven"? He is not singing it on the tour because of the controversy it has aroused in this country.

D.1)

C & W

George is so much better than Rusty

Country and Western Hits

George McCormick: *Loverick Blues*; *Cold, Cold Heart*; *Jambalaya*; *Oh! Man, Ain't The River*; *Honkytonk Love Affair*.
Rusty: *Walking The Floor Over You*; *Have You Ever Been Lonely*; *Corina Corina*; *Had A Mind*; *Birmingham Jail*.
(Pye Golden Guinea GGL 0180)

GEORGE MCCORMICK is a much better singer than Rusty Adams, who seems to have difficulty in hitting the notes dead on. He even has a hard task of it maintaining those he does hit. And on many occasions he sings notes too low for him. Not a happy sound, but McCormick is an easy singer,

helped, no doubt, by the excellent choice of material, for the songs of Hank Williams are first-class. I liked especially *Jambalaya*, and would have enjoyed *Loverick Blues* had it not been done to death so recently.

Rusty Adams sings songs made famous by Ernest Tubb, and here *Walking The Floor Over You* would have been just great if the singer could have done it justice. It's a great tune.

Corina Corina is a good old good one, so to speak, usually considered a jazz one.

Alvis Wayne

Don't Mean Maybe; *Baby, I'd Rather Be With You*.
(Starlite ST 45 1041)

THERE'S a certain zip about the first side, but the other is lifeless sob stuff, the great

majority of which bores me still. Alvis Wayne sings a mixture of rock and C and W, backed by a twanging guitar and a pianist who manages to lose himself half way through, finishing on the wrong chords. Worth a laugh at any time.

All right for a noisy, brash party, but not for the serious C and W fan.

Lee Finn and his Rhythm Men

High Class Frelin; *Four Me A Glass Of Wine*.
(Starlite ST 45 1041)

RHYTHM MEN is a misnomer for they have no rhythm at all. Both the boys and the singer are as square as they come, phrasing right on the beat, which is the opposite of swing.

The effect of no swing is heightened by the uneven flow of the metre of the first side, which is the best of the two. Neither is much to bother about.

Owen Bryce

Nigel Hunter sits in on a Fury session

DISC

I NEVER TIRE OF RECORDING SAYS BILLY



WITH just a little imagination, Broadhurst Gardens, Hampstead, where Billy Fury was recording his next single, could have been in California instead of north London last Thursday afternoon.

Musicians turning up for the session strolled into the Decca studios wearing the regulation West Coast gear of dark glasses, T-shirts and sandals. Every door and window possible was wide-open, and the sweltering sun was hot enough to keep the small bunch of hopeful teenagers on the steps quiet and placid until Billy arrived.

Inside the studio Billy's manager Larry Parnes was counting the chairs for the orchestra, and guessing where each section would sit. He kept glancing at his watch, and wondering out loud how he was going to get to the BBC TV Centre to tele-record his "Perspective" appearance and get back to the session in time for the most important number.

UP TEMPO NUMBER
"We're doing three songs in all this afternoon," he told me, "and we'll take two of them for Billy's next single. They're all excellent, and one of them's an up-tempo sort of thing—something Billy's not done on disc so far.

"I've no idea which two will be picked. We never know until it's all over how the numbers will work out. The ones we think are certs for singles sometimes don't happen, and others we reckon for an LP turn out to be sensational."

BILLY FURY—"I think I'm going to buy a house."

Billy waited in close fabled three exotically clad chorus birds. He, too, was in Californian casual rig and whipped off his dark glasses to beam at everyone. Then he saw the magazine photographer hovering in the background, and his face fell.

"Crumbs, I clean forgot about the photo business before we start," he said. "I was just going to say 'How about me being early then?'"

A pipe appeared from the control room with A and R man Dick Rowe behind it, also T-shirted and cool. The rest of the orchestra filed in, numerous enough for a symphony session almost, and MD Ivor Raymonde started organising their scores for the first number.

"Do you like the songs?" I asked Billy.

PRETTY GOOD

"Yep, they're pretty good." He glanced round the studio. "I'm looking forward to this session. I usually do, come to that. I think I like working to a live

audience best of all, but I never get tired of recording."

Ivor Raymonde called for order, and Billy went over to the MD's stand to try out the first number, a slowish beat ballad in his usual disc style.

"It's one of these slow, dirty ones," declared Ivor Raymonde to the orchestra, conveying how he wanted them to express their scores—not commenting on the lyrics.

It was an impressive sound when they got going. So impressive that I could scarcely bear Billy although he was only about ten feet away. Twenty strings, two French horns, accordion, three guitars, bass and two percussion plus three girl singers make a formidable noise together.

"Bobby Cartola wanted to come down today, Bill," said Dick Rowe after the first run-through. "He's dead keen to sit in on a British session and wants to meet you. Trouble was all his party wanted to come with him, and we would have had a charabanc-load in the studio before we were finished."

I'VE HAD AN IDEA

"Hey, Dick, I've had an idea about a title for that LP," said Billy. "Come to me yesterday all of a sudden. How about 'We Want Billy'?"

"That's great!" enthused Dick. He congratulated Billy with a handshake, and turned to me. "How about that? It's for the album. Billy did here with an audience in the studio, and we were a bit stuck for a title. The kids all yelled 'We Want Billy' while they were here."

"You'll put an exclamation mark after it, of course," I suggested.

"Naturally. You don't think we'd use a question mark, do you?"

They hurried back to Ivor Raymonde for another go at the song, chuckling happily about the title and the idea of a question mark after it. Larry Parnes reappeared at the end of the second run-through, armed with a bottle of feed coke which Billy grabbed thankfully.

"No more holidays left now, I suppose?" I asked.

BUYING A HOUSE

"No," he confirmed a bit mournfully. "I had it when I went to the States." He brightened up quickly. "I think I'm going to buy a house. Near Kingston. I've got some people going to look at it for me, and I'll be in by the autumn if I take it. I'm just wondering whether it won't be a bit too large for me."

Off he went again to get to grips with the song. A studio technician drew a huge curtain across, hiding Billy's booth and most of the orchestra.

"The single will probably be out round the end of next month," said Larry Parnes. "We don't believe in hurrying the new ones too much while the current one is still doing well."

FRANK HOPES ANOTHER HIT IS ON THE WAY

FRANK HFIELD'S Palladium dressing room was hot and the feed-bucket of soft drinks in the corner was taking a bashing. Frank, leaning back in an armchair, took a long, leisurely swallow from his second bottle.

"He was feeling pretty happy with his disc success—and his new record—'Confessin'—which is released on June 21."

"I'm certainly hoping this will be another hit for me," said Frank, "but I never aim at follow-ups. I just record what is worth doing and let the public judge the result; it's really the only way of working. I rely a lot on Norrie Paramor's judgment because as far as I'm concerned, he's the Governor of records so he makes the decisions and I go the singing."

"But I did suggest the flip-side of the new one. It's 'Waltzing Matilda' and I suggested it in a light-hearted way. Norrie, however, worked out a very tinny arrangement and I think it's going to be popular because it's a song everybody knows."

Happily resident in his first London Palladium season, Frank has been busy in his leisure hours

by **Brian Gibson**

redecorating the beautiful Maids Vale flat he recently acquired.

"I've got it just the way I want it now," he said, "and I've bought myself a new car. I haven't done anything rash with the money I've been earning because I'm not a great one for having possessions—they just don't interest me. As long as I've got a roof over my head and four wheels under me I'm happy enough. Clothes have been my main expenditure."

"I've always been able to live well so I've had no real reason to change my way of living now that I'm doing a little better. I don't want people to envy me."

Frank's recent excursions into Spain and Germany to record have brought him a great deal of satisfaction and having heard one of his Spanish tracks I'd say he's

going to make thousands of new fans.

"Now that I've recorded abroad I'd like to try French," he said, "because I want to get across to the Continent a lot more. I'd love to work there more because I like meeting people and getting to understand something of their way of life—and the only way to do that is to get among them."

A visit to Australia, where he grew up, seems a possibility in the field calendar for 1964, although even Frank isn't certain about it—"I can never think that far ahead," he laughed, "so I leave it to my advisers to sort out."

"But there's nothing I'd like better than a quick trip home. I haven't seen my brothers for a few years now. I left them at 14, now they're as big as houses. But I'd never stay away from Britain for too long wherever I went. This is my home now and I'm staying."

FRANK HFIELD—"I just record and then let the public be the judge."

