

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

CAN FRANK MAKE THE TOP AGAIN?

FRANK IFIELD—after crashing into the charts at 16 with his latest release "Nobody's Darling But Mine"—moves closer to the top this week and has set Tin Pan Alley asking: "Is this going to be his fourth consecutive disc to make number one?"

Frank made history, and became the envy of every pop singer, when his last single "Wayward Wind" followed "I Remember You" and "Lovesick Blues" into the number one position—the first time any singer has had three chart toppers on the trot.

THE BEATLES COME IN AT NUMBER 10!

INSIDE

CLIFF RICHARD
DEL SHANNON

Plus more sparkling features and pictures of the top pop stars

THE BEATLES have done it again! Their third disc, "From Me To You" has come crashing into the charts this week at number 10, giving these four Liverpool boys a hat-trick of hits.

How do they feel? "Great," they all told DISC when the news was broken to them, and particularly John Lennon and Paul McCartney who also composed the number.

The group's manager Brian Epstein added that in Liverpool, "the disc is selling at the rate of thousands a day, so great is the demand."

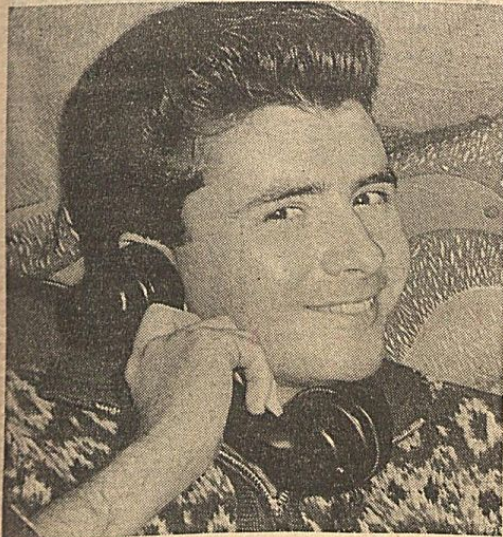
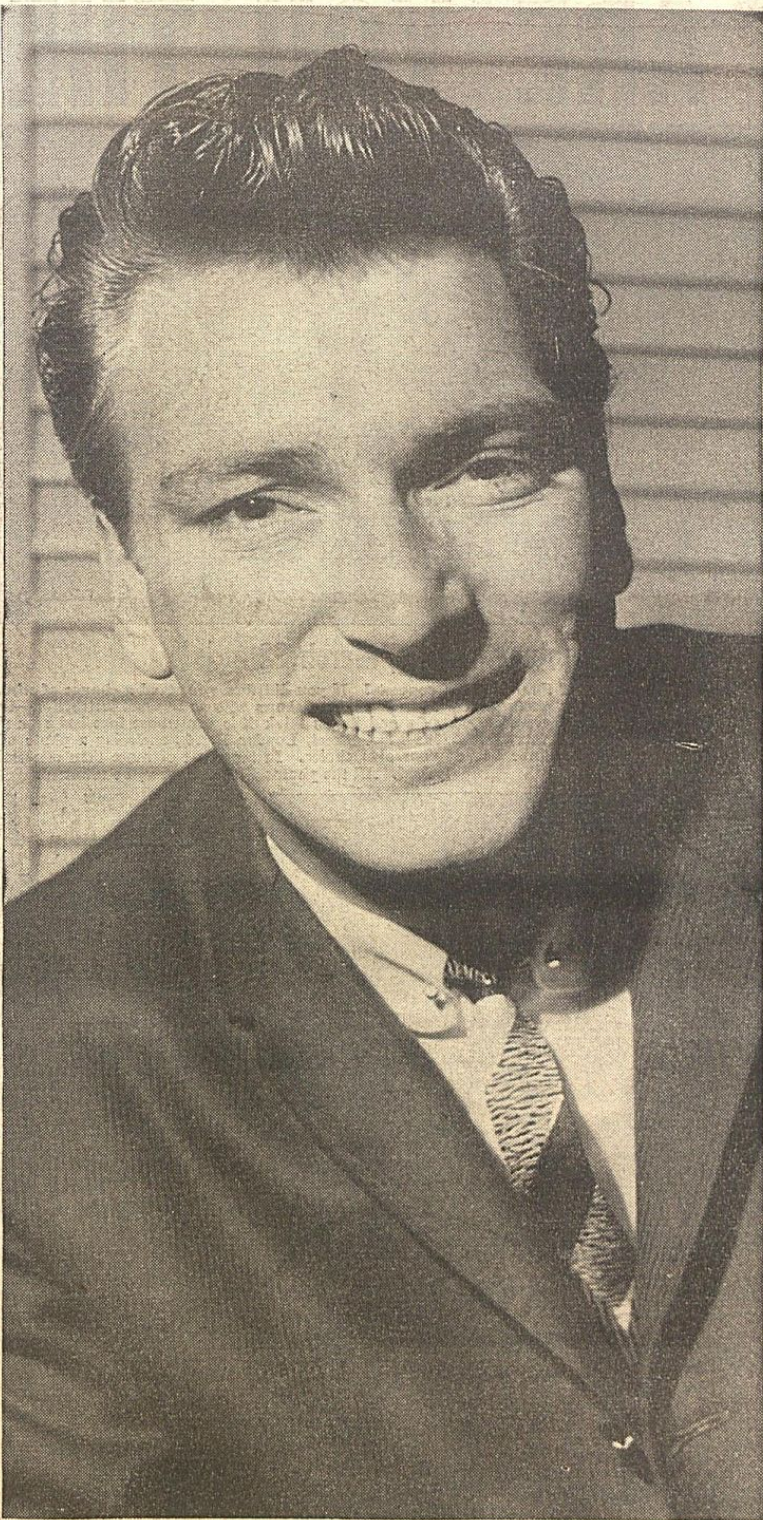
Throughout the remainder of the country it's the same story... and the disc has only been on sale just over a week!

Boone may fly in for film premiere

THE new Pat Boone film, "The Yellow Canary," will have its London opening at the Carlton Theatre, Haymarket, on May 9 and the star is expected to attend. No general release plans have as yet been set for the film which also stars Barbara Eden and Steve Forrest.

It features Pat as a singing idol whose ascent to fame is violently interrupted by the kidnapping of his only son.

As reported last week, Boone arrives here at the end of next week for an appearance on ATV's "Sunday Night At The London Palladium" on April 28.



WHAT A RUSH, says JOHNNY

JOHNNY TILLOTSON flew into London last Saturday, tired after a hectic last-minute rush in New York, but after a night's sleep he was all raring to go on his 3-week British tour with his friend Del Shannon which starts this Saturday.

"I'm really looking forward to it," said Johnny during a break in rehearsals at ABC's Teddington studios, where he sang his latest release "Out Of My Mind" and filmed his spot in "Thank Your Lucky Stars." "It's really great to be back, I love Britain."

Johnny had snatched a little sleep before coming to the studios at 11 o'clock last Sunday morning. And, as he meticulously made up for the cameras, selecting his suit, choosing a tie, and constantly attending

JOHNNY TILLOTSON — A panic in New York, and then a five-hour wait. (DISC Pic by Peter Stuart).

his hair which even the slightest draft from the door seemed to unset, he showed no sign of the drama of a few hours before.

What had happened?

"Well," he said, "they must never get to hear about this in New York, or I'll get lynched, but our plane was held up for five hours at the airport there—after we'd practically turned New York upside down before we left because we were SHORT of time!"

"Three and a half hours before my plane was due to take off I didn't have any clothes ready to wear on this tour. They were still being made."

"We had the managing director and a tailor from his firm up in my manager's office working away like mad things to get the suits finished."

While he's over here he's also hoping

to be able to buy some new shoes to go with them. "I love some of the styles sold over here," he explained. "In particular, I've a liking for some boots to wear on stage."

Johnny admits that one of his big "faulfs" is that he's extremely meticulous about his appearance.

"Next to shoes," he told me, "I think I like cuff-links. But you know what? I've only got about six pairs that I wear regularly. I've got plenty more that people have given me, but I must confess I don't wear them very much."

Buying shoes and having a brief look around London, and seeing a couple of West End shows is just about all that Johnny expects he'll have time to do during his stay. Immediately the tour is finished he goes straight back to America for night club appearances.

BY JOHN WELLS

ARE YOU THE LUCKY FAN?



Brenda Lee, Kingston Granada, March 22



Cliff Richard, York Rialto, April 3

Did you go to any of these top pop concerts? If you did then you stand a chance of winning three LPs of your own choice! DISC sent a photographer to each of these shows with an unusual instruction—turn the spotlight on the fans instead of the stars. Here are the results and if you think it is you whose face has been ringed in any of these three pictures, write to Fan Pics, DISC, 161 Fleet Street, London E.C.4., enclosing a photo of yourself for confirmation and we will send you three LPs of your own choice. In the event of more than one claimant the Editor's decision is final. All the photos will, of course, be returned.



Beatles, BBC's 'Pop Inn', April 9

Yes sir, Joe Brown is the brightest star of them all

AFTER seeing practically all the top names in British pop music, plus a few American stars, I nominate unconditionally as the brightest star of them all—Joe Brown. The last time I saw Joe's act, he brought the house down. It is well balanced, versatile and Joe is one of the few popsters who can really play the guitar. He commanded pin-drop silence with his solo "El Relicario," yet this ball of dynamite never flagged for a moment.—MADELEINE NOBLE, 2, Milton Avenue, Liversedge, Yorks.

PRIZE LETTER

CASHING IN
LACK of originality is something which abounds in the record business and when something new does come along there is a rush to cash in on it.

However, I am surprised at the mammoth RCA label with their continual use of the Floyd Cramer piano sound, which was first employed on "Last Date" back in 1960 and is still being

GROUP

There are 8 Million Gossack Melodies— and This is One of Them



fontana 267 274TF

POST BAG

Every week the writer of the best letter gets an LP of his or her choice, and once a month there is a bonus prize of a Ronson lighter-ashtray set! Write to Post Bag, D I S C, 161 Fleet Street, London, E.C.4.

used three years later on all the RCA country and western discs. Surely they could devise something less hackneyed for future release? —AUSTIN POWELL, Raleigh Brys, Naughton, Radx.

BAD TASTE

I HAVE never heard such utter rot and drivel as the vocal in Screaming Lord Sutch's record "Jack The Ripper." The words are in very bad taste, and I am surprised that this record has not been banned from radio programmes. If this is the best Lord Sutch can do, he might as well pack up altogether.—R. BRYANT, 142, Richmond Road, Crews, Cheshire.

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

The world's top pops

AMERICA Week ending April 13

Last Week	This Week	TITLE	ARTIST
1	1	He's So Fine	Chiffons
2	2	Can't Get Used To Losing You	Andy Williams
3	3	I Will Follow Him	Little Peggy March
4	4	Paul	Peter, Paul & Mary
5	5	Baby Workout	Jackie Wilson
6	6	Young Lovers	Paul & Paula
7	7	South Street	Orleans
13	8	Don't Say Nothin' Bad About My Baby	Cookies
12	9	Pipeline	Chastays
10	10	Do The Bird	Don Dee Sharp
4	11	End Of The World	Skeeter Davis
22	12	On Broadway	Drifters
6	13	Our Day Will Come	Ruby & the Romantics
11	14	Watermelon Man	Moong Santamaria
17	15	Twenty Miles	Chubby Checker
30	16	Mercy	Gene Pitney
18	17	Follow The Boys	Connie Francis
11	18	In Dreams	Roy Orbison
16	19	Mr. Bass Man	Johnny Cymbal
28	20	Young And In Love	Dick & Dee Dee

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE	ARTIST
—	1	Pipeline—The Chantays	—
2	2	From A Jack To A King—Ned Miller	—
3	3	In Dreams—Roy Orbison	—
5	4	Tell Him—The Exciters	—
—	5	Butterfly Baby—Bobby Rydell	—
—	6	Come A Little Bit Closer—The Delltones	—
3	7	Walk Like A Man—The Four Seasons	—
4	8	Hey Paula—Paul and Paula	—
—	9	Little Band Of Gold—James Gilbreath	—
—	10	Let's Limbo Some More—Chubby Checker	—

Hong Kong

Last Week	This Week	TITLE	ARTIST
4	1	Crying In The Wind—Paul Anka	—
2	2	A Little Bit Of Soap—Tina Turner	—
6	3	Boss Guitar—Doane Eddy	—
3	4	Let's Limbo Some More—Chubby Checker	—
8	5	The Breeze And I—The Shadows	—
—	6	Betty's Bossa Nova—Betty Johnson	—
—	7	Dancing Shoes—Cliff Richard	—
5	8	Rhythm Of The Rain—The Cascades	—
7	9	Blame It On The Bossa Nova—Eddie Gomez	—
—	10	Dance On—The Shadows	—

Denmark

(Courtesy Quon Musikbureau, Copenhagen)

Last Week	This Week	TITLE	ARTIST
1	1	Ta' Med Ud A Fik'—Gitte	—
2	2	Skip To My Lou—Nia King Cole	—
3	3	Lesson One—Rita Conway	—
4	4	Kiss Me Quick—Elvis Presley	—
6	5	Summer Holiday—Cliff Richard	—
5	6	Dansesive—Grethe & Jørgen Ingemann	—
—	7	Baby Twist—Buster Larson	—
—	8	Rachor Boy—Cliff Richard	—
—	9	One Broken Heart For Sale—Elvis Presley	—
—	10	Monsieur—Petula Clark	—

Israel

(Courtesy Kid Israel Broadcasting)

Last Week	This Week	TITLE	ARTIST
1	1	Walk Right In—The Rooftop Singers	—
3	2	Quando Callento El Sol—Ramoncho	—
4	3	Hey Paula—Paul and Paula	—
2	4	Fly Me To The Moon—Alma Cogan	—
7	5	Summer Holiday—Cliff Richard	—
8	6	Loop De Loop—Frankie Vaughan	—
5	7	The Wayward Wind—Frank Field	—
9	8	The Night Has A Thousand Eyes—Bobby Vee	—
6	10	From A Jack To A King—Ned Miller	—
—	—	Island Of Dreams—The Springfield	—

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

NIGEL HUNTER TALKS TO HANK LOCKLIN

ELVIS

THEY REMIND ME TOO MUCH OF YOU

(from the film "It Happened at the World's Fair")
c/w ONE BROKEN HEART FOR SALE



Just a country boy at heart

"I GUESS I'm just a country boy at heart," admitted Hank Locklin with a grin when I asked him about his opinions on things in general last Friday. He certainly acts the part both off and on the stage. He's got himself a 250-acre ranch in the north-western area of his native state of Florida known as the Panhandle. He's raising Angus cattle there, and stocking a lake with fish.

"There's more beef cattle raised in Florida than in Texas nowadays, you know. My spread's near McClellan, and it's real nice country there. Everyone knows just about everybody else. We have sheriff's possees visiting the ranch quite often when they're out working in our region, and they still ride horses—not fast cars, like you might think."

Hank is here to tour American bases in this country, play club and theatre dates in Ireland and do a couple of TV spots. He will receive the freedom of the city of Donegal at an official ceremony.

Catching on

"Haven't been here since 1957, and I'm real glad to be back. Say, have you noticed how big country music is getting these days? It's always strong in the States, of course, but it's catching on just about everywhere now as well. It doesn't surprise me, though. Anything that's basically good has to come out on top eventually."

Hank broke off to listen to some Scottish and Irish songs appreciatively. He's collecting material for his next RCA Victor

album to be devoted to folk numbers from these parts.

"I like all three of them," he told impresario Phil Solomon. "Maybe have to change the words a little especially that one about the sailor sung by the girl." He turned back to me.

"Tell you what I also like. That group of yours called The Bachelors who are doing this tour with me. They're real good, those boys, and so are the group working with me this visit—Houston Wells and The Mackymen."

Hank's last big composing success was "Send Me The Pillow."

"I don't get as much time as I'd like to write numbers," he said. "Got a couple of ideas on my mind now, but unfortunately I haven't had a chance to put 'em into shape."

TOMMY STEELE

FLASH, BANG, WALLOP!

(from "Half a Silence")

F 11615 45 rpm



CASCADES MOVE UP TO THREE

TOP 30

Week ending April 13, 1963

Last This Week	Title	Artist	Label
1	How Do You Do It?	Gerry and the Pacemakers	Columbia
2	From A Jack To A King	Ned Miller	London
4	Rhythm Of The Rain	The Cascades	Warner Bros.
5	Brown Eyed Handsome Man	Buddy Holly	Coral
3	Foot Tapper	The Shadows	Columbia
9	Say I Won't Be There	Springfields	Philips
6	Say Wonderful Things	Ronnie Carroll	Philips
8	Folk Singer	Tommy Roe	HMV
7	Summer Holiday/Dancing Shoes	Cliff Richard	Columbia
—	From Me To You	The Beatles	Parlophone
17	Walk Like A Man	Four Seasons	Stateside
14	In Dreams	Roy Orbison	London
10	Like I've Never Been Gone	Billy Fury	Decca
16	Nobody's Darlin' But Mine	Frank Ifield	Columbia
11	Can't Get Used To Losing You	Andy Williams	CBS
12	Charmaine	The Bachelors	Decca
13	Lef's Turkey Trot	Little Eva	London
21	Robot	The Tornados	Decca
15	Island Of Dreams	Springfields	Philips
24	Losing You	Brenda Lee	Brunswick
19	End Of The World	Skeeter Davis	RCA
18	That's What Love Will Do	Joe Brown	Piccadilly
23	Cupboard Love	John Leyton	HMV
22	Mr. Bass Man	Johnny Cymbal	London
25	Hey Paula	Paul and Paula	Philips
27	So It Always Will Be	Evertly Brothers	Warner Bros.
28	He's So Fine	The Chiffons	Stateside
20	Please, Please Me	The Beatles	Parlophone
29	Code Of Love	Mike Sarni	Parlophone
—	Count On Me	Julie Grant	Pye

Compiled from dealers' returns from all over Britain

Del wants time to look around



DEL SHANNON—Britain feels like a second home but he hasn't had time to see it yet.

JUST hours after Del Shannon arrived in Britain for his three week tour which begins next Saturday at Bournemouth, he was saying how one of these days he was hoping to visit us with plenty of time to spare so that he could have a good look round.

"All I saw on my last trip, and it looks as if it's going to be the same on this occasion," he said, "were trees, houses and towns rushing past the window of our coach. I haven't even got to see Buckingham Palace yet!"

Again Del is on a tight schedule and the week he's spending here before the tour opening is fully booked with radio and TV shows and more Press interviews than he can remember.

• pleasure

I was chatting to him during rehearsals and filming for his "Thank Your Lucky Stars" spot this Saturday and as he watches the other artists being put through their paces he had nothing but admiration for the way the show was produced.

"When you've got people like this around you (and he indicated the studio staff) you can't help but give a reasonable performance. It's real professional and they don't leave anything to chance. It's been a real pleasure working here today."

In the hectic weeks to come there is one thing Del is going to do—take a round of golf with his British fan-club president Ron Taylor.

"I can't tell you now, how or why I'm going to do it and from the look of my diary it won't happen, but I reckon something is going to be moved around to make way for golf!"

John Wells

CHUCK BERRY
Come Back Maybellene;
Johnny B. Goode;
Sweet Little Sixteen; etc.

NPL 28024 12" L.P.'s

HEY! BO DIDDLEY
I'm A Man; Detour;
Before You Accuse Me;
Shank; I Know; etc.

NPL 28025

7N 25194

CYRIL DAVIES AND HIS ALL STARS COUNTRY LINE SPECIAL

SONNY BOY WILLIAMSON

Help Me
Bye Bye Bird 7N 25191

BO DIDDLEY
The Twister
Who Do You Love? 7N 25193

HOWLIN' WOLF
Just Like I Treat You
I Ain't Superstitious 7N 25192

ON THE NEW



R&B SERIES

LANCS GIRL WINS PANDA—



but it was a near thing!

WHAT a fight there has been for Billy Fury's Panda! Practically within hours of DISC appearing on the bookstalls with the announcement of this fabulous competition the postcards started rolling in. And long after the official closing time for the contest cards were still being delivered. We knew Billy was popular, but this was fantastic!

"Originality and appeal" was what we asked for and that was just what we got. It seemed a pity to have to pick one as the winner for there were so many wonderful entries, but eventually we settled for one card that seemed simple, to the point and original.

It came from Miss J. BAILEY, of Sunningdale Avenue, Radcliffe, Lancs. She cut out the photo of the panda from DISC, stuck it on to a postcard, and turned it into a "Wanted" poster by printing above it "Wanted By A Billy Fury Fan Because Of Love," and underneath "Billy The Panda." A very neat idea which no one else thought up.

But other entrants distinguished themselves, too. There were several leading poets among the card senders, including Miss KATHLEEN WILSON, of 5 Birkbeck Walk, Northwood, Killy, Lancs., who wrote: "No thrill I'd think was ever grander, if I was worthy of your panda. I'd treasure it, just like you did, and sleep with it beside my bed. As time went by I'd see and mend with my last thread until the end."

Miss JANCE DOBLE, of 3 Hill End, Hardington, Veovil, Somerset, was also in a poetic frame of mind, saying that "In a few months or so, away I will go, to a life that's new," and went on to say she would be looser and blue and would like the panda to cheer her up and keep her company.

A heartening and praiseworthy feature about many of the entries was their consideration for others. Mr. R. TAGG, of Inghildisthorpe, King's Lynn, wanted it to present to the children of a county council house where his sister was a nurse. And Miss JOAN PROCKTOR, of 9 Park Avenue, Staines, Middlesex, wanted the Panda to raffle in aid of the Famine Relief Fund.

TERRY MADKINS, of 110 Meadthorpe Road, Great Barr, Birmingham, asked for the Panda to restore the flagging fortunes of his bowling league team. Miss VIRGINIA SCOTTER, of 790 Great Horton Road, Bradford, said it would cheer her up when she was feeling blue.

There were hundreds more. Far too many to mention. All we can do is thank you all.

All the stars All the news

veteran, Dinah Shore is latest addition to Reprise Record ranks . . . Former TV announcer Clive Reelin's first BBC DJ programme features records from DISC's page two international charts . . . Next Four Seasons' single is "Soon (I'll Be Home Again)" b/w "Ain't That A Shame" . . . Frank Ifield has more than 30 titles in the can for Norrie Paramor . . .

Ronnie Carroll's a changed man now—'I'm making sure those bad old days are gone for good'

RONNIE CARROLL used to have the reputation of being just about the most easy-going guy in show business. "I'm just lazy," was his reply to critics who asked him why he didn't do more shows. Not any more, though.

Mention work to him now—as I did the other day—and you notice a touch of restrained pride in his voice as he replies: "Those bad old days are behind me . . . I haven't got a day off for the rest of this year!"

What's brought about the change? No prizes for guessing it was one delectable, bubbling red-head, Ronnie's wife Millicent Martin. Before she took a gentle hand Ronnie devoted more energy to playing football than he did to trying to regain the stardom he had enjoyed.



● lazy

Said Ronnie: "I don't deny being lazy . . . but before I married I had only myself to think of and it didn't seem to matter very much. . . . From 1956 onwards, I had two good years, but then came three really bad ones and this is when I became more interested in football."

"I was slipping, I knew this, but the type of work I was being offered was pretty terrible and frankly I just couldn't muster any enthusiasm for it."

"Nowadays," continued Ronnie, "I don't even feel the same person anymore. The sort of work I'm doing—as a result of 'Roses' and 'Wonderful Things'—is really great and now I can begin to feel myself getting better all the time."

● enjoy

"It's difficult to explain why, but I can feel it happening. Maybe I'm maturing. But I know I'm really beginning to enjoy my work."

"A short while ago I finished cutting an album for Philips and, honestly, I really think it's the best thing I've ever done."

"At the moment I'm doing pretty nicely, but it's also the future I want to look after. The time when people won't care overmuch if they hear me sing or not. Then I hope I will have enough money behind me to set up in business. I think I'd go into music publishing."

Alongside Ronnie's second

leap to the top of the bill has gone that of Millicent's, via the BBC's "That Was The Week That Was." Of all the great things that are happening to Ronnie now, this is the one which pleases him most.

"She's got more talent in her little finger than I'll ever have," said this very proud husband. "She's been discovered so many times before that I've almost lost count—about eight, I think—but now it looks as if she's finally made it for keeps."

● apart

"Of course, with us both working so hard now it means we're separated quite a bit, but you learn to get used to this and when she's not working she comes to see me."

And the separation is only temporary. In the summer they both have seasons at Bournemouth, though in different theatres.

"We're lucky it worked out like that," said Ronnie. "Millicent had already signed at the Pavilion when I was offered two seasons, one at Bournemouth. So naturally, I took that one."

In the meantime, Ronnie is continuing to pull the crowds in. Though there was a slight return to the old spiffant Carroll when he said, "If I can't pull 'em in with this show I can't sell it. It's sponsored by Kenia . . . and it's free!"

But it didn't last long.

John Wells

Peter Thomson's STOP PRESSINGS

DURING a hilariously successful B.B.C. "Pop Inn" appearance, one of The Beatles' cars was towed away by police . . . Star of "Spacious Can't Sing," Barbara Windsor bubbled on "Juke Box Jury"; she deserves an early return booking . . . The Chiffons' "He's So Fine" session was taken by two of The Tokens whose "The Lion Sleeps Tonight" was world-wide hit . . .

If Dee Dee Sharp's "Do The Bird" is a hit here, expect Cameo-Parkway release of LP including her versions of The Chiffons' "He's So Fine," Ruby and The Romantics' "Our Day Will Come," Little Peggy March's "I Will Follow Him" and old Jackie Wilson success, "Reet Petite" . . . Frank Ifield composed The Spotlicks' new release, "Just Listen To My Heart" . . . The Big Three's "Some Other Guy" second biggest seller (after Gerry and The Pacemakers' "How Do You Do It?") in their home town, Liverpool.

LARRY WILLIAMS' early rock hit "Bony Moronie" is U.S. charity-entry for ABC-Paramount's The Appalachians . . . Next Phil Spector-produced single by The Crystals is called "Da Doo Ron Ron (While He Walked Me Home)" . . . Dion's new single is a Carole King-Gerry Goffin song, "This Little Girl" . . . New American line: "Rip Van Winkle" by M. R. Baseman and The Symbols—get it?

ANDY "Can't Get Used To Losing You" Williams has recorded Tony Newley's "What Kind Of Fool Am I?" . . . To coincide with his British tour, Jerry Lee Lewis may have new single called "Teenage Letter" . . . R. Bumble and The Sönzers have revived Glenn Miller's "In The Mood" . . . Frankie Laine's

first single in five years is a Barry Mann-Cynthia Well song . . . Australian chart surprises: Eydie Gorme's "Blame It On The Bossa Nova" drops from No. 1 to 14; new chart-topper is The Chantays' instrumental, "Pipeline" . . . During The Beatles' recent "Easy Beat" compere Brian Matthew discovered Gerry Marsden in the audience . . . Brenda Lee will be reunited with her American touring group, The Casuals, whose own single "Money" is getting much airplay there.

AFTER four months' absence through illness, Bill Crozier returned to Sunday's "Two-Way Family Favourites"; Ian Fenner proved himself first-rate "deputy" . . . After several successive—but unsuccessful here—ballads, next Sam Cooke side "Another Saturday Night" is up-tempo.

Heading for U.S. Top 20: The Drifters' "On Broadway," Bobby Vinton's "Over The Mountains," Dick and DeeDee's "Young And In Love" and Gene Pitney's "Mecca" . . . Ray Charles' next single, "Talk These Chains From My Heart" comes from "Modern Sounds In Country And Western—Vol. 2" LP.

US. disc label chief, Dave Kapp (in London last week) delighted to find Johnny Cymbal's "Mr. Bass Man" and Ruby and The Romantics' "Our Day Will Come" doing so well on British charts . . . New Del Shannon disc, "Two Kind Of Teardrops" very similar to "Little Town Flirt" . . . Show biz

DEE DEE SHARP, seen here with Chubby Checker, will have an LP out in this country if "Do The Bird" is a hit.



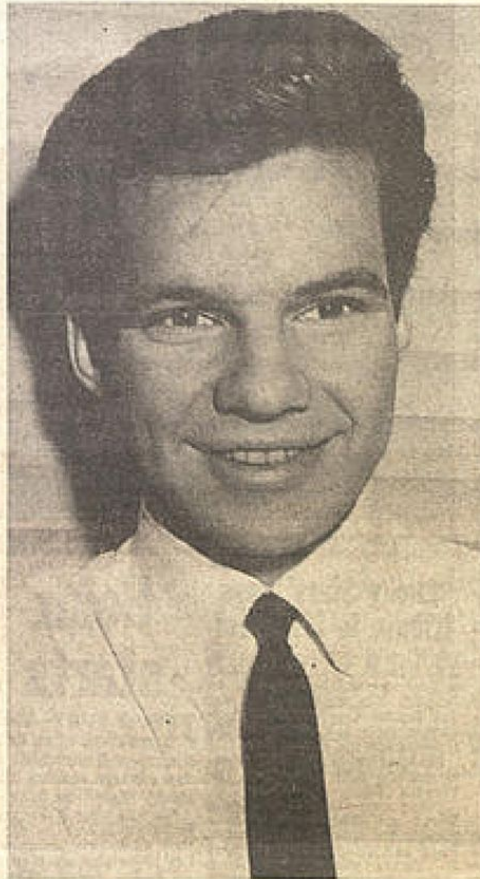
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- ★ THE KINGSTON TRIO Something special Capitol 571747 (stereo) 71747 (mono)
- ★ VIC LEWIS and his Bossa Nova All-Stars Vic Lewis plays Bossa Nova at Home and Away R.M.V. CSD1492 (stereo) CLP1641 (mono)
- ★ MEL TORME I dig the Duke I dig the Count Verve SLVP9027 (stereo) VLP9027 (mono)
- ★ JOE LOSS and His Orchestra Must be Madison—Must be Twist R.M.V. CSD1490 (stereo) CLP1636 (mono)
- ★ AL CAIOLA and RALPH MARGERIE Acapulco 1922 and The Lonely Bull United Artists SULP1030 (stereo) ULP1030 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

E.M.I. RECORDS LTD., E.M.I. HOUSE, 15, BEDFORD SQUARE, LONDON, W.1

Bobby's on greatest health kick of all time



He's mad on milk!

BOBBY VEE drinks milk—not by the glass—but by the gallon. And usually he likes to enjoy a glass lying flat on his stomach!

No kidding. I used to think Bobby was pulling my leg when he refused anything stronger than milk—with the exception maybe of an occasional glass of Coca-Cola.

But when I called him in New York the other day, the first thing he said after "Hi" was, "Guess what? I've got a big glass of milk in my hand. I always drink it first thing in the morning, and as often during the day as I can."

This is what makes for a handsome hunk of talent, just going on twenty years (his birthday is at the end of April). When he could be drinking champagne he drinks milk. And, what's more, he's got The Crickets on the same kick!

"Why milk," I asked him, "Surely you're bursting with

BOBBY VEE—His ambition is to drink milk and do press-ups at the same time! (DISC Pic by Peter Szust)

—BY
JUNE HARRIS

good health anyway?" "Sure," said Bobby. "And this is what's doing it. Milk makes me big and strong. I know it sounds corny, but this is what I think. It helps me put on weight."

"Often, I don't have time for regular meals, what with being busy in the studios and all. So I get one of the girls to go out and bring me in plates of the stuff. It's catching too. When I take a milk break, so does everyone else in the studio." And as for the lying on his stomach bit, I wouldn't have believed it if I hadn't seen it myself!

steaks

When on tour here, Bobby would get back to his London hotel and order steaks all round and bottles of milk. On some occasions, six girls were brought up for Bobby and his guests.

So what did he do? He lay down flat on his stomach and downed a half pint glass. Then he tried doing a few push-ups and pretty well landed flat on his face, his comments being "I'm still trying to achieve the ambition of drinking milk on my stomach and doing push-ups at the same time!"

And The Crickets? "Bobby got us on this kick," they confess, "and it's certainly keeping us healthy enough."



Jean Carol "Who's the guy wrapped up in his neck?"

...and right now Little Eva really envies him!

LITTLE EVA is blowing up a storm at the Olympia, Paris, where she's appearing with The Tornados—yet she's sick, and doesn't even have enough strength to enjoy the reputation she's making!

On the phone just before Easter, Eva told me "Yes, it's great, but I'm so doped up with medicine I hardly know what I'm doing on stage."

"When I got back to the States from England, I did a few recording sessions and then caught a virus which put me in hospital for a few days. After that I had to rest up so I could make the Paris trip. When I got here, it started all over again."

"Here I am in this beautiful city, and all I'm allowed to do in the show. The doc gave me some pills and medicine which make me kinda sleepy."

"And there are so many things I want to do and see. You know, like I've only seen the Eiffel Tower from the street, and there are all those wild clubs."

"A few days after I got here, I managed to go shopping—this is something I wouldn't mix out on. I bought a couple of sweaters,

four suits at a great dress store and a groovy red dress to wear on stage. Then I slumped out. I was so tired I had to go back to the hotel and get some shut eye."

But Eva's unfortunate illness is not evident in her stage act.

Clem Cattini of The Tornados told me, "She's going down a bomb—even better than some of the top names in France who are appearing at the Olympia."

not wild

"Eva's act isn't wild, that would be a little too way out for the French audiences, and I think it's even a little toned down on her British appearances. But whatever she does it O.K. with them."

What did Little Eva have to say to that?

"Well, you know something. I'd have a ball if I knew what I was doing!"

"I guess the biggest thing in my act over here is 'Old Smokey loco-motion.' The 'Locomotion' itself is pretty dated now."

"Hey, you know something? Bruce Welch flew to Paris on Tuesday specially to see the show—but we don't work on Tuesday nights."

"I saw him in the hotel looking pretty miserable about the whole deal, but I guess he must have found something else to do. After all, it's a wov of a place for entertainment."

I told her that Tommy Roe might also drop in to see her.

"Gee, that's great," she enthused, "Tommy and I worked on the road for 23 days back home and we're very old friends."

With her stay at the Paris Olympia extended another two weeks, thus cancelling out two weeks on the road, Little Eva turns up her trip by saying, "Maybe I can come back when I feel better and it's not so cold. I thought it was spring, but it's coming mighty late in Paris."

NEW
FROM
EMI

THE BEATLES
FROM ME TO YOU
PARLOPHONE R5015

MIKE BERRY
My little baby
H.M.V. POP 1142

EDDIE COCHRAN
MY WAY
LIBERTY LIB 10088

SHANE FENTON
A FOOL'S PARADISE
PARLOPHONE R5020

MIKE SARNE
CODE OF LOVE
PARLOPHONE R5010



EDEN KANE TO LEAVE DECCA—WILL SIGN WITH NEW LABEL

EDEN KANE—who recently signed an agency contract with Tito Burns—is leaving Decca and will make his future records for Fontana London, a brand new label which Burns has set up in collaboration with Philips Records!

Fontana A and R chief Jack Baverstock and Tito Burns will supervise recordings for the label, although it will be completely segregated from Tito's agency.

Kane was formerly recorded by the firm which also managed him. Audio Enterprise, for release on Decca. Audio has now been wound up and Michael Barclay, who headed the firm, has moved to Decca to supervise pop albums. Eden will make his first record for Fontana London in four or five weeks but in the meantime he is likely to return to the Decca studios!

Such has been the goodwill of his move that Burns has agreed to allow him to re-record some of the six unreleased tracks which Decca still have to improve their standard. But there will not be another Kane single from Decca—the material will be issued on either an EP or an Ace of Clubs album.

Although Burns has several top-line artists—both British and American—in mind for Fontana London, the only other artists signed are the members of the new Group X who make their first and last appearance on Fontana itself this week with "Eight Million Costack Melodies."

Merseyside beat concert
THE BEATLES, Gerry and the Pacemakers and other Liverpool groups will head a big Merseyside beat concert being planned by their manager, Brian Epstein, at Liverpool Empire on September 29.

Bilk makes a charity disc for Pye

ACKER BILK and Bob Wallis will form part of the line-up of the "Fleet Street and Tin Pan Alley Dance Team Silver Prize Brass Band," which has been formed to make a charity record for release by Pye.

The single, which consists of two original titles—"Big Nose Kate" and "Easy Four"—will be made at Radio Luxembourg's studios on May 19. The line-up of professional musicians and journalists also includes Jack Hutton, Geoff Sowden, Eggy Ley, Pat Doncaster, Neville Skrimshire, Mike Nevard and Ross Allen.

Proceeds of the disc will go to combined children's charities.

Springfields' trip

THE SPRINGFIELDS will make an overnight trip to Norway for a major TV Spectacular from Oslo on June 22.

Their series of fortnightly appearances in the six BBC TV "Dick Emery Shows" starts this Saturday, and the trio make three guest appearances in the Light Programme's "Side By Side" on May 6, 27 and June 17.

Gene to tour France

GENE VINCENT will return to France for a three-week tour from October 5. He has signed a contract worth £5,000 for the deal.



RICK NELSON and **Kristen Harmon**, who plan to wed this Saturday, in Los Angeles, applied for a marriage licence at Santa Monica, California, on Good Friday.

'Lucky Stars' pays tribute to Liverpool

AN all-Liverpool edition of "Thank Your Lucky Stars" will be screened by ABC TV on June 29. The programme will star The Beatles, Gerry and the Pacemakers, Billy J. Kramer with the Dakotas and The Big Three.

Producer Philip Jones also hopes to include Billy Fury and The Vernons Girls.

Other new names for "Lucky Stars" are Bobby Rydell—in a tele-recorded spot—Jan Burnette, Peppi and David Macbeth on May 4. Dickie Valentine has been switched from May 11 to April 27.

Heinz Burt, singer, starts at ballrooms

HEINZ BURT—The Tornados' bass guitarist who drops his surname when he leaves the group this week to become a singer—will make his first solo television appearances at two ballroom dates before making his solo television debut in "Thank Your Lucky Stars" on May 4.

He will play Nuneaton Co-op Hall (May 3) and Coventry Matrix Hall (4) before joining the Jerry Lee Lewis tour on May 6.

His first record, "Dreams Do Come True," is due out on May 3. The song comes from the film featuring The Tornados, "Farewell Performance," which will be released next month.

Heinz, who is to be managed by Joe Meek, represented by Don Arden and backed by Mike Berry's former group The Outlaws, will record both the feature side and its coupling, "Been Invited To A Party," in French and German for Continental release.

Jersey wants Julie

JULIE GRANT—who enters the charts this week with "Count On Me"—has been booked for five consecutive days at a ballroom in Jersey.

She will be there from June 18, before opening a summer season at Blackpool South Pier on June 25.

Shapiro plays Far

BART MAY PRESENT NOVELLO AWARDS ON TELEVISION

DAVID JACOBS, Lionel Bart and Sidney James may each present an Ivor Novello Award this year. The presentations—made by the Songwriters Guild, which now has Bart and Tony Osborne on the Council—are being tele-recorded on May 3 for transmission on a subsequent Sunday that month.

BBC TV is planning a new format by which celebrities will present all of this year's awards to the winners, who this year include Acker Bilk, Matt Monro and The Tornados.

Shirley's season

SHIRLEY BASSEY returns to London's Talk Of The Town theatre-restaurant next month. She will begin an eight-week season there on Monday, May 13.

It will probably be the last engagement before the birth of her baby, which is expected in November.

HELEN SHAPIRO, who will make another marathon for her to spend another four weeks arrangements for her to make

Jerry Lee Lewis to play extra dates

JERRY LEE LEWIS will now definitely play five extra British dates as forecast in last week's DISC. He will start them on May 27, returning from Germany to do so. Venues are being arranged.

Lewis, due here on May 5 for his seven-night tour which begins the following day, will probably televise during the second half of his stay.

Susan Maughan tops Palladium TV

SUSAN MAUGHAN will top the bill on ATV's "Sunday Night At The London Palladium" on May 5. And the first two of a series of Sunday concert dates have been set for her—at Blackpool Opera House on June 2 and Rhyd Pavilion on July 14.

Susan, who is due back from a Miami holiday this weekend, has a new Philips single out tomorrow called "She's New To You." It's coupled with her own composition "Don't Get Carried Away."

Lonnie—Blackpool change

THE opening date for Lonnie Donegan's summer show at Blackpool Queens has been changed again. It has now been brought forward from June 1 to May 25.

BIG NEW ADAM FAITH FANS NEXT WEEK

Paul, Paula plan to wed—but not each other!

RIGHT now there's a lovely-dovey couple name of Paul and Paula touring the country virtually oozing romance.

But here and now I have to put down a story that's been circulating ever since they climbed the hit parade (arm in arm, of course!) with "Hey Paula." For although both have marriage in mind for the future they DON'T plan to wed each other.

We met in a dressing room at Worcester on the first night of their tour. Tall and lanky Paul towered over Paula, an attractive, petite 20-year-old. I asked them to tell me more about themselves, and discovered just how different their personalities were.

"Well I never had show business in mind as a career, matter of fact I don't think I'm really the type," said Paul. Cut in Paula: "But I always

dreamed of being a movie star or something and I love it. I used to play at signing autographs when I was a kid, now it's all happening for real."

At home Paul was always an early-to-bed boy: "I like to be in bed by ten-thirty, a growing boy needs his sleep," he chuckled.

But Paula prefers to stay up and have fun into the early hours. It seems she frequently indulges in midnight conversations with an operator friend at the local telephone exchange.

Through the stripes on the sleeves of their sweaters indicate a "going steady" relationship of four months standing. Paul and Paula have known each other for four years.

'Ben Hur'

"He took me to see 'Ben Hur' on our first night out and when we came out of the cinema his car had a puncture and I had to wait while he went and borrowed a friend's car to take me home," Paula told me. Then his car was a 1937 Plymouth. Now both have big new vehicles. Paula's is a white Pontiac convertible and Paul has a 145 m.p.h. Chevrolet.

Of the future Paula says: "I want to settle down, get married, have four children—two boys and two girls—and keep a monkey and a Yorkshire terrier." Paul hasn't any definite marriage plans—yet!

Meanwhile they intend to continue their careers as a twosome. But they remain two who can say with all sincerity, "We're just good friends."

Chris Hutchins



IN YOUR SHOPS TODAY

Jet & Tony Harris Harris Meehan	Scarflet Stars F 11944
Anthony Newley There's not a thing as love	F 11924
SARKY GOING SOUTH Fergus McCelland (from The Blues)	F 11941
CAN YOU WADDLE Peppi	F 11942
LINE LADY Barry Adkins	F 11918
CRYING IN THE CHAPEL Little Richard	HLK 1108
ALL RIGHT The Grandmothers RCA 1109	HLK 1109
GONE WITH THE WIND The Duprees	HLU 1108
The Routers Sing Jay	WB 37

DON'T SAY NOthin' BAD ABOUT MY BABY

The COOKIES
HILL 1104

LONDON

GO

(from the film 'Just for fun')

SOUNDS INCORPORATED

F 1108

DECCA

DON'T
A L
S

ans a new East tour

is currently touring to rave reviews in South Africa, may tour this autumn—of the Far East. Provisional plans for tours out of the country mean the further postponement of another British film musical.

Promoter Arthur Howes is outlining a four-week trip which would take Helen to Japan, Singapore, Hong Kong, Calcutta and Malaya starting in late October. But because of the distances involved she would probably only be able to undertake concerts on every third night for most of the tour.

She returns from South Africa on Sunday week and will tele-record an act three days later for transmission in "Thank Your Lucky Stars" on either May 4 or 11. Helen will be heard in "Saturday Club" on May 18.

Pat Boone will also guest in the Eurovision show for which Helen is booked on May 10. The rest of Europe will see the show live but it will probably be screened here during the summer.

She begins her German tour in Munich on May 4 and returns to Britain a week later to spend two and a half weeks in London before setting off alone for her three-week American holiday.

South African papers have been unanimous in their acclaim of Helen's current tour. The Cape Argus said of her: "There is polish born of confidence and she soon had the audience calling for more. But all good things come to an end and the crowd had to be content with an appearance which was all too brief."

Carnegie Hall LP

FOLLOWING A-R TV's presentation "Julie And Carol at Carnegie Hall" last night (Wednesday), CBS are to issue an LP with the same title next month.

Jan Barnette has been booked for BBC TV's "6.25 Show" on April 26, and Ulster TV's "Preview" May 19.

NEWS FOR



Don't miss it

Film plans shelved so Acker will now tour Ireland

WITH film plans shelved until the autumn, Acker Bilk and his Paramount Jazz Band will undertake a 12-day Irish tour from August 21, as well as appearances at the Bath and Beaulieu Jazz Festivals this summer.

Bilk starts home dates after his Australia tour at Southsea Savoy (May 10), Tonbridge Wells Assembly Hall (11), Maidstone Royal Star (12), Halesmere Rex (13), Cheltenham Town Hall (16), Wolverhampton Civic Hall (17) and Margate Dreamland (18).

After an afternoon concert at the Royal Festival Hall (19) he resumes May dates at Norwich (23), Cleethorpes Theatre Royal (24) and Scarborough Spa (25).

On May 19, Bilk will top the bill at a charity concert at London's Victoria Palace. Other stars appearing include Alma Cogan and Robin Hall and Jimmie MacGregor.

Del Shannon and Rolf Harris will guest in the Light Programme's "Go Man Go" on May 1.

Billy Fury sings at his own party

BILLY FURY is due back from America today (Thursday) and will sing at a birthday party given by his Fan Club in North London tomorrow. Billy was 22 yesterday. This morning The Tornados fly in at the end of their Paris season and they will accompany Billy at the party.

Fury guests on TWV's "Discs A Gogo" on May 13 and he will probably make the first of his two "Thank Your Lucky Stars" appearances next month on either May 11 or 18.

Billy's long autumn tour will open in Croydon on Friday, October 4. The Tornados are the only other act booked for the package, but 21-year-old French star Claude Francois may make his British debut with the show.



JOHN LEYTON chats over a point with MD Charles Blackwell and manager Bob Stigwood (right) during the session last week when he double-tracked more numbers for a new LP. (DISC Pic by Peter Stuart).

EVERLY BROTHERS AUTUMN TOUR TO BE LONGEST EVER

Leyton's royal film

PRINCESS Alexandra is likely to attend the British premiere of John Leyton's film "The Great Escape," at the Leicester Square Odeon on June 6. But if she is unable to go the Duke and Duchess of Gloucester have consented to be present.

Leyton has postponed his trip to America until May 21.

Joe's 'live' LP released

THE album recorded on stage by Joe Brown during his pantomime season at Stockton Globe is issued on Piccadilly next Tuesday. Title is "Joe Brown—Live."

THE EVERLY BROTHERS' autumn tour of Britain will be the longest they have ever undertaken here. They have been signed for at least 30 nights and the tour may, in fact, last five weeks.

As reported in DISC on February 23, The Everly Brothers begin their British tour on September 29, Cardiff Capitol is being considered as the starting venue—both Cliff Richard and Brenda Lee began their recent tours in the town.

Sounds Incorporated will back the American duo on all their dates here as well as having their own spot in the show.

Beatles may play Paris Olympia

THE BEATLES are in line for an 11-day, bill-topping stint at the Paris Olympia. Their manager, Brian Epstein, is completing negotiations for a deal which will take them there at the end of September.

Epstein told DISC that approaches have also been made for The Beatles to visit Paris during the early summer for radio dates. This would mean a two or three day stay—probably in June.

Dispute delays show

A DISPUTE between Dick Emery and the BBC has delayed the start of the Springfield's new series "A Touch of the Sun."

The first show was due for tele-recording yesterday (Wednesday) and transmission on Saturday, but the dispute arose between Emery and the BBC about the amount of rehearsal time for the programme.

The recording date for the first edition of the fortnightly series has tentatively been set for May 1.

Rolf up again in U.S. 100

ROLF HARRIS' "Sun Arise" has moved up to 44 in the U.S. charts, according to "Cash Box." Harris visits the U.S. on May 13 for ten days of TV and promotional appearances.

Here come The Guv'nors

DICKIE PRIDE, Nelson Keene and Bobby Shafto have teamed as "The Guv'nors" for a new Piccadilly single called "Let's Make A Habit Of It," which is issued next week.

Jet and Tony on 'Jury'

JET HARRIS and Tony Meehan will appear on the "Juke Box Jury" panel within the next few weeks, but it is unlikely that they will be on the same show.

DATES FOR CYMBAL

FIRST British dates have been fixed by promoter Peter Walsh for the ballroom tour of "Mr. Bass Man," Johnny Cymbal, in June. They include a "Saturday Club" booking which will be broadcast on June 15.

Cymbal's personal appearances so far arranged are at Southsea Savoy (9), either Grimby Mecca or Scarborough Drill Hall (14), Lincoln Drill Hall (15), a venue at Aldershot (20) and Botwell House, Hayes (21).

Close-up on Tommy

TOMMY STEELE will be featured in A-R TV's "Close-Up On British Musicals," which is being screened in London tomorrow (Friday), and in the North on Monday.

Steele will be interviewed, and there will also be location shots from his new film, "It's All Happening."

CHANGES IN ORBISON TOUR

A NUMBER of changes have been made in the itinerary for the Beatles-Roy Orbison-Gerry and The Pacemakers tour which opens at Slough Granada on May 18.

The show will now visit Walthamstow Granada a day earlier—May 24—playing Sheffield City Hall the following night, Harrow and Kingston have been taken out of the tour.

York Rialto is now fixed for May 29 with Manchester Odeon put back to the following night. On June 3, the show will play Woolwich Granada.

Joe Conrad's film "AUKI" opens in London on June 10.

Del off to Israel

DEL SHANNON will fly to Israel for a 15-day tour from June 5 after his British ballroom dates which now end on June 3.

Del, who arrived here at the weekend for his tour with Johnny Tillotson which starts at Bourne-mouth on Saturday, visits Sweden for nine days before returning here on May 31.

<p>Del SHANNON Two kinds of teardrops HELE 9170 LONDON DECCA</p>	<p>The VERNONS GIRLS Do the bird F 1028 DECCA</p>	<p>PUFF PETER, PAUL & MARY WB 34 DECCA</p>
<p>PLAY ME LOVE SONG JACKSON F 1012 DECCA</p>	<p>LULLABY OF THE STARS Stanley BLACK & his Piano with Orchestra F 1004 DECCA</p>	<p>The EVERLY BROTHERS (So it was... so it is) So it always will be WB 34 DECCA</p>

NEW FROM EMI

BIG BEN BANJO BAND
BEEN A LONG DAY
(From "How to Succeed in Business Without Really Trying")
COLUMBIA DB214

TOMMY BRUCE
LET'S DO IT, LET'S FALL IN LOVE
COLUMBIA DB215

TONI CARROLL
FIVE FOOT TWO EYES OF BLUE
M-G-M. M00718

THE CHALLENGERS
TORQUAY STATESIDE 85177

EDDIE COCHRAN
MY WAY LIBERTY L101008

XAVIER CUGAT and His Orchestra
WATERMELON MAN
MERCURY ART1702

SHANE FENTON
A FOOL'S PARADISE
PARLOPHONE R5020

THE HURRICANE STRINGS
VENUS COLUMBIA DB2707

JAN AND DEAN
LINDA LIBERTY L101031

BILL JUSTIS
TANGORE MERCURY ART1701

MATT MONRO
THE GIRL I LOVE
PARLOPHONE R5019

THE PERCELLS
WHAT ARE BOYS MADE OF
N.M.V. POP1124

THE OLYMPICS
SIDEWALK SERENADE
N.M.V. POP1125

HELEN SHAPIRO
WOL IS HE COLUMBIA DB210

JOAN SIMS
OH NOT AGAIN KEN
PARLOPHONE R5021

JIMMY SOUL
IF YOU WANNA BE HAPPY
STATESIDE 85118

K.A.L. RECORDS LTD., K.A.L. HOUSE, 30 MARSHTON ROAD, LONDON, W.8

DISC DATE WITH DON NICHOLL

Nashville disc will bring Helen crashing back

Helen Shapiro Woe Is Me; I Walked Right In (Columbia DB 7026)

THERE'S been a lot of publicity about Helen Shapiro's trip to Nashville—and now here come the first two of those made-in-America tracks to be issued as a single. And Miss S certainly sounds as if she's soaked up plenty of that Nashville atmosphere.

She comes out looking on "Woe Is Me," the Sharon Sheeley-Jackie de Shannon buster, as if she'd been born down that part of the world, sah! A galloping exciting ball with girl group chanting and finger-drum thumping all the way.

"I Walked Right In" is an off-centre waltz with a hint of blues in it. Helen draws this one heavily, soulfully to piano-rhythm-and-voicé group.

VERDICT: Working over there has brought Helen back with improved commercial chances. No doubt of that at all. On the other hand it sounds as if it's costing her what British accent-individuality she may have had. Whether that matters is for Helen (and her fans) to decide.

NO BOTHER FOR DEL

Del Shannon Two Kinds Of Teardrops; Kelly (London HLLX 9710)

DEL, with British stage and television appearances to help him, will bounce this single right into the Twenty with no bother at all. "Two Kinds Of Teardrops" bails easily with one or two excursions into the falsetto. Girl group chant along with Del as he punches this one across. Better than his previous disc to my mind.

"Kelly" is not the old "K-E-double-I-Y" music hall song. A new number part-written by Shannon himself, it varies between soft tender approach and belting choruses.

'APACHE'-TYPE

Jet Harris and Tony Meehan Scarlet O'Hara (Doing the Holly Gally (Decca F 11644)

THE follow-up to "Diamonds" which has been eagerly awaited by most pop quarters. By the same writer—Jerry Lordan—"Scarlet O'Hara" is a fast-moving instrumental rather reminiscent, in feeling, of "Apache."

The deep Harris guitar and Meehan's drum work team as neatly as before and with excellent attack. A fine meaty piece of work backed by strings and chorus, it should climb out of sight. The "Holly Gally" dick gets a startling vocal which is backed strikingly at a pace which never flags. The dancers will wear this ball out in no time at all.

SMOOTH SWINGER

Matt Monro The Girl I Love; Leave Me Now (Parlophone K 3019)

MATT has found himself a song the sentiments of which are very similar to his "My Kind Of Girl" hit. And, with the slightest touch this one ought to register itself a place in the parade, too. A very smooth swinger which Monro glides admirably to a great big band accompaniment directed for him by Johnnie Spence. When Matt swings like this he deserves more than stars.

On the turnover, things slow down for a much more gentle ballad "Leave Me Now." Good, thoughtful lyric played with sadness. Matt sings it sincerely to a lush orchestral accompaniment, and makes the heartaches seem very true indeed. First-class contrast to the happiness upstairs.

GOOD TIMING

Paul and Paula Young Lovers; Be-My-Be (Polygram 304015 BF)

TIMED to link with their personal appearance tour of this country, Paul and Paula's new recording "Young Lovers," is a slow rockabilly which ought to translate their recent big one. Mentioning Paula's name again in the lyrics, it is a gentle romancer with edgy organ and rhythm accompaniment. Sentiments should find their way into teenage hearts, and the disc should find its way into the parade.

"Be-My-Be" which accross with more power and beat to it. . . and if you cannot understand the spelling of the title, it's really just an elongation of "Baby."



The Spotnicks

Just Listen To My Heart; Pony Express (Ortolo CB 1018)****

THE sick Swedish instrumental team come up with a tune which is not an odd traditional air this time. . . . but a melody written by singer Frank Ilied. This is the pleasing chu-cha tempoed Just Listen To My Heart. Attractive in concept and performance. Pony Express speaks for itself, doesn't it? A hard-galloping instrumental with the guitars charging on expressively.

The Chantels

Eternally; Swamp Water (Carnegie CL 1529)****

HIGH-FLYING girl voice leads The Chantels group on Eternally and the effect is certainly cool enough to catch more than a few ears. Slow beat ballad drifting towards medley sales, I'd say. Swamp Water is a moody little item with harmonica wailing up

the atmosphere while the girls chant very neatly indeed.

The Duprees

Gone With The Wind; Let's Make Love Again (London HLLX 9710)***

MELLOW vocal team work on Gone With The Wind, as warm male voice leads the way to strings and piano backing. For those who're in a relaxed mood and want to stay that way. Let's Make Love Again is by no means such a good song, but The Duprees give it a slight joggling lift.

Little Richard

Crying In The Chapel; Hole In The Wall (London HLLX 9708)****

LITTLE RICHARD consumes his disc comeback with another release. . . . but by no means the sort of release his fans will be expecting. Crying In The Chapel is not a wild, fast-moving, screech-

ing rocker. Instead, it's a slow gentle beat of a ballad which he treats rather like Ray Charles in his "Georgia" moods.

Once or twice Richard lets a phrase rip—but all in character with the song. Could be highly commercial. Hole In The Wall is a gospel strutter which Little R. interprets like a preacher chanting easily.

Anthony Newley

There's No Such Thing As Love; She's Just Another Girl (Decca F 11616)****

TONY NEWLEY, soon to be seen here in his film "The Small World of Sammy Lee" (which is a beauty by the way) sends us his latest disc from the States. He took time off from Broadway to make There's No Such Thing As Love. It could easily put him in the hit parade on both sides of the water. A ballad which seems to show

★ ★ ★ Out of the Easter eggs came a new-look chick by name of Helen Shapiro. With the Nashville recordings her fans have been itching to hear, I don't think Helen or her label will be echoing the new title "Woe Is Me." It's one of the better bets of the week.

Among the others which have come out during the holiday period is The Spotnicks' latest effort. I don't think it's quite so good as their "Hava Nagala" hit. . . . but it's almost certain to go into the parade as a result of that hit's impetus.

That sort of thing happens in this game. . . . artists can turn out good material for a long while without a hot streak. When they eventually crash into the sellers, they can expect much higher sales with subsequent recordings which wouldn't have meant a thing for them previously.

★ ★ ★ something of the influence Sammy Davis has had on Newley. Also carrying over the mood of his "Stop The World. . ." characterisation.

She's Just Another Girl is a slow delicate romantic number which Tony sings warmly and with touching sincerity.

Bill Pursell

Our Winter Love; A Wound Time Can't Erase (CBS AAG 142)****

A PIANO version of the melody Our Winter Love which has a liquid romantic feeling about it and which builds very pleasantly in most of the strings of the orchestra. The track was cut last year, but could come into favour now. A Wound Time Can't Erase trots along much more merrily like a gospel performance. Chorus la-laying behind the keyboard.

Bick Ford

Chest Chest; Sweet And Tender (Parlophone R 5018)****

READERS of the "Daily Mail" should know all there is to know about Bick Ford. A reporter (Mr. Bickford), who has been describing his own entry into the pop world through a series of feature stories, this new vocalist has a Charles Blackwell number to offer on his debut.

Chest Chest is a crisp little buster which Ford handles in a way which could bring happy sales. With the right amount of publicity (and presumably it will get plenty) this disc could come into the charts. Sweet And Tender Romance sounds as if Ford's trying too hard to adopt a C and W voice. And comes out with a rather phony impression.

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

Miss Clooney could get back into the sellers with this

ROSEMARY CLOONEY

R—I Will Follow You (Reprise R 20145)****—Working for Sinatra's label, nowadays, Rosemary could easily jump back to high singles sales. For this one she's chosen the "Charlot" ballad in its Anglicised form. . . . I Will Follow You. Strong, pulsing vocal backed up by orchestra and chorus. . . . though the studio sound seems a little muffled.

The Rose And The Butterfly is a slow intriguing song which Rose sings with clear sweetness. Opening just to guitar and string accompaniment, and gets right into the orchestra feeds in.

border pace too, and with even more jazz in the phrase. Piano is especially worth hearing.

BILLY COTTON & KATHIE KAY

Half A Sixpence; Flash-Bang Wallop (Columbia DB 7019)****

—Billy and his show singer Kathie, dancing comfortably, pick up two melodies from the "Kippis" musical show "Half A Sixpence." The call show "Half A Sixpence" ballad flowing Half A Sixpence ballad strikes me as a good bet for long steady sales. The photographic explosion which Tommy Steele himself has already sent out on a single shows Billy to indulge his music hall tendencies.

AL SAXON—The Man Who Broke The Bank At Monte Carlo; If You Want To Go To Dreamland (Parlophone R 5016)****—Al Saxon reviving one of the great hits of music hall—The Man Who Broke The Bank At Monte Carlo. With his tongue firmly in his cheek as he bounces on a modern beat. Ken Jones backs him with a round matching the updated lyrics. But it doesn't quite come off.

On the reverse, If You Want To Go To Dreamland is cute. . . . but

shows up Al's great problem, I feel. He almost always has me thinking "now who does that remind me of?"

BILL JUSTIS—Tamouré; Dance (Mercury AMT 1201)***

Mr. Justis and the Stephen Scott Sisters, with what is termed a Tablisan lover's dance, Tamouré, Gliding South Seas guitar thumping drums and the girls singing in swift unison, I'm Gonna Learn To Dance is a steady swinger—this time without the girls.

THE GRANDISONS—T All Right; True Romance (RCA 1139)****—The Grandisons are a vocal team from the States whom you may have seen in Lonnie Donegan's TV show, Henky, male and female, voices rocking happily as they belt into All Right. Twist to this.

True Romance shows things down to a country beat as the male lead voice gravels out his tale.

PAUL PETERSON—Amy; Goody Goody (Pye International N 25196)****

Mr. Peterson comes out this time with a slow ballad about the latest girl friend—Amy. He invests it with more dream-laden romance than the song is probably worth. Velvety orchestra and chorus assistance as the side moves on a simple shuffle beat.

The turnover swings much more restfully in a hard-boiling treatment of the standard Goody Goody.

XAVIER CUGAT—Swing! Shepherd Blues (Mercury AMT 1202)****—Time in for some very polished Latin with Mr.

Cugat as his hand plays the Watermelon Man. Voices intersect with a few shouts to help the atmosphere along. Colourful dancer sitting at a steady pace.

Mo' Koffman's Swing! Shepherd Blues had a big success a few years back. Xavier's band revives it with jingly fate work, and it will please the Blues browsers.

JIMMY SOUL—If You Wanna Be Happy; Don't Release Me (Mercury SS 178)****—A happy, side all right.

An infectious middle rocker chaunted with extra tracks by Jimmy Soul. Snappy instrumental accompaniment will confirm dancers in their buying wish. Don't Release Me is a slow thumper, which Soul hooks a plausively.

FERGUS McCELLIGAN—Sammy Going South; Merry Well Red Again (Decca F 11647)****—Inspired by the film Sammy Going South which was this year's Royal Film Show choice, the topical song here is sung by the young boy who plays the title role in that picture.

I liked young Fergus in the film. . . . in fact I enjoyed the whole film. But he can't sing! And unfortunately he's too flat even to be charming. And the song is nothing. The disc should have gone West.

JAN AND DEAN—Linda; When I Learn How To Cry (Liberty LBN 5553)***

—Jan and Dean have been here a few times before but never with quite the success they've achieved in quite the position with their "America." Don't know that they'll improve on the position with the throaty beat of Linda nor with the twist of When I Learn How To Cry. Ordinary dactyl.

SHAPIRO... SINATRA...

TWO GREAT ALBUMS!



DISC Pic by Peter Stuart

Frank Sinatra

The Great Years
Love Baby; You Got The World On A String; South Of The Border; From Here To Eternity; Violent For Your Furs; Young At Heart; Three Coins In The Fountain; All Of Me; The Gal That Got Away; When Your Lover Has Gone; In The Wee Small Hours Of The Morning; Learnin' The Blues.
Love And Marriage; The Tender Trap; Hey, Jealous Lover; No One Ever Tells You; Autumn Leaves; Baby, Won't You Please Come Home?; Witchcraft; All The Way; Come Fly With Me; Put Your Dreams Away; Only The Lonely; One For My Baby.
Come Dance With Me; The Last Dance; I Can't Get Started; High Hopes; I'll Never Smile Again; Talk To Me; The Nearest Of You; Dream; How Deep Is The Ocean?; Nice 'n' Easy; It's Over, It's Over, It's Over; O' Macdonald.
 (Capitol W 1-3 1762)*****

THIS handsomely produced three-LP album is the latest in Capitol's release campaign of the Voice's recordings. It spans the years 1953-1960, the tracks being in chronological order of recording, and traces Frank's return to the pinnacle of popdom after what was virtually a slump following

his bobby-sox fan idol days of the forties. Whether it will be a good seller now remains to be seen. Capitol have flooded the counters with Frank's work for them, and even the most ardent Sinatra enthusiast will undoubtedly hesitate before forking out the price of three LPs when he's probably got all the tracks already on other discs.

That said, let me tell you here and now that you'll never hear the like of this album again from anyone else. It covers the years when Frank was at the peak of his own uniquely high singing standards, and it should become a standard work of reference about how to put over quality pop songs for singers of future generations.

MDs involved are Billy May, Gordon Jenkins, Axel Stordahl and, of course, Nelson Riddle, who has the lion's share of the arrangements and accompaniments. Picking out the best tracks is virtually impossible when "It's Over" is the only remotely mediocre one, but I'll settle for that marvellous Johnny Mercer-Harold Arlen song "One For My Baby."

This track is ample evidence of why the Sinatra-Riddle partnership was and always will be a landmark in the history of pop music recording.



FOLK

This girl really knows how to sing

Joan Baez

Wagoners Lad; The Trees They Do Grow High; The Lily Of The West; Sukie; Engine 143; Once I Knew A Pretty Girl; Lonesome Road; Banks Of The Ohio; Put On Your Red Shoes; The Cherry Tree Carol; Old Blue; Railroad Boy; Faint D'Amour.
 (Fontana TFL 6025)*****

JOAN BAEZ is a 20-year-old American lass with a remarkable purity of voice and an earnest sense of the feel of folk singing. Her diction is perfectly clear at all times and she gives each song something of her own.

There are a number of established favourites here, and some quite new ones; one of course, from the recording point of view. This is Miss Baez's second volume for Fontana, and it's a lovely, delicate, pure thing of joy.

Clay Allen

You've Got The Cleanest Mind; I Can't Stop The Blues From Moving In.
 (Starline ST 45 096)****

CLAY ALLEN's melody, combined with Clay Allen's pleasant enough voice and a bouncing guitar make this a cut above the normal C and W single, but not enough to warrant anything but a passing listen. Like most of these things the disc finishes almost as soon as the first chorus is under way.

Backing is distinguished by some tinkling piano, some real old mountain fiddle playing, and a happy melody. Not for the connoisseur though.

Owen Bryce

Reviewed by Nigel Hunter

Helen Shapiro

Helen's Sixteen
Teasaway Johnny; Without Your Love; Walking In My Dreams; Who Is She?; I Want To Be Happy; Time And Time Again; Aren't You The Lucky One; Every One But The Right One; It's All Right With Me; Lookin' For My Heart; Basin Street Blues; You Must Be Readin' My Mind; Tell I Hear The Truth From You; Sensational; Easy Come, Easy Go; I Believe In Love.
 (Columbia 33 SX 1494, stereo SCX 3470)*****

IF you think young Miss Shapiro is washed up as a vocal star, lend an ear to this lot, and see how wrong you were! This is streets ahead of her first album. And, most important of all, she's no longer just a teenager with an exceptional voice.

She's now injecting some emotion and perception into the words she sings, and there's a vast improvement as a result. Her "Basin Street Blues" here is better than all the blues EP numbers she did put together.

Top marks to MD Martin Savin, too, for helping this astonishing young voice along the road of pop progress. Most of the songs and arrangements are straight teen-type beaters, of course, but presented with a maximum of intelligence and music and a minimum of cliché-ridden gimmicks. There's imaginative use of organ and soprano-sax here and there to add to the colour.

Standout for me is the Cole Porter standard "It's All Right With Me." The tempo is a kind of upp-tempo Latino-jazz effort and there's a Latin percussion team going wild behind Helen, who phrases the lyrics with cool and mature skill and meaning. Midway she's by herself with the percussion, getting no help at all with tune and key, and she passes the test beautifully.

It's all all right with me, and I hope that Helen's Nashville singles restore her to a well-deserved chart placing. Anyway, if she keeps up this progress and if time mellows the rather hard tone of her voice, she'll be a top-selling album artist.

Not Jailhouse Rock, but still the real thing

Angola Prison Spirituals

I'm On My Way; Church On Fire With The Word Of God; What Shall I Do; Brother Noah; Little School Song; Dyin' Soul; Let My People Go; So Much Is Happening In The News; Dig My Grave With A Silver Spade; Brother Marley Crooked The Water; I'm Stranded On The Banks Of Old Jordan; I'm Goin' Back With Him When He Comes; The Old Ship Of Zion.
 (77 Records 77 LA 12/13)*****

A VERY interesting record, this in no way reflects the so-called Negro spirituals of the commercial world. These are the real

who continues to use the bottleneck technique and the Hawaiian tuning of the older school of blues singers. Then there's Tom Dutton, singer of a song he remembers from school, and the more popular Dig My Grave With A Silver Spade. His deep, deep voice is fascinating in the extreme.

Side B finishes with a long sermon by one of the prisoners entitled *The Old Ship Of Zion* during which the congregation joins in with rhythmic shouts of encouragement.

Kid Martyn New Orleans Ragtime Band

Down In Honky Tonk Town; Down In Honky Tonk Town; Saturday Night Function; Swingy Little Things; The Last Mile Of The Way; Goin' To Jamaica; Emcee Like You; Mama Jaz; The Waltz You Sued For Me; Ace In The Hole.
 (77 Records 77 LRU 12/14)★

THIS is frightful. It is relieved in T, odd patches by a light bouncing beat, but for the great majority of the record the front line musicians do their utmost to play what they think is New Orleans jazz. I'm not a lover of the George Lewis cult, but there is something in it... emotion, depth of feeling, often a light singing effect. But these boys don't get anywhere near it.

Imitation without the background necessary produces nothing. That's my summing up of this ninth-rate copy of the music which Ken Colyer does so much better.

Ruth Brown

Gospel Time; Morning Train; Will The Circle Be Unbroken; Deep River; It's God

JAZZ REVIEWS

Owen Bryce on Trad — Tony Hall on Mod

The Whole World In His Hands; Milky White Way; Satisfied; I've Got Shoes; Just A Closer Walk With Thee; Peace In The Valley; Swing Low, Sweet Chariot; Walk With Me Lord.
 (Philips 652 080 BL)*****

RUTH BROWN sings happily, convincing, extrovert gospel music for most of this LP, occasionally switching to deeper feeling as she does, for example, on the slow ballad *A Closer Walk With Thee*, which is her well worn favourite sound like a new number.

I suppose it could be said that she lacks some of the emotion of Her Mind Jackson or even Rosetta Tharpe. It could also be said that she has a too professional approach to the music.

I don't know. I found the record beautifully expressive, yet not the complete thing.

Rex Stewart and the Ellingtonians

Solid Rock; Bagle Call Rag; Cherry; Dign Dign Doop; Film Flare; Blues Kicked The Bucket; Madeline; Loopin' Lobo; A Woman's Got A Right To Change Her Mind; Departure From Dixie.
 (Riveride RLP 14)*****

REX STEWART has remained one of my favourite Ellingtonians, though his entry into that band in the early twenties created something of a stir, so convinced were the critics that he wouldn't fit.

This is not an Ellington session; only the front line of Rex, Rigard and Lawrence Brown and the bass player William Brown coming from that band. Pianist Billy Kyle, drummer Dave Tough and Boek Flegle on guitar are on the first side. Side two has Rex on the cornet, with Kyle, Cory Cole and bassist John Levy only on the first four tracks and a non-Ellington pair led by pianist Jimmy Jones and featuring Joe Thomas on the trumpet, with Brown and alto saxist Otto Hardwick. In other words the labelling is something of a mess.

And truth to tell, so are some of the tracks, but the overall effect is good.

Now Hawkins gets a bossa nova!

Coleman Hawkins

Sextet

DESAFINADO (12in. JHMV CLP 1610)*****—At every other tenor-player has a bossa nova LP, someone had to give Hawkins one! Most of the bossa standards are here—Desafinado, One Note Samba, O Pasa. But it's so much better than most of the others on the market.

Hawkins plays positively with an ease and grace and lyrical inventiveness that makes this album one which will sound good for years after this fad is forgotten.

Buddy Rich and his Buddies

PLAYTIME

(12in. Pye Jazz NJL 46)*****—A surprisingly fiery, sometimes frantic album which gives British fans their first opportunity of hearing drummer Rich's young vibes discovery, Mike Mainieri.

His style is far removed from the cool, relaxed, often romantic Milt

COLEMAN HAWKINS—Better than the others. (DISC Pic by Richi Howell)



Jackson approach. He goes like mad and has an individual breath-takingly impressive conception. In a way, he's like Buddy Rich on vibes!

All a bit too breathless for me.

The Jazz Crusaders

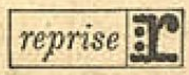
LOOKIN' FORWARD

(12in. Fontana 488 ZL1)*****—Most appealing, hard-swinging, soulful sounds from a quartet which typifies the new coloured conception of West Coast jazz. All but *Song Of India* are originals.

Wilton Felder is a tenor-player who has hotted to Coltrane, but does not copy. Wayne Henderson blows with more bite than most modern trombonists and the rhythm section is consistently groovy, with good solos from pianist Joe Sample.

A new hit single from
FRANK SINATRA
 'CALL ME
 IRRESPONSIBLE'

b/w
 TINA



R 20151

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

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

things, recorded "in the field" at the Louisiana Penitentiary in Angola. It shows a cross-section of different styles, ranging from the singing of Robert Pete Williams, perhaps the most interesting with his improvisations out of rhythm and metre, to the slightly more formalised singing of the Quartets. In between we have the singing and guitar playing of Guitar Welch.

ALBUM REVIEWS BY NIGEL HUNTER

There is no one quite like Ray Charles

Ray Charles

Greater Hits: Them That Got; Georgia On My Mind; Unchain My Heart; I'm Gonna Move To The Outskirts Of Town; The Danger Zone; I've Got News For You; His Tail Wagged; Jack & Ruby; I Wonder; Sick As A Dog; But On The Other Hand; Baby; One Mint Julep. JIMV CLP 1426, stereo CSD

THESE famous items from the gravelly-voiced singer with the unmistakable style make interesting

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listening. There's the bluesy melancholy of Georgia, some sobering social comment in Danger Zone, zippy up-tempo R and B in Hit The Road, Jack and some earthy organ soloing in One Mint Julep. Whether you like the Charles voice or not, you've got to admit it has a character and quality of emotion all its own. Ray has a lot to say with his singing, and the message is easily understood, as has been proved by the chart success of his singles.

Brian Poole Big Big Hits Of '62 Speedy Gonzales; Guitar Man; Strilla; Let's Dance; Twistin' The Night Away; Tanga; Return To Sender; Giner Come Lately; Stranger On The Shore; Dream Baby; The Swiss Maid; Hey Baby; Sherry; It Might As Well Rain (Rather Than Snow); I Can't Stop Loving You; Dancin' Ever Longer; Let's Twist Again; The Love Motion; Breaking Up Is Hard To Do; Devil Woman; Runes Are Red; Halfway To Paradise. (Ace of Clubs A.C.L. 1146)****

BRIAN POOLE and The Tremolos serve up a tasty salad of last year's chart parades. Vocally and instrumentally, the group are right on the ball and song and rival the quality of the original versions of some of those numbers.

A good, discernible souvenir of some of the best of 1962's pop winners.

THE ARENA BRASS - The Lonely Bull (Columbia 33 SN 1456) 4-4-A.L. C.A.OLA - RALPH MARTINE - Azupuko 1922 And The Lonely Bull (United Artists ULP 1030, stereo SUIP 30201)****-Both these sets are devoted to that Mexican mariachi

band trumpet sound pioneered into the pop charts by The Tijuana Brass with "The Lonely Bull".

The second LP has Al Caiola's guitar prominently featured for good measure.

The Arena Brass are best from the trumpet point of view, although even they don't really capture the true wine-laden warmth of a mariachi brass team.

Ralph Martine leads the trumpet on the other LP in a less Latin work-out, notable for Azupuko 1922, a jaunty little piece somewhat like "Oh You Beautiful Doll" which I've had on the brain ever since.

Not a cheering theme, admittedly, and not recommended if you happen to be in a similar predicament at present, unless you fancy a real wallow in melancholy.

But some of the greatest pop songs ever have been written around this mournful mood, and Julie and Jim have included several of them. STEVE LAWRENCE - Winner 1 (CBS RPL 62124)****-The winners include Misty, Around The World, Go Away Little Girl, Moon River and Volare. Steve as always has done a grand job on each, whether singing or sweet, and the arrangements and orchestral backing by Marion Evans leave nothing to be desired.

JOE LOOS - Must Be Madonn - Must Be Twist (JIMV CLP 1636, stereo CSD 1490)****-AL CAIOLA - Midnight Dance Party (United Artists ULP 1020, stereo SUIP 1020)****-Here you have the best in dance music on either side of the Atlantic. Our own Joe Loos batons his bunch through a heavy, pulsating set of Madison and Twist tunes with the twisted version of the Maigret theme being the only weak track.

Ace Yank guitarist Al Caiola leads his Magnificent Seven through a happy collection of standard oddies on a Dixie kick. Either set is ideal for booters of all ages, and even those who don't concur around the floor will find it difficult to keep their soles from tapping.

AL JOELSON - Rainbow Round My Shoulder (Brunswick LAT 5214)****-This is the third set in Brunswick's "Joelion Story" series featuring the late king of corn and yam and sentiment.

I like listening to Al's work on record with a few exceptions like that revolting Sonny Boy and its though bad taste in this set, but I'm not sure that he's worth such a large portion in the re-issue stakes when other departed greats are completely unobtainable on disc these days.

POP POLISH FROM MARK

Mark Wynter Heaven's Plan; First Date; Dream Girl; You Are Everything; Girl For Every Day; Exclusively Yours; Image Of A Girl; The Best Time For Love; Wide Wide World; Ooh! Looka There, Ain't She Pretty; I Love Her Still; Kickin' Up The Leaves; Presence Of Mind; My Cinderella. (Ace of Clubs A.C.L. 1419)****

DECCA have collected a very worthwhile album of recordings done for them by this polished popper during his time with the label.

Mark has an immensely pleasant staging style which matches his personality off-stage. His voice isn't particularly strong one and doesn't cover a wide range, but he never over-reaches himself on the numbers he does.

His backings are always top quality, too, as this LP shows. Charles Blackwell, Ian Fraser, Johnny Douglas and Gordon Franks took care of the MD work for the numbers, and each one has given full orchestral value for his money.

The songs themselves are a cut above a lot of pop firms, being penned by Pennay and Shannon, Tepper and Brunett and Johnny Brandon and his various associates among others. The LP should sell sweetly enough to make Decca regret losing Mark to Pye.



(DISC Pic by Peter Stuart)

Those unlucky Drifters deserve a better break in this EP



PAT BOONE - His latest EP is not up to his usual high standard.

The Drifters Up On The Roof; When My Little Girl Is Smiling; Sometimes I Wonder; Cry Me A River. (London RE-R 1355)****

THESE boys have some tough luck in our disc market. Their recent big American chart success Up On The Roof got lynched, so to speak, and Jimmy Justice did them less than justice by trumping them with Little Girl. The Drifters' sound is a potent one in present day pop. The voices sing out over an echoing studio sound of big and ear-catching dimensions, and they rock along nicely above that bass beat from the rhythm section. Excellent apart from the last track which is dead monotonous.

Pat Boone The Main Attraction; The Main Attraction; Amore Backed; Si Si Si; Gondoli Gondola. (London RE-D 1356)****

THIS lot isn't up to Pat's usual high standards. The title song has a certain corny charm to it,

although it's way behind Boone efforts like "Speedy Gonzales". The rest of this quarter all fall into the semi-Italian category, that is, Italian pops given mediocre English lyrics. As the tones themselves are mediocre anyway, the result can't hope to be higher than mediocre.

Joe Harnell Dance The Bossa Nova Fly Me To The Moon; What Kind Of Fool Am I; Cry Me A River; Midnight Sun. (London RE-R 1344)****

JOE'S music first cropped up here on records as MD to Peggy Lee's "Ole A La Lee" Latin set, now he's putty hit the high spots in the U.S. charts with his stunning bossa arrangement of Fly Me To The Moon. Why it didn't do equally well here is quite inexplicable to me. Joe's piano and the strongly featured pizzicato strings and flute make a delightful job of this melody over the currently favourite Latin beat, and the same earthy Harnell treatment is meted out to the rest of this set.

If we can't have the real Brazilian

tunes, this is how the bossa bounce should be served up.

Del Shannon No. 2 The Swiss Maid; So Long, Baby; Hey Little Girl; Cry Myself To Sleep. (London RE-X 1346)****

DEL sounds infinitely better than he did a year or two back when he was on that wailing kick. His hit Swiss Maid is a charming little effort, mixing folk-type melody and bossa beat like a lot of successful ditties these days. The yodelling puts the finishing touch of gimmick to it.

The rest of the set leans on a strong beat and equally powerful vocal delivery from Del in very commercial style.

WILLIAM GILMOUR - Highland Danes (Ember EMB 4519)**** - Harpist William Gilmour offers a Highland fling, a Shannan Triabhis (whatever that might be) and a couple of sword dances for all the Scott-sheered who feel like singing, theans triabhas, or sword dancing.

They're swinging pipes, Mac.

FANS DEMAND MEMORIAL LP OF RITCHIE VALENS' HITS

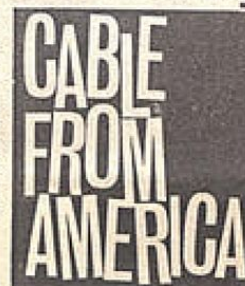
IT'S now four years since RITCHIE VALENS met his untimely death, but this week, owing to the demands of his fans, Del-Fi Records have brought out "The Ritchie Valens Memorial Album" which includes his many hits such as "La Bamba" and "Donna."

Composer Meredith Willson has just been awarded a gold disc by Warner Bros for the \$1,000,000 sales of the original sound-track of "The Music Man."

Fats Domino has revived the oldie "You Always Hurt The One You Love" for his next release. This did very well a couple of years back for Clarence Fregman-Henry when he revived it, but it's bound to be even bigger for the popular Fats.

In fact she is looking forward to it, especially her favourite subject, science.

Pianist Peter Nero has just clinched a terrific deal with Seven Arts Films to write and perform the score for several forthcoming films. The first, starting now, is called "Sunday In New York" and stars



Jane Fonda and Cliff Robertson.

Count Basie is now using a girl vocalist with his band, the first time for almost 20 years. She is Irene Reid. Irene is really thrilled to be the lucky girl—also with the fact that on the strength of it she has landed a recording contract with Verve; not bad after 10 years of trying!

Frankie Avalon is the first

ROULETTE Records had to take a step backwards recently when they found that calls were coming in from a large number of Spanish shops for a 78rpm version of "El Watusi" by Ray Barretto. It appears that many of the customers still hold one speed record players. After quite a job, they were able to find a pressing plant that still pressed 78 shellac discs.

Also Records will release

edited by Maurice Clark

the Eurovision winning song "Dancewise," now re-titled "Loved You," by the original artists Jorgan and Grethe Ingmann. Jorgan is no stranger to the American charts since he scored last year with his version of "Apache."

Peggy Lee is saying that maybe in a year or two she will retire from singing and concentrate on being a writer. This is what Peggy started out to be. She says: "After all, there aren't many good songs left for me to record."

Fifteen-year-old Little Peggy March, who is currently enjoying her first taste of having a hit disc with "I Will Follow Him," her debut disc for RCA Victor, isn't at all worried that she still has four years schooling to complete.

BRENDA LEE—Back with The Casuals (DISC Pic by Peter Stuart)



BRENDA LEE arrived back from her European tour thrilled with the receptions she received wherever she worked. After a week's rest she starts to tour the States, beginning in Miami on April 19, and is happy that she will have The Casuals to back her once again. They have backed her for almost four years, and now look like having a hit with their latest for Decca called "Money."

Dennis Weaver, better known to you as "Chester" in "Gunsmoke," has just made a record for Warner Bros. It's "Sinking of the Kennebunk," a kind of pop folk song, and should do places.

Jim Reeves has just completed filming "Strike It Rich" in South Africa. It all went without a single hitch and he is now preparing a major tour of the States with The Blue Grass Boys, who also appear in the film. They will visit Europe mid-May for a tour that includes concerts in England, Scotland and Ireland. The film will have a major release later this year.

Welcome back to the charts Al Martino! After an absence of four years Al has made it again with his latest Capitol recording, "I Love You Because." It's all set to be a really big one for him.

A few weeks before the start of his first-ever tour of Britain, and with 'In Dreams' still climbing the charts here, ROY ORBISON talks to DISC from Nashville, Tennessee

Hits are great—but I miss those planes!

"I guess I'll just have to find out what hits I've had in England before I plan my stage act," said Roy Orbison, speaking unruffled and friendly as ever from his Lake Hickory home, ten miles from Nashville.

"I hate to admit it, but I don't even know which of my records has sold over there. What will I do? Well, I guess I'll just get up and sing. I'll sing the songs that made the British charts and maybe one or two more. That's all I ever do."

"Before I come to England I have to finish a new album and cut another single. I've already cut seven tracks for the LP, which is tagged 'In Dreams.' These are all new, and there are another five to do."

"So far, I've written five of the titles. I'm hoping to get a single out of the same session."

no time

"Once my session's over, I have to do a ten-day trip of one-nighters around the Boston area, and then when I get back, there's a cross country tour."

"This doesn't leave me with too much time for anything else, and I guess my model airplanes have got a bit neglected—I build 'em you know. You should really see my collection now—and so has my cabin cruiser on the lake near my home."

"I've got 12 model planes now—the latest effort is a British Spitfire with six-foot wings. I really don't have too much room to house all my planes, and I'm hoping to build a new house in the Valley and keep a special den in which I can work and house my collection."

Orbison added that his boat is virtually collecting dust through lack of use, but figures that eventually he'll get down to giving it a new coat of paint, and maybe one day, he'll even have time to take it out on the lake!

But not while his records are doing so well.

"I guess the sales of 'In Dreams' are around the 400,000



ROY ORBISON—Will sing all his hits (DISC Pic by Peter Stuart)

mark here," he told me. "I'm sure glad to know it's doing well with you too. I've noticed that if any of my discs has a beat, then it's more likely to sell in Britain."

"But you know, I don't design my disc for any specific country. Naturally, I like my discs to go in England, and if they don't—well that's unfortunate. I've written most of my own songs, and each one is pretty well different from the last. I like it that way."

"Most of the songs I've written are based on experiences I recall. It may be some years after a thing has happened to me that

I'll think about it and then write a song. "Working For The Man" and "Claudette" are two I can think of like that."

In fact, Orbison is one of the few consistent chart making composer-singers in his field. He relies completely on the Nashville sound, using the recognised gathering of studio musicians, and Fred Foster, head of Monument Records, as his producer.

His sound could probably be achieved in England, but, says Orbison, "I kinda feel at home here in the Valley, and I don't know how easily I could adapt myself to any other studios!"

Gossip Column

BY CHRIS HUTCHINS

- ROLF IS 'KIDNAPPED'
- ODD BOOTS FOR MONTEZ
- CHEVALIER TWISTS

ROLF HARRIS called me from Scotland in the early hours a few mornings ago to tell me he had just been freed from captivity. I shook the sleep out of my head and asked him to explain.

"I was kidnapped after a show last night by a band of students," he said. "They took me to a sort of dungeon-like basement and made me paint a mural on a wall and autograph it."

"I hear they're charging a fee—proceeds to charity—for people to look at it!"

"He was a "prisoner" for just three-and-a-half hours."

CHRIS MONTEZ, it seems, has strange tastes in footwear. Last week he walked into a West End shoe shop—where Cliff Richard has his shoes made—and ordered six pairs of suede boots. IN SIX DIFFERENT COLOURS!

They are being made for him in bright red, blue, black, green, yellow and white! Chris returned

to America yesterday (Wednesday) and the boots will follow.

MAURICE CHEVALIER may be 74 years old, but he's no square where the twint is concerned. "I think it is a dance which is both gracious and gay when done properly," he told me at the Savoy Hotel before opening his season at the Saville Theatre last Wednesday.

"I'm doing it in my stage act."

BRIAN HYLAND is drastically reducing his one-nighter

Tommy had 'em horrified!

TOMMY STEELE spent an afternoon at the cinema last week before going on to the Cambridge Theatre, where he stars in "Half A Sixpence." His choice of film?—"Lawrence Of Arabia."

Halfway through he slipped into an obscure corridor and filled his shoes with sand from the fire buckets. At the end of the show he made his way to the foyer and there, in the midst of the departing audience, he took off his shoes and poured out the sand.

"Ain't it amazing, this blinkin' sand gets everywhere," he said, smiling benignly at the horrified theatre manager!

bookings during coming weeks. Speaking to me from New York he said: "I'm taking acting lessons as well as dancing and singing instruction in preparation for my new night club act. I'm concentrating on building a cabaret routine." Brian makes his night club debut at the International in New York on May 15.

LOOKING for an East End location in which to shoot sequences for the Joe Brown film, "What A Crazy World," producer Michael Carreras found what he thought to be a cul-de-

sac too good to be true the other day.

It was. Another film producer tapped him on the shoulder and Michael was told that the old world houses he was looking at had been "dressed" for another film.

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DISC

CLIFF AND THE BOYS HAVE A BALL



But in spite of the fooling they never miss a cue!

OVER a cup of tea in a strictly functional canteen, Bruce Welch said: "We might not always cut hits at these sessions . . . but at least we always have a ball."

Bruce was sitting with Cliff, the other Shadows, manager Peter Gormley and A and R man Norrie Paramor enjoying a short tea break at E.M.I.'s recording studios a few days before Easter.

I'd joined them during the break after watching them record from the studio floor for over an hour. An hour when if they

weren't actually engaged in the serious business of recording they larked around like high-spirited kids.

But it is the results of sessions like this that have put Cliff and The Shadows right at the top.

"We don't often have any clear idea of how we're going to record a number when we first come into the studio," said Bruce.

"We've rehearsed it, of course, but we frequently change it around when it actually comes to the recording and we seldom record a tune for a specific release.

"We've no idea when, or if, we shall use the one you've just seen us cutting. It certainly won't be our next single. That's already scheduled."

The studio we were in is like a massive square box, no windows except the plate glass one through to the control room in which Paramor, Gormley and the engineers, sit attentively and relay messages to the floor. The ceiling is so high it's almost out of sight and the walls are covered with sound-absorbent drapes.

In an empty litter around the floor are screens, chairs, mikes

and an assortment of loud-speakers. It's all a bit of a jumble and gives the impression of being hastily moved around each session.

All sorts of people sit near the double, sound-proof doors where access is controlled by a red light. When it's on you aren't to do more than breathe. Nobody worries if you smoke, but one cough when that light is shining and a few hours work could have gone for nothing.

At the far end of the studio Cliff, Hank and Bruce are dubbing on their voices to the back-

ing they cut a few hours earlier.

Hank, as usual, looks as if a strong breath of wind would blow him away. Bruce wearing a yellow shirt and black leather waistcoat holds the lyrics and Cliff, whose voice is already on the tape, wears black rimmed glasses and gives the boys their cues.

"They boob it, one, two, three times. Bruce yells out apologies above our heads at the control box. Nobody particularly minds. The Brian, Bennett and Locking, aren't involved vocally on this number and they're out of sight somewhere. But as Bruce said, Cliff and the two original Shadows are having a ball.

When Hank isn't singing he's twitting around the suspended mike, almost giving the impression he's trying his damndest to put Bruce off! When it's Hank's turn to take the vocal Bruce does

above that Hank is standing too near the mike on the intro. He only has to move a matter of inches to get it right and then the fooling starts again, the instructions apparently forgotten. But when another take is recorded Hank is standing exactly where instructed.

Tea in the canteen comes as a welcome break. It's not a long session, only three hours, but everyone finds it thirsty work.

There's not much talk of what has been happening. Cliff jokingly challenges Norrie to a dash up the M1 in their respective cars. Norrie has a gleaming E-type Jaguar capable of over a 150 m.p.h. Outside the studio it's parked almost alongside Cliff's silver American 190-seater Chevrolet. That too, can reach 150 m.p.h.

"But I haven't got anywhere

**Story by John Wells
Pictures by Peter Stuart**



the same, but throwing in a few funny faces to the people watching. But you aren't laugh!

When they're tired of twisting they grab a chair and sit for a few moments before rushing back to the mike . . . you don't think they're going to make it on cue, but they always do.

After each take they run up the stairs into the control room where they hear a playback. They seldom walk anywhere and don't stand still unless they are actually recording.

They are always fooling around. Even as they go up the stairs they crack jokes for themselves and the small audience. But don't think they treat the session as a joke—or the studio as somewhere to rehearse a cabaret act—they don't. The business on hand is serious. Instructions come down from

near trying it flat-out," Cliff tells me, "I'm still running it in."

Cliff and The Shadows all have one thing in common at this time—they're all tired after their strenuous and sensational nationwide tour. And Bruce had only flown in at three that afternoon from Paris, where he had gone specially to see the Tornados and Little Eva at the Olympia.

Nobody talks about the record they've just made, not until, led by Norrie Paramor, they begin to gulp down the remains of their tea and drift back into the studio.

There's only one person present who looks as if he has the weight of the world on his shoulders—the commissionaire.

"Some of these sessions can be very hard work," he tells me. "You've no idea what some of those fans will get up to to try and get in here!"