

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 277 Week ending July 13, 1963
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Chart shock by new Mersey group

See page 3

PRESLEY

SAMMY'S PLANS EXCITE SHOW BIZ

THE prospect that Sammy Davis Jr. will henceforth spend about six months of each year in this country is an exciting one eagerly anticipated by the entire British show business world. While playing his Palladium season, Sammy announced that he wanted to buy a house in London, and bring his family over because he liked the local scene and people so much. Sammy is expected here again some time in September to start work on his next BBC TV Spectacular. His first small screen show earlier this year set a new high in TV pop, and confirmed the critics' view that Sammy is one of the greatest all-rounders in the history of show business.

Sammy's LP saluting stars who have sung at the London Palladium (reviewed on page 9) is also an exciting forerunner of things to come if he settles here for part of each year.

This is what actor El is really like

I worked with Elvis Presley on "Jailhouse Rock" and "Kid Galahad". I saw him at all times of the day and night, and believe me, I NEVER KNEW AN ACTOR WITH A MORE DEDICATED APPROACH. HE IS A REAL PROFESSIONAL THROUGH AND THROUGH.

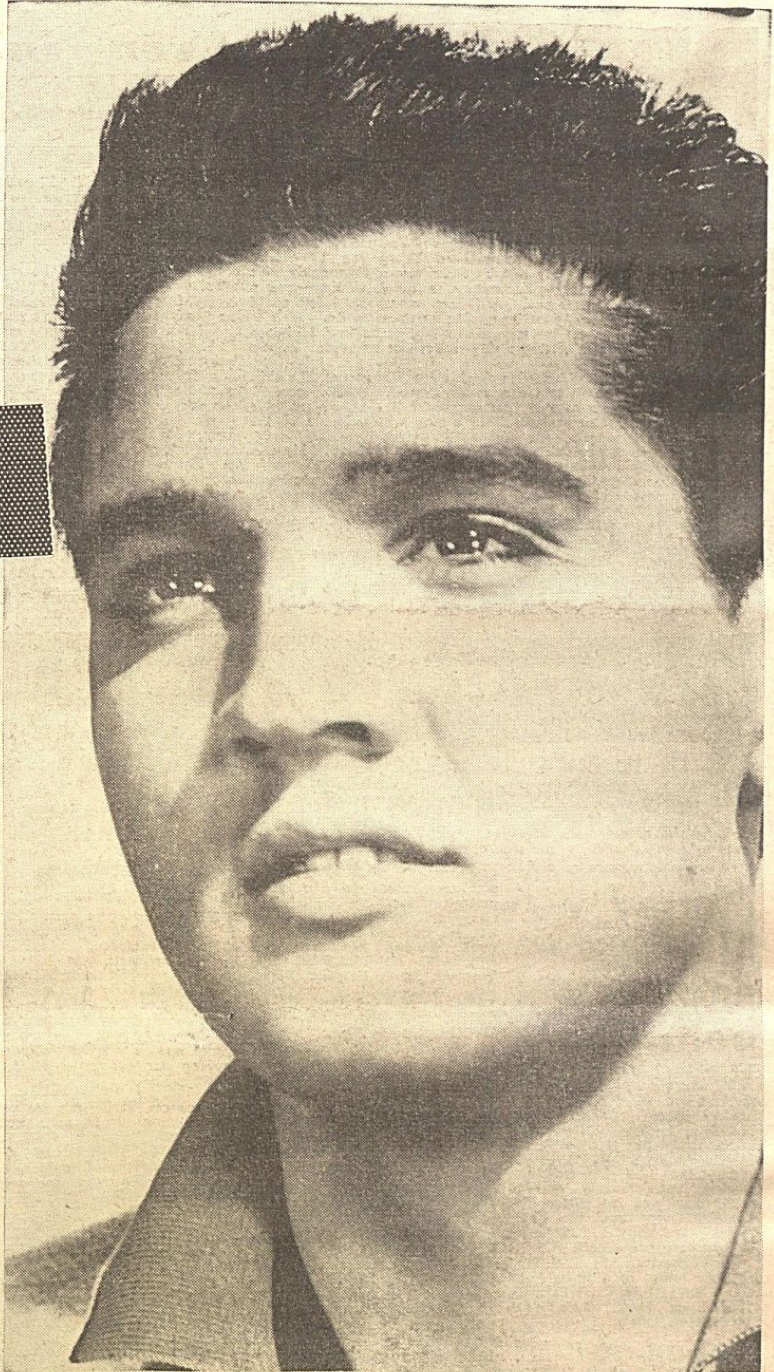
Pictures of this type can take around four or five months to shoot; with El, it takes half that time. He arrives

BY BOB RELYEA

Assistant to producer-director John Sturges on "The Great Escape," and now working on "633 Squadron" at Elstree, he gives DISC the inside story on what it was like filming with Elvis Presley.

on the set well before shooting is due to start, which gives him ample time for make-up and wardrobe preparations. He has thoroughly studied the script beforehand and is always word perfect. We have tried to catch him out by switching shooting sequences, but never have succeeded. I don't want to give the impression that El is just a "dummy

Continued on page 2



This shot of Elvis was taken during one of his recent films, Paramount's "Blue Hawaii."

YARMOUTH



GOES

(back page)



POP

(page 4)



CRAZY

(back page)

THE CONCERT SINATRA

YOU'LL NEVER WALK ALONE; BEWITCHED; THIS NEARLY WAS MINE; SOLILOQUY (FROM CAROUSEL); I HAVE DREAMED; MY HEART STOOD STILL; LOST IN THE STARS; O! MAN RIVER;

ARRANGED AND CONDUCTED BY NELSON RIDDLE

R 1009 (MONO) R9-1009 (STEREO)

GREAT DOUBLE EVENT

THE CONCERT SINATRA **reprise**

YOU'LL NEVER WALK ALONE; BEWITCHED; THIS NEARLY WAS MINE; SOLILOQUY (FROM CAROUSEL); I HAVE DREAMED; MY HEART STOOD STILL; LOST IN THE STARS; O! MAN RIVER;

ARRANGED AND CONDUCTED BY NELSON RIDDLE

R 1009 (MONO) R9-1009 (STEREO)

SAMMY DAVIS JR. SALUTES THE LONDON PALLADIUM

MY KIND OF GIRL; SOPHISTICATED LADY; BALLIN' THE JACK; OVER THE RAINBOW; BROKENHEARTED; JEALOUSY; SMILE; THIS WAS MY LOVE; LAZY RIVER; GIVE ME THE MOONLIGHT; TENEMENT SYMPHONY

R 6095 (MONO) R9-6095 (STEREO)

ALSO AVAILABLE NOW! SING ALONG WITH J. F. K.

A UNIQUE ORIGINAL CAST RECORDING! 7" E.P., R30,006

Sammy Davis Jr. salutes the London Palladium

MY KIND OF GIRL; SOPHISTICATED LADY; BALLIN' THE JACK; OVER THE RAINBOW; BROKENHEARTED; JEALOUSY; SMILE; THIS WAS MY LOVE; LAZY RIVER; GIVE ME THE MOONLIGHT; TENEMENT SYMPHONY

PRESLEY

Contd. from page 1

body—a machine that clicks into action at will. It is just refreshing to find a person with such a professional approach. Especially so, picture people tend to have a preconceived image that pop singers are not the best material when it comes to acting.

I must confess I had this idea when I learned I would be working as assistant director to Richard Thorpe on "Jailhouse Rock." I soon changed my mind. Here was a thoroughly nice guy without a trace of big-headedness, a quick thinker—and a thorough, all-round gentleman. A fellow, moreover, I felt could become an expert at pretty well anything he chose to do.

Let me give you an instance. Take that scene in "Jailhouse Rock" where El is seen driving a skip-loader—or excavator, as you call it in Britain.

Normally, you would need a double for a sequence like this. But El insisted on handling the controls himself. Within some 15 minutes, he was manoeuvring that excavator like an expert. He skidded it around, and brought it to a stop within inches of the camera.

And El got a great kick out of the whole business. He was having a real ball.

I felt that if you put him in the hands of a watchmaker and gave him a couple of watches, he would become equally expert at the delicate job of watch repairing in no time at all.

It was the same with the fight sequences in "Jailhouse Rock"

Even in the toughest scenes Elvis preferred not to make use of a 'double'

and "Kid Galahad." El wouldn't dream of having a double. Believe me, this is unusual, for those fight scenes were pretty tough. Remember that scene in "Jailhouse" where El is tied down and whipped for something he is not responsible for? He has to cut loose, attack the prison warden, and is set upon by three hefty guards.

To give reality to the scene, we hired three of the toughest stunt men in Hollywood to play the guards. Just before the cameras rolled, they drew me aside and said: "Don't worry—we'll go easy on him. Your Elvis won't even get a scratch."

Knowing El by now, I said: "Well, fellows—he's pretty strong. He'll put everything into this fight scene." The stunt men smiled knowingly—and waited for the action.

They got more than they bargained for! Within seconds one went straight over El's head, the other landed across the room, and the third flat on his back on the floor. We did that five times. It resulted in a pretty convincing scene—and three stunt men went away with a different idea of what a pop singer can be like in action. Especially when it is a man with a physique like El's.

He has a wonderful body and a great pair of hands. He is very proficient in Karate—the Japanese sport he learned in that country.

Japanese sportsmen develop the muscles on their hands to such an extent that they could kill a man with one blow.

I know El would never want to do anything like that! But I did once see him give a revealing demonstration of Karate. Not that he is a show-off, far from it.

It came about this way: some members of the camera crew were ribbing him about Karate. "Come on," they said, "let's see how tough you really are."

El quietly took a two by four inch piece of wood, laid it across a couple of rocks, and shattered it with one mighty blow. That soon convinced the people who had been goading him.

Elvis's fine physique stood him in good stead for the gruelling fight scenes in "Kid Galahad." So that they would look thoroughly convincing, we brought in former world's junior welter-weight champion Mushy Callahan. Mushy is in big demand in Hollywood when a fight film goes before the cameras.

El went through a strict training routine with Mushy, and when the cameras were rolling on those ring sequences, he gave as good as he got. In the big finale, he was really slogging it out toe-to-toe with his opponent. Believe me, he took plenty of hard body punches.

Here again, we could have used a double—but El insisted he handled the fights himself. He really entered into the spirit of the thing, and afterwards, there was always a friendly hand-shake for his opponent—with no hard feelings if he had suffered more knocks than we had bargained for.

NEXT WEEK

POST BAG

DISC, 161 Fleet St., London, E.C.4

WIN AN LP. Every week the writer of the Prize Letter is awarded an LP of his or her choice, and once a month there is a bonus prize of a Ronson lighter-ashtray set.

Murray v Matthew—and they both lose!

WHEN I read that Pete Murray was to take over as co-presenter of "Thank Your Lucky Stars" from Brian Matthew I thought what an improvement this would be. But what a disappointment! On the All Liverpool edition, Pete Murray cracked corny jokes and introduced the Beatles, Gerry and the Pacemakers, and Billy J. Kramer as if they were newcomers. All I can say is roll on autumn and the return of a really good DJ.—KATHLEEN STEPHENS, 72a, Long Lane, Droxford, Warrington, Lancs.

KNOCK-OUT

ELVIS's last single failed to reach the top of the charts. The word went out "Elvis is finished." Anti-Elvises screamed.

Now Elvis has a new single.

and soon there will be some pretty red faces at The Beatles, Gerry and The Pacemakers and Co. are knocked flat. And I'm NOT sticking my neck out either.—K. R. FULLER, 166, Wantage Road, Reading, Berks.

ROCKER?

THE new Elvis release was heralded as being "a good old Presley rocker," but in my opinion this raised false hopes among a large selection of Elvis fans.

The ever so gentle reminder of the old style in "Devil in Disguise" is quickly cloaked over with Elvis smothered behind a top-heaving bather.



PETE MURRAY (left) and BRIAN MATTHEW—No winner.

How El had a haircut that nearly cost a million dollars!

R 'n' B is great—but not the way our groups play it!

PRIZE LETTER

THE current craze among the record buying public for commercialised R 'n' B hammered out by Northern groups sinks. The charts are beginning to look like a list of third-rate cover versions of great originals.

If the public really likes this type of music why is it they don't listen to discs by such greats as Mary Wells, Arthur Alexander, The Coasters and the like?

Perhaps if the junk were given less air-time, and that produced by their American counter-parts more, Freddie and the Dreamers would not be currently riding so high and Mary Wells might be topping our charts.—G. S. SENIAR, 13, Marlborough Road, Shipley, Yorks.

Come on, Elvis, let's see you really living up to your well-earned title "King of Rock 'n' Roll."—STEPHEN HILLIARD, 21, Crannagh Road, Dublin, 14.

DESPAIR

IN the past few years Radio Luxembourg has gone from bad to worse. Only the few records on the major companies "plug lists" are played, and I feel quite sure that many pop fans only listen to Radio Luxembourg in desperation for pop music.—JOHN PECK, 66, Salisbury Road, Eastcott, Pinner, Middlesex.

SECOND BEST?

SO Roy Orbison is coming to this country again... after his last trip proved just how popular he really is. But I notice with contempt that he is appearing with Billy J. Kramer and The Dakotas and Freddie and the Dreamers. Will he have to take second or third place as he did with Gerry and the Pacemakers and The Beatles?—ALAN COOPER, 10, Charles Burton Court, Ashenden Road, Clapton, London, E.5.

GREATEST

I HATE it when somebody says "I hate The Beatles" or "I hate Elvis" or anything like that, because every star is good in his own special way. Personally, I think The Beatles are the greatest thing that's happened to pop for ages.—SHEENA FRASER, 24, Woodburn Place, Dalkeith, Midlothian, Scotland.

SQUARE BBC

I THINK the BBC is very narrow-minded and very square to ban heated-up classical music. What is wrong with the Coggins' "Red Square"? I suppose the BBC ban these records to please the more classical-minded people, but why don't they consider other people's likes and dislikes?—G. MILLS, 46, Elizabeth Avenue, Poleworth, Farmworth, Staffs.

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

The world's top pops

AMERICA

Week ending July 6

Last Week	This Week	TITLE	ARTIST
1	1	Easier Said Than Done	Issex
7	2	Surf City	Jan and Dean
10	3	Tie Me Kangaroo Down, Sport	Rolf Harris
9	4	So Much In Love	Tymes
6	5	One Fine Day	Chiffons
2	6	Sukiyaki	Kyu Sakamoto
8	7	Memphis	Lonnie Mack
3	8	Blow On Me	Bobby Vinton
4	9	Hello Stranger	Barbara Lewis
17	10	Wipe Out	Surfaris
18	11	Fingerlips (Part II)	Little Stevie Wonder
5	12	It's My Party	Leslie Gore
15	13	Prize And Joy	Marilyn Gaye
14	14	On Top Of Spaghetti	Tom Glazer
20	15	Not Me	Orleans
49	16	Devil In Disguise	Elvis Presley
21	17	Harry The Hair Ape	Kay Stevens
12	18	Those Lazy-Hazy-Crazy Days Of Summer	Nat King Cole
11	19	You Can't Sit Down	Dovells
28	20	Just One Look	Doris Troy

Norway

(Courtesy Verdens Gang)

Last Week	This Week	TITLE	ARTIST
1	1	Lucky Lips	Cliff Richard
2	2	De Tusen Sjovers Land	Ray Adams
4	3	Kiss Me Quick	Elvis Presley
3	4	From A Jack To A King	Ned Miller
5	5	Blame It On The Bossa Nova	Eydie Gorme
7	6	Nobody's Darlin' But Me	Frankie Lymon
7	7	Do You Want To Know A Secret	Billy J. Kramer and Dakotas
6	8	Summer Holiday	Cliff Richard
9	9	Singel Og Sand	Osabilano
8	10	Hey Paula	Paul and Paula
10	11	From Me To You	Beatles

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE	ARTIST
1	1	Tamoure	Bill Justis
4	2	Jezebel	Rob E. G.
5	3	It's My Party	Lesley Gore
3	4	Puff	Peter, Paul and Mary
2	5	How Do You Do It	Gerry and The Pacemakers
6	6	I Love You Because	Al Martino
7	7	Love Is A Ball	Damira Jo and Billy Eckstine
9	8	Foot Tapper	The Shadows
9	9	Pipeline	The Chantays
6	10	Summer Holiday	Cliff Richard

Holland

(Courtesy Plattencover, Amersfoort)

Last Week	This Week	TITLE	ARTIST
1	1	Buona Notte Bambino	Rocco Gramana
10	2	Lucky Lips	Cliff Richard
3	3	Blame Van Tabli	Gert Jannerman
9	4	Ritme Van De Rigen	Rob de Nijs
4	5	Jezebel	Freddy Wiedersheim
3	6	Blame It On The Bossa Nova	Eydie Gorme
7	7	Wak Wak	Die Tabli Tamouras
8	8	Das Leben Kann Schon Sein	Annika Greenlich
9	9	Summer Holiday	Cliff Richard
10	10	Sag' Mir Wo Die Blumen Sind	Marlene Dietrich

Compiled by courtesy of the American trade paper—Billboard

Neale Warrington Presents A.A.

THE FABULOUS STARS OF THE GARTERS

T.V. SHOW

Clinton Ford, Nigel Brooks, Vince Hill, Ted Deant, Ray Roberts

Arthur Greenlade Trio, Terry Davis and his Infernos

Sparkling Entertainment for EVERYONE

- ★ SUPER KARTING ★
- ★ STAR STUDDIED VARIETY SHOW ★
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AT WIMBLEDON STADIUM FLOUGH LAKE TOTTING S.W.17

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ENSURE YOUR TICKETS NOW, BY SENDING P.O. to NEALE WARRINGTON PRODUCTIONS, 719/723, GARRATT LANE, TOTTING S.W.17.

ALL THE THRILLS AND SPILLS OF SUPER KARTING PLUS A FABULOUS VARIETY SHOW

ELVIS

DEVIL IN DISGUISE

RCA 1355 45 rpm



BRIAN POOLE (centre) and The Tremeloes, left to right, Alan Howard and Ricky West with (front) Alan Blakeley and Dave Munden, thought "Twist And Shout" was a dreadful noise—but they're glad it's a hit.

THAT'S WHAT I WANT

THE MARAUDERS

F 11695 45 rpm



TOP 30



LESLEY GORE—
Up to number 8



GERRY MARSDEN
—Still holding top place

Week ending July 6, 1963

Last Week	This Week	Title	Artist	Label
1	1	I Like It	Gerry and the Paemakers	Columbia
4	2	I'm Confessin'	Frank Ifield	Columbia
2	3	Atlantis	Shadows	Columbia
15	4	Devil In Disguise	Elvis Presley	RCA
3	5	If You Gotta Make A Fool Of Somebody	Freddie and the Dreamers	Columbia
5	6	Take These Chains From My Heart	Ray Charles	HMV
7	7	Bo Diddley	Buddy Holly	Coral
12	8	It's My Party	Lesley Gore	Mercury
8	9	Deck Of Cards	Wink Martindale	London
13	10	Da Doo Ron Ron	Crystals	London
9	11	Falling	Roy Orbison	London
16	12	Welcome To My World	Jim Reeves	RCA
13	13	Sweets For My Sweet	The Searchers	Pye
6	14	From Me To You	The Beatles	Parlophone
10	15	Do You Want To Know A Secret	Billy J. Kramer and The Dakotas	Parlophone
21	16	Twist And Shout	Brian Poole and The Tremeloes	Decca
14	17	Forget Him	Bobby Rydell	Cameo
11	18	When Will You Say I Love You	Billy Fury	Decca
22	19	Bobby Tomorrow	Bobby Vee	Liberty
25	20	You Can Never Stop Me Loving You	Kenny Lynch	HMV
17	21	Lucky Lips	Cliff Richard	Columbia
22	22	Sukiyaki	Kyu Sakamoto	HMV
19	23	In Dreams	Roy Orbison	London
18	24	Scarlett O'Hara	Jet Harris and Tony Meehan	Decca
24	25	I'll Cut Your Tail Off	John Leyton	HMV
—	26	Legion's Last Patrol	Ken Thorne	HMV
—	27	Walkin' Tall	Adam Faith	Parlophone
—	28	By The Way	The Big Three	Decca
—	29	Nature's Time For Love	Joe Brown	Piccadilly
30	30	Just Like Me	The Hollies	Parlophone

Compiled from dealers' returns from all over Britain

BRIAN POOLE REVEALS

They didn't want 'Shout' to be issued!

"WE thought it was a dreadful noise when we heard the playback," chorused Brian Poole and The Tremeloes. "We didn't really want Decca to issue it!"

And "It" is their version of "Twist And Shout" which hit the DISC Top Thirty at 21 last week and now stands at No. 16!

Brian and the boys cut it about a month ago. It was re-leased two weeks back, and started selling like crazy as soon as it reached the shops.

"We still think it's a noise, but we're very pleased about it becoming a hit."

Inevitably there's some carp-ing going on in some circles about Brian and the group cash-ing in on a number at the expense of The Isley Brothers and The Beatles.

The Isleys wrote it and re-corded it themselves, and The Beatles played a major part in reviving interest in it with their rousing version on their LP, now extracted for an EP which has notched up phenomenal advance orders.

• requests

"We've been using 'Twist and Shout' on stage for a long time now," said Brian. "We don't want people to think we recorded it just to compete with The Beatles. We've had lots of requests to put it on disc."

"At the same time, I don't think it would have been issued if it hadn't have been so success-ful by The Beatles."

But Brian straightened me out on one point.

"Our arrangement of the num-

ber is entirely different from The Beatles' one," he said. "We do a much faster version of the song, because it's easier for the new dance they're all doing, called 'The Blues'."

Then Brian and the boys (Ricky West, lead guitar, Alan Howard, bass guitar, Alan Blakeley, rhythm guitar and Dave Munden, drums) trooped up on to the roof for a quick photo session, making the in-evitable cracks about Julie Grant and Kenny Lynch of course.

• humour

A sense of humour is definitely one of their strong points, and it came into play again when we found the door back into the building apparently locked. There were remarks about being trapped there permanently and becoming Brian Ghoul and The Skeletons, and shrieks of laugh-ter when the commissionaire appeared and opened the "locked" door with one firm push.

"They're a great bunch to work with," said Brian. "It's pretty tough sometimes with all the dashing about, and it's nice to be able to get some fun out of it too."

Nigel Hunter

Ifield, Elvis neck and neck for top honours



JOHN LEYTON—
Moves down to 25

THE FIRST RELEASE OF



ON SALE NOW!



"DIAMOND HEAD"
Music from The Columbia
Pictures Film
FXL 449 12" LP.



The Wildest Music from the
Wildest Party ever filmed
Music from the Columbia
Pictures Film "The Interns"
FXL 427 12" LP.



"THE WAR LOVER"
Music compiled by The Columbia
Pictures Film
FXL 512 12" LP.

PLUS BURGESS MEREDITH 'HOME IN THE MEADOW'

FXL 510
45 RPM



GEORGE MARTIN (centre) with The Beatles—He has just finished recording their next single.

'Weirdie'
Rolf had the States wondering —and buying!

IT WILL BE LIVERPOOL ALL THE WAY IF THESE EMI PLANS FOR THE SUMMER WORK OUT!

GEORGE MARTIN, the EMI A and R Manager who takes the Beatles, Gerry and the Pacemakers and Billy J. Kramer and the Dakotas sessions, plans to keep the Liverpool boys at the top of the charts right through the summer!

Billy J is on a curry kick!

BILLY J. KRAMER has gone all Indian—as far as food's concerned, that is. He's on a curry kick at least twice a week when one-nighters and convenient Indian restaurants permit.

"I used to be keen on Chinese grub," he said, "but I think you can have too much of a good thing. Curry's the thing from now onwards."

Billy and The Dakotas have been adding to their wardrobe recently. The general effect is sharply smart, I gather.

"My new suit is a sort of green. It's a new remarkable thing. A double-knit type of material type of thing. The boys have been buying mostly sports clothes lately. But not because they have holidays in mind.

"We're so busy here so far ahead that I don't think we'll get one this year," said Billy. "If we do, I'll probably have to take a rest cure!"

I fancy a holiday in either the Bahamas or Hawaii. Lots of sun, blue sky and blue sea. Must be marvellous.

J.S.

ROLF HARRIS is essentially Australian. He thrives on Aussie pop songs, Aussie beer and what he terms as "an aggressively Australian sense of humour." And it's Rolf's forthright sense of humour which has turned "The Me Kangaroo Down, Sport" into a great big romping, smash bang American hit!

Naturally he's delighted. In his dressing room at the Windmill, Great Yarmouth, one day last week, he snared a lager with a gigantic head and commented: "I think the Americans like 'Kangaroo', because for once they've a disc that doesn't have an American accent.

Fun number

"Out in the bush Australians have a deathly sense of humour. 'The Me Kangaroo Down, Sport' is not meant to be said. It's a rollicking, fun number with so many way-out Australian expressions that it probably got the Americans wondering sufficiently about what kind of weirdie I am to go out and buy the disc.

"I guess you know Pat Boone has coveted it. I was working on a year's contract in Perth, doing a TV series," said Rolf. "Kangaroo" was number one in the charts at the time, and Boone came into the station and said, "Rolf, I'm going to record that just as soon as I get back to the States."

Joking, sport

"So I gather he went back and recorded it, and when it was done, the recording chiefs at Dot probably said something like 'you must be joking, sport,' and canned it.

"Then when my single was reissued, they pulled Boone's smelly out of stocks."

Rolf thinks his recent trip to the States helped sales tremendously. He enjoyed himself immensely while there, and got a kick out of personally promoting the disc.

"You can imagine what they thought when they saw this crazy guy with a beard carrying a giant-sized kangaroo all over the place.

"Course, I played them up a bit. I told them all Australians are weird and carry alligators around with them!"

But Rolf should worry. Directly he finishes at Yarmouth, he heads back to the States for more TV and night club work. And he's gonna give them exactly what they want, diddledoes, wobble boards and all!

June Harris

When I spoke to him last week after he had finished more sessions with the Pacemakers and the Beatles, he told me that he was trying to organise things so that as soon as one record began to drop there would be another Mersey single ready to take its place. "Billy J. Kramer's disc comes out later this month," he said. "Then there's the new Beatles disc, and so I think we'll manage it, though you can never tell in this business!"

I also gathered that there is going to be a definite touch of the M.S.'s as far as future Beatles' disc sessions are concerned!

Word about last week's date at EMI's Abbey Road studios got around, and a horde of fans besieged the place from nine in the morning until eleven at night!

"The boys don't really like a lot of people around when they're recording anyway," said George Martin. "They're pretty serious about their work, and like to get on with it without any distractions."

But despite the secrecy I can now fill in some details for the multitude of people eager for the next single by the fab foursome from Scouseville. It will be released on August 23, and both sides are John Lennon-Paul McCartney songs called "She Loves You" and "I'll Get You."

"It continues the Beatle tradition of having the words 'me' or 'you' in the titles," said George. "I reckon it's their best one yet.

"I'm still a little surprised about a square like me doing these records with the Liverpoolians and getting such satisfying results. I get a great kick out of the sessions.

"It's very much a question of tossing ideas around in the studio, and working out the sounds and

treatment as we go along. The boys have a skeleton arrangement of sorts ready when we start, and we proceed to put the flesh on the bones from there onwards."

George has also been recording with Gerry and The Pacemakers and Billy J. Kramer and The Dakotas recently.

"Each group is different in its sound and approach, and we take care to keep it that way.

"Gerry and the boys have been working on an LP for the autumn. It will have 14 titles, some of them originals and some of them requests from fans, including 'You'll Never Walk Alone.'

Billy J. Kramer and The Dakotas have their next single set for July 26, and once more it's the old firm of Messrs. McCartney and Lennon who have the composing credits.

The titles are "Bad To Me" and "I Call Your Name," and, having listened to them in George's office, I don't think anything short of a world disaster will stop the disc climbing like a rocket.

Nigel Hunter

STOP PRESSINGS by Peter Thomson

GIANT KEY FOR BRENDA

BRENDA LEE was given a 6ft golden key by her British fan club when she graduated from Hollywood Professional School last month. Sam Costa, now a "regular" (along with Tony Hancock, Harry Corbett and Spike Milligan) on fellow DJ Jack Jackson's entertaining Saturday lunch-time show, "Elvis Presley's former girl friend, waitress Dolores Hart, waited five years to become a nun. . . .

Cracked Sammy Davis when he saw an empty ring-side table: "That's the last time I invite the Governor of Alabama. . . . Cracks: JBI panellist, comedian Stubby Kaye: "Jayne Mansfield's found a new way to get to sleep—the counts flashbulbs! . . . French singer Richard

Anthony's first Columbia single in English, "Too Late To Worry," was previously waxed by Billy Fury hit songwriter Alan Fielding. . . . Dorothy Provine burst a leg blood vessel while rehearsing her night club act. . . .

I WISH Julie Grant success with her new one, Tony Hatch's song "Don't Ever Let Me Down," also The Springfields with "Come On Home. . . . New LP by Bristol group The Eagles, salutes The Shadows, The Spotnicks, Kenny Ball, Stan Getz, The Tornados, Jet Harris and Tony Meehan, Acker Bilk and The Chantays. . . . New U.S. LP "You Sing The Million Sellers" contains separate backing tracks for teenage sing-alongs. . . .

THE Page Boys' "Ole Butterick Sky" (by Hoagy Carmichael) is first single by new A and R men, Bob Gaudin and Frank Valli (of The Four Seasons). . . . For touring, Tony Bennett hires a coach complete with bar, TV and telephone. . . . Capitol's Japanese star, Ryu

("Sakiyaki") Sakamoto has recorded—in English—Jimmy Jones' "Good Timing" and Alma Gogan's "Goodbye Joe. . . . Dinah Washington recently alienated a night club bouncer by throwing a ke-ube at him. . . .

NEW versions of Ray Charles' "Take These Chains From My Heart," Ned Miller's "From A Jack To A King," and James Gilbreath's "Little Band Of Gold" recorded by Bill Anderson, whose "Still" (on Brunswick here) has been a big hit in the U.S. . . .

Or new Paul and Paula LP: Sam Cooke's first hit, "You Send Me." . . . France's top pop singers Johnny Hallyday and Sylvie Vartan are "just good friends." . . . Japanese Top Ten surprise entry: Elvis Presley's "Hound Dog." . . .

FRANK SINATRA'S good-looking lid brother in "Come Blow Your Horn" movie, Tony Bill, will record an LP for "big brother's" Raprice label. . . . Andy Williams' LP (released this week) contains Tony Bennett's "I Left My Heart in San Francisco," Ray Charles' "You Are My Sunshine" and Tony Newley's "What Kind Of Fool Am I?" . . .

Listen to **ALAN DELL'S SHOWCASE**

An EMI Presentation on **RADIO LUXEMBOURG**

106 m. medium wave 49.26 m. short wave
EVERY SUNDAY 8 P.M.

A special programme by Alan Dell to mark the welcome return to Britain of Nat King Cole

- ★ THE NAT KING COLE STORY ★
- ★ WHERE DID EVERYONE GO? ★
- ★ THOSE LAZY HAZY CRAZY DAYS OF SUMMER ★
- ★ RAMBLIN' ROSE ★
- ★ NAT KING COLE SINGS GEORGE SHEARING PLAYS ★

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE NAT KING COLE LPs

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NEW FROM EMI

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SHE'S MY SUMMER GIRL
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COLUMBIA DB701



RICHARD ANTHONY
TOO LATE TO WORRY
COLUMBIA DB702

The Bruisers
BLUE GIRL
PARLOPHONE R1612



His audiences see him as the Laughing Cavalier of Song. A handsome hunk of man with blond hair, a flashing smile and a free-and-easy manner. That's the "magic" Frank Ifield projects on stage; a sunny personality without a care in the world. A fellow who sings to live—and enjoys every minute of it.

True. But that gay exterior conceals a person of depth and integrity; a thoughtful man with a real interest in philosophy—a sincere man who chooses his friends with care, and stays loyal to them for life.

One who knew him very well is FRED PERRY. For seven months he travelled with Frank on thousands of miles of gruelling one-night stands as his road manager. He was one of the few who got really close to the "back-stage" Ifield—the Frank Ifield his fans surely have a chance to know.

Now, in an exclusive interview with DISC, Fred—who has branched out to concentrate on his career as a freelance lighting and production man—talks about his experiences with a personality he is proud to have met.

Working with Frank was a wonderful experience



I FIRST met Frank on a brief one-nighter tour by the Shadows. They were topping the bill in their own right for the first time. My first impression? What a SERIOUS person he was.

I recall his reaction in the coach when a case burst open on a rack and his carefully packed trousers fell out. Someone called out: "Frank, your trousers have fallen down." The whole coach dissolved into laughter. But Frank didn't raise a smile.

It was some months before I saw Frank again. It was at a "Sunday Night At The London Palladium" show. What a difference. He had lost a couple of stone in weight, and seemed much more relaxed. He wasn't listed way down on the bill any longer. He was riding high on the success of "I Remember You." And I must say he seemed as surprised at his "overnight success" as I was.

• **break**

Of course, he had been around for a long time. But the break had just come. And no one deserved it better. Frank is a thoroughly dedicated person who would never turn in a shoddy performance. He is a true perfectionist. And he can't stand incompetence or slipshod methods in others.

Yet I have never known him create a scene. He is too considerate to do that. He just works on his act until he has got it to the pitch of perfection he demands of himself.

He doesn't attract the "screamers." In fact, he was embarrassed on one occasion when some fans did start to scream.

flock around. But he just takes it all in his stride. Never a trace of bigheadedness.

As I got to know Frank, I soon found that he has a light side to his character. He doesn't go for practical jokes, but he enjoys a spot of fun. And sometimes he'll do the craziest things.

The comic and compe on his road shows is Ted Rogers. When we were shopping once, Frank said: "Let's buy something for Ted."

• **hideous**

So he walked into a shop and, with a perfectly straight face, asked the assistant for the "most horrible pair of socks he could find." We chose a tartan pair in flaming red and yellow.

On meeting Ted, he said: "Ted, we've bought something for you." Ted protested Frank was too kind, he shouldn't have done that. And so on.

He soon changed his tune when he saw those socks!

But he wore them that night on stage. And I don't think they cancelled his contract.

Yes, working alongside Frank was a wonderful experience. And I think one of the most touching incidents of all—and one that perhaps highlights Frank's character and thought for others—was when a school for blind children visited Frank during his pantomime in Birmingham.

One little blind girl threw her arms around Frank's neck and whispered: "I wish you were my daddy." It was one of the most moving incidents of my life. And his.



JULIE, 17, THROWS A BIG PARTY

SHE'S sweet seventeen, or she will be tomorrow (Friday), she has five discs under her tiny belt, and is spending the summer season in the Big Star Show at the South Pier, Blackpool. That's Julie Grant. And she has been singing professionally for exactly—One Year.

Discovered by an accountant who recommended her to her present manager, Eric Easton, Julie made her first stage appearance (apart from a few talent contests) at the age of 15 in a Frankie Vaughan charity show in Leeds early last year.

But it was not until Whit Sunday 1962 that she made her professional debut in a Sunday concert at Blackpool's North Pier, on the strength of her first record "Somebody Told Me."

Since then she has appeared four times in "Lucky Stars," five times in "Saturday Club," in "Easy Beat," "Parade Of The Pops," "Go Man Go," in cabaret, in variety, and in touring package shows. She has acquired a wardrobe of 14 stage dresses ("nothing outrageously expensive—they have cost about £30 each on average," she says) but this

apart, she has no idea how much she has earned, or is earning.

"I don't bother about money—I leave this entirely in the hands of Eric Easton. He and mummy look after this. I have a weekly pocket-money allowance for myself—it's never enough of course," she says with a smile.

But she will be spending some money—or mummy will—this weekend when Julie has invited all her show biz friends to a party to celebrate her birthday.

John Norman

KEN THORNE AND HIS ORCHESTRA
Theme from film 'THE LEGION'S LAST PATROL'
(Concerto Dilettante)
HMV POP178

THE EXCITERS
Get him
UNITED ARTISTS UPSON



Hit brings big offers for The Searchers

SEVERAL offers, including tours with Tommy Roe and Roy Orbison, have been pouring in for new smash hit Liverpool group The Searchers! They are almost definite for the three week Orbison package, opening September 14, and are expected to sign a contract this week for a five-day tour with Tommy Roe and Freddie and the Dreamers.

Their agent, Tim Burns, is also planning to use them on the Bobby Vee-Del Shannon package next February.

This week — their first in the charts — The Searchers stand at 13. On Monday and Tuesday, they cut their follow-up single and tracks

for their first Pye LP, to be rushed released at the end of the month.

The Searchers guest on "Saturday Club," August 10, and are set for "A Swingin' Time," BBC TV, on September 5. Regional television is also being fixed.



THE SEARCHERS—Earlier this week they were in the Pye studios cutting their follow-up to the fantastically successful "Sweets For My Sweet."

No sales for three weeks, then crash, the new boys make it big!

SO now there's another Liverpool group smash bang in the charts! And truly it is, too! "Sweets For My Sweet" is an old Drifters number. The Searchers re-arranged it with a Merseyside feel and got it straight in the top 10!

I tracked the four boys down in an Edgware Road restaurant early this week to break the news to them and found them eating gigantic plates of steak and chips before heading into the Pye studios for their next single.

They were wearing stage gear—red suits, pale pink shirts and black boots. "Sharp, but uncomfortable," Chris Curtis explained, "but we have to do a photo session just as soon as we get into the studio."

While Curtis re-attacked his steak,

lead singer Tony Jackson commented on the success of the group in the charts.

"Really, the part which gets us is that after three weeks with practically no sales, 'Sweets For My Sweet' seems to be busting wide open throughout the country in a matter of days," he said. "At the moment, it's the number one seller in Liverpool."

Turned down

"The track was picked by Tony Hatch after we'd sent him a demo EP. We'd already been turned down by another company who told us they didn't think our sound was commercial enough. I suppose the success of the disc is a bit of a smack in the eye for them."

The Searchers are an instrumental-

vocal group who have played together for two years. At one time they were the backing group for Johnny Sandon, who now has his own contract with Pye.

Chris Curtis, 21, drummer and fiddler/vocalist, is, all the boys agree, the personality within the group.

"By way of a change, on personal appearances, we have Chris and his drums on front stage, so when he goes wild everyone can see him," explains Tony Jackson, 22, and lead singer and bass guitarist.

Lead guitarist Mike Pender is 21. Before joining The Searchers two years ago he played with two other groups in Liverpool. His tastes in music vary from way-out rhythm and blues to anything country and western,

but his chief hobby is train spotting!

Final member of The Searchers is John McNally, 21, rhythm guitar and vocals. He is the founder member of the group, and entered show business at 18.

On Sunday of this week, The Searchers played their first near London date.

"We nearly ruined our chances," said Tony. "We got lost on the way down from Liverpool and turned up an hour and a half late. We were playing in Camberley, which someone told us was only about a couple of miles from London. We took them literally."

"Still, we gave them an hour and a half overtime, and the management were pacified. If they'd have gone mad, that might have been the best beautiful-success-then-almost-was story you've ever heard!"

June Harris

Folk series for TV

"HULLABALOO" is the title of a new weekly ABC TV folk music series for which the first 30-minute show was taped on Monday.

Guests in the first edition, which will probably be shown in the autumn, are Long John Baldry, The Velvettes, The Cyril Davies Rhythms and Bines All Stars, Jill Freedman and The Malcolm Spring Trio.

Rory McEwan will be resident throughout the series.

Stars guest with Rolf

ROLF HARRIS' BBC TV series "A Swingin' Time" continues to line up star pop talent for its guest spots. Matt Monro is set for August 8, The Springfields for August 29 and The Everly Brothers are almost definite for September 19.

Performers for "Juke Box Jazzy" on July 20 will be Keith "Toady" France, Naven, Kenneth Williams and Joan Sims.

FREDDIE AND DREAMERS CLINCH TOMMY ROE TOUR

FREDDIE and The Dreamers are to play a six day co-topping bill with Tommy Roe and probably The Searchers in October. Venues are still being fixed.

Tommy Roe is due here in September for a succession of ballroom concert dates for Tito Burns, and these may also include some dates in Ireland.

On September 9 the Dreamers fly to Ireland to open a new ballroom in Belfast. They will play there for three nights.

Freddie Garrity has composed the top side of his next single together with Mitch ("I Like It") Murray. Title is "I'm Telling You Now," and the flip is a Johnny Worth number, "What Have I Done To You." Release date is August 2.

Sarne disappears as Scobie Pritt is abandoned

AT presstime mystery surrounded the whereabouts of Mike Sarne, star of the abortive musical "The Perils Of Scobie Pritt" which has now been abandoned before getting a West End run.

Sarne is believed to be in France, but his agent Robert Stignwood could not confirm this or give any indication when he would return.

Stignwood told DISC that there are several alternative offers to be discussed, ranging from cabaret to films and including the offer of another West End musical.

Bandleaders honour Jim

SOME of Britain's top band leaders, including Ken Mackintosh, Ray Ellington, David Ede, Acker Bilk, Bob Miller, Joe Loss, Ted Heath and Kenny Ball, attended a farewell lunch at the Savoy Hotel on Monday for Jim Davidson, who has retired after 15 years as Assistant Head of Light Entertainment of BBC radio.

Cliff and Shadows top 'Lucky Stars' 100th show

CLIFF and The Shadows will head a star-studded 100th anniversary edition of "Lucky Stars" on August 10. They will pre-record their spot at the ABC studios in Manchester on July 26. Other artists so far booked for this show are Billy J. Kramer, The Searchers and Brian Poole and the Tremeloes.

Frank Ifield and Kenny Ball head the August 3 edition which also features Ronnie Carroll, The Swingin' Blue Jeans, Freddie and The Dreamers and Maureen Scott.

Mark Wynter will join Frankie Vaughan, Petula Clark, Gene Vincent, The Dakotas, The Kestrels and Jenny Moss on July 20.

Bassey for Sundays

SHIRLEY BASSEY will play three Sunday concerts, starting this weekend at the Bournemouth Winter Gardens. The two other dates, both at the Blackpool Opera House, are on July 21 (with Mark Wynter) and August 18.

Connie Stevens will now appear at the Blackpool Winter Gardens, on July 21.

MD writes film scores

COMPOSER-MD Laurie Johnson is to write the soundtrack score for "Siege Of The Saxon," which will star Jannette Scott and Ronald Lewis.

Another Johnson screen score to be heard is that for "Bitter Harvest," the theme of which has been recorded by Acker Bilk.

Kathy Kirby's appearances on A-R TV's "Stars And Garters" shows have been extended to mid-September.

BILLY J OUT OF PACK

BILLY J. KRAMER and the Roy Orbison tour. Instant autumn package being planned. Their place on the Orbison charts group, Brian Poole and the Shouts" now stands at number

Official reason for Kramer's withdrawal is that the dates fixed on the Orbison tour would clash with those he plays later on—in November—on the Bobby Rydell package.

The new package is to be called "Group Sounds 1963," and there will be at least five groups, including Freddie Starr and The Mighty Five, The Four Most and possibly The Rolling Stones. It

Nat King tour with

NAT KING COLE will be given a send-off on his British tour at Finsbury Park Astoria on Sunday night (Thursday) he will be playing Silver Disc for the quarter-century "Ramblin' Rose."

EMI Records are staging a Nat — due to arrive this month in London — at their London HQ Square, and he will be presented, on behalf of DISC by Sir John Chairman of EMI.

From Hollywood on Monday, PRO for Nat Cole, told DISC: "I'd like to say that he is very happy."

BRENDA LEE'S
BEST YET
MY WHOLE WORLD IS FALLING DOWN
BRUNSWICK 05891
IRON ASSOCIATED PUBLISHERS LTD.
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<p>IN YOUR SHOPS TODAY</p> <p>Helix JUST LIKE ERDIE F 1100</p> <p>YOU DON'T HAVE TO BE A BABY TO CRY The Caravelles F 1081</p> <p>HE'S SO NEAR Jackie Prince F 1082</p> <p>DECCA</p> <p>WIT YOU YOUNG NOT TO GET MARRIED Bob B. Sox & The Blue Jeans R 10 074</p> <p>WIFE OUT The Barbarians R 10 071</p> <p>I'M GONNA BE A WINNER Jimmie Rodgers R 10 070</p> <p>SUNNER MAGIC (from the film) The Sylla Sisters R 10 069</p> <p>ARLINA George Hamilton IV R 10 120</p> <p>JOA Victor</p> <p>Brenda Lee I WONDER 4's MY WHOLE WORLD IS FALLING DOWN F 1080</p> <p>The Cascades BY FIRST DAY ALONE W 10 100</p> <p>Peter, Paul & Mary EIGHTH IN THE WIND W 10 104</p>	<p>SOME DO, SOME DON'T (Come with, come with) The Lorne Gibson Trio F 1102</p> <p>DECCA</p> <p>CRY BABY Mal Ryder F 1103</p> <p>DECCA</p>	<p>TWO</p> <p>Brian Poole</p> <p>W</p> <p>Wendy</p> <p>A</p> <p>Wendy</p>
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BRENDA LEE TWO WEEK TOUR IS NOW ON

BRENDA LEE, the world's biggest selling girl singer, WILL tour Britain this autumn after all. Promoter Don Arden, who brought her over for her last trip in March, has signed her to play two weeks in October. She will arrive on or about October 20, probably, as previously reported in DISC, after completing recording sessions in Germany.

On Tuesday Don Arden told the tour was for Brenda to play

DROPS ORBISON PAGE

Dakotas are dropping out of the tour they will head an all group by promoter Arthur Howes. The tour is being taken by another group, The Tremeloes, whose "Twist

is No. 16. The tour starts at Bedford Granada on September 14. Other Granada venues, including Mansfield, Shrewsbury and several in London, are still fixed, along with venues on the Rank circuit—and the tour will last three weeks.

Dickie Valentine will take part in ABC TV's old time music hall series "The Good Old Days" from Leeds on July 25.

Cole starts British tour—a Silver Disc!

Sam Cooke is being presented with a Silver Disc for "Rambles" Rose.

"It is a great start to a trip which he has been looking forward to for so long. He also asked me to send his best wishes to all readers of DISC."

At prestine plans were underway for Nat to be presented with a Gold Disc during the taping of his one-man show for BBC TV on Tuesday (16).

The Gold Disc is being given to Nat on behalf of the United Nations for the million sale in the States of the United Nations all-star festival LP in aid of World Refugees. Nat was one of the many artists who contributed their services free.

TV producer goes to gaol!

BARRY LANGFORD, chairman of Southern TV's "Dad, You're A Square," will go to gaol on August 9—but only to act as DJ for the inmates.

This will be the first leg of a tour of 20 H.M. Prisons—starting at Pentonville—where Barry will play a selection of pop discs for prisoners. He will also take a girl dancer along to demonstrate the latest dance crazes.

Barry's life story will be screened by BBC TV on August 21 in the first of a new series entitled "Citizen '63."

Gerry's 'Night Out'

GERRY and The Pacemakers will appear in ABC TV's Saturday show "Big Night Out" on July 27. The Beatles will appear in the same show on August 24. Other stars due to make appearances are the Peters Sisters (July 13), Russ Conway (20), Marion Ryan and The Dallas Boys (August 10), Ronnie Carroll (17) and The Springfields (Sept. 14).

Ted Heath — 208 series

TED HEATH is to start recording a new series for Radio Luxembourg next month. It is hoped that the series will be ready for the late autumn.

David Jacobs special

DAVID JACOBS will undertake one of his rare one-nighter engagements when he composes a disc show at a dance hall in Kirkcaldy, Scotland, on July 28.

Presley may play U.S. footballer in next film for Mirisch

ELVIS PRESLEY may play the part of an all-American footballer in his next film for Mirisch—to be shot during 1964. Bob Relyea, assistant director on "Jailhouse Rock" and production manager of "Kid Galahad," told DISC this week:

"Mirisch Films, for which I am supervisor on their '633 Squadron,' has two more films to do with Elvis. The first could well be a story about an American football star. I know Elvis is very keen to make such a film.

"During the shooting of 'Kid Galahad' he was always kicking a football around between takes."

Stars join Beatles

MIKE BERRY, Ian Crawford and The Boomcrangs and disc jockey Ted King have been added to The Beatles, Freddie Starr and The Midgets package which will play Worcester Gaumont on September 4, Taunton Gaumont (5), Luton/Odeon (6) and Croydon Fairfield Hall (7).

"Advance orders on The Beatles' "Twist And Shout" EP, "The Beatles No. 1," are 60,000—among the highest ever for an EP. It is released tomorrow (Friday).

Riddle writes for Frank

NELSON RIDDLE has written the score for the new Frank Sinatra-Dean Martin musical "Four For Texas," currently in production at Hollywood.



PAT BOONE, natty in striped coat and sweater, stopped off at London Airport on Monday on his way to Ireland to film scenes in the Seven Arts film "Never Put It In Writing," in which he stars.

Wimbledon goes pop SPRINGS ON LIGHT

FOR the first time ever Wimbledon Stadium is to stage a pop concert. It will be held during an interval between Go Kart races on July 20 and will feature Clinton Ford, Vince Hill, The Nigel Brooks Singers, Ted Durante, The Arthur Greenlade Trio, Troy Dante and The Infernos and Ray Roberts.

THE SPRINGFIELDS

will make a guest appearance in the Light Programme's "Sing It Again!" on August 16—an unusual booking for a show which usually features six resident singing team only in continuous song medleys.

The trio begin a tour of the West Country and Wales on August 9 with a date at the Llanelli Ritz Ballroom. Subsequent bookings are Cardiff Sophia Gardens (10), Bournemouth Winter Gardens (14), Bournemouth Flamingo (14), Barmstaple Queens Hall (15), Plymouth Rank Ballroom (16), and Torquay Town Hall (17).

Korner opens more clubs

RHYTHM and blues specialist Alexis Korner and his Blues Incorporated opened two more London R and B clubs this week at the Acton White Lion (Monday) and the Fimbury Park Manor House (Tuesday).

Tornados 'sell' ices

THE Rank cinema circuit is plugging The Tornados' current disc seller "Ice Cream Man" at all its cinemas throughout the country—during the intermission!

The group may make a short musical film together with new girl duo The Caravelles to be called "Swingin' Location." No further details were available at prestime.

Don Moss picks the pops

DON MOSS takes over the programme "Pick Of The Pops" next Sunday for three weeks while regular disc jockey Alan Freeman spends a holiday in his native Australia.

HARRY MAKES THE PERFECT PICKWICK

NEED a story for a good musical? Then Dickens is your man. Lionel Bart showed the way and now Cyril Groussell, who wrote the music, and Leslie Bricusse, who devised the words, follow his example in "Pickwick" which opened at the Saville Theatre in London last Thursday and which gives Harry Secombe yet another resounding success.

With the aid of gleeful spectators, a bald "wig" and his "built-in" plumpness, he portrays Mr. Pickwick as every reader has ever imagined him. The times and tries personality the Pickwickian era of genteel good living and gaily, and Teddy Green as Sam Weller and Anton Rodgers as Mr. Jingle score particularly well in a good supporting cast. The ingenuity of Sean Kenny's scenic devices provides fascinating entertainment as well, and the show should be set for a record run, presenting as it does gas, vibrations, creature entertainment, unblinded by too much moralizing.



JOE CARSON
I GOTTA GET DRUNK
(AND I SHOULD DO BEHIND MY)
LIBERTY LIBRARY

NEIL CHRISTIAN
A LITTLE BIT OF SOMEONE ELSE
COLUMBIA DB1018

THE ESSEX
EASIER SAID THAN DONE
COLUMBIA DB1017

THE ELEKTRAS
ALL I WANT TO DO IS RUN
UNITED ARTISTS UP1017

SHANE FENTON
DON'T DO THAT
PARLOPHONE B0417

ROSCO GORDON
JUST A LITTLE BIT
STATESIDE S2014

JOHN LEE HOOKER
BOOM BOOM
STATESIDE S2011

PERCY MAYFIELD
RIVER'S INVITATION
R.M.V. P0P110

JIMMY REED
SHAME, SHAME, SHAME
STATESIDE S2010

MAUREEN SCOTT
HE'S SO NEAR
R.M.V. P0P110A

DON SPENCER
BUSY DOING NOTHING
R.M.V. P0P110B

MEL TURNER
I CAN'T STAND UP ALONE
COLUMBIA DB1016

THE TEMPERANCE SEVEN
with confidential vocal by Alan Moody Mitchell O.C.
THANKS FOR THE MELODY
PARLOPHONE B0410

GENE VINCENT
CRAZY BEAT
CAPITOL CL10101

KAI WINDING and His Orchestra
MORE
(from film 'Mondo Cane')
NORIX 10111

JUST AND SHOUT
The Tremeloes
DECCA

THE EVERLY BROTHERS
It's been nice (goodnight)
DECCA

THE CRYSTALS
Da doo ron ron
LONDON

WE HAD A DREAM
Richard & Anna Berry
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LET'S STOMP
Lee Curtis & The All-Stars
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reviews...

NOT SO SERIOUS BILLY CHANGES HIS TUNE ON 'SUMMER'

... shorts ... shorts ...

This one deserves to get all the spins it can



BILLY FURY swings over to a lighter ballad, but the number will still climb.

Billy Fury

In Summer: I'll Never Fall In Love Again (Decca F 11701)

DNT
A MORE lighthearted topside from Billy Fury as he sings the pleasant ballad "In Summer." The song has a simple appeal about it and Billy catches this without delving into his deeper beat notes. Careful production aided by Ivor Raymonde's accompaniment of orchestra and girl group. I'll make a change for Fury in the parade.
On the turnover "I'll Never Fall In Love Again" moves on a more dramatic Latin pattern and Billy's mood is serious. Good orchestral and choral accompaniment for this half—a ball which can only help the disc into the big sellers.

DISC DATE

BY DON NICHOLL

Country and folk music seem to be more than holding their own in the market just now. I'd say they're tightening the grip, if anything. Certainly that's true of folk discs. More and more of them are finding their way into the release lists... some with truly authentic manners, others with a crisp modern tang.

This week you'll find The Springfields, The Overlanders, Peter, Paul And Mary, Jimmie Rodgers, George Hamilton IV and Joe Carson all tackling the folk or country aspects of pop. And most of them with a distinctive attraction.

Yet the prize for the week ought really to be awarded to actor Burgess Meredith with his Colpix release of "Home In The Meadow" and "No Goodbye" — here's the art of spoken music uncovering its own folk magic.

Shane'll set you whistling

Shane Fenton
Don't Do That; I'll Know
(Parlophone R 5047)***
JOHNNY WORTH each-phrase-ing with his usual attitude as he provides the song Don't Do That for Shane Fenton. The singer floats this easy beater nicely to good rhythmic accompaniment and might be thinking of a remix. I think you'll find you are whistling along with the top line before long.
I'll Know is a neat production, too, but the song itself strikes a rather ordinary chord. Fenton sings it effortlessly with some group assistance, but there's no impact registered.

John Lee Hooker
Room Room; Frisco Blues
(Stateside SS 2010)****
THERE'S a vivid assault from John Lee Hooker as he hooks out his own story beater Room

Room. And apart from Hooker's vocal there is good gaudy instrumental scowling whipping it all into rhythmic shape.
Nothing fancy to detract the attention from essentials on this performance—I should think it will gather plenty of sales.
Frisco Blues, another of Hooker's originals, slopes into cardsharp on sad guitar. Then John draws the bluesy lyric with girl group echoing.

Johnny Cash
King Of Fire; I'd Still Be There
(CBS AAG 1591)***
TRUMPETS dance Mr. Cash, border fashion, into the Ring Of Fire. Love, incidentally, is the sorry ring about which he's singing. Typically, tracheal-dark vocal from Cash at a quick fire pace. Will suit his fans and the others who are now going for this sort of music.
A song Cash wrote with Johnny Horton is used for the flip—I'd Still Be There. A shameless C and W item which he puts across in sad drawl.

Harry Secombe
If I Ruled The World; Look Into Your Heart
(Polygram BF 1261)***
TWO of the Leslie Brillows-Cryll Ormad songs from the show "Pickwick" sung by Mr. Pickwick himself. Harry tensors pleasantly and melodically through it. I Ruled The World, but sounds as if he's hidden somewhere amid the orchestra—or as if he had poor teeth. Tune's attractive and the side may sell it only as a souvenir.
Look Into Your Heart is another straightforward ballad. For some odd reason, however, I keep feeling as if the disc is taking us back to the days of "Old Chelsea" and Tauber.

The Cascades
My First Day Alone; I Wanna Be Your Lover
(Warner Bros. WB 1031)***
GENTLE backed work from The Cascades as they sing My First Day Alone. Sad note to the lyric, but the track is not too mournful. The group has made a lot of fans over here and this disc will probably do well.

I Wanna Be Your Lover has more ring in it though, from my point of view. The Cascades still sound as if they could do with a little more muscle in their personality.

The Temperance Seven
Thanks For The Melody; Easy Money
(Parlophone R 5048)****
THE SEVEN playing in their now well-known 20s dress. But taking a new tune by Hal Shaper as they say Thanks For The Melody. Good, humorous idea here, sending its target in the old pre-war, "thank you, maestro" fashion.

If the execution of the narrative vocal had been as sharp as Shaper's observation, it would have been a much funnier disc.
Easy Money leaves the comedy and presents an evocative reading by the band.

The Undertakers
Everybody Loves A Lover; Mashed Potato
(Pic-N 1554)****
WELL, it isn't exactly the way Dennis Day sang Everybody Loves A Lover, but the steady ballad with which it's presented by The Undertakers should prove very commercial right now.

This Merseybeat Quartet has more than the boys' raucous voices to recommend it—there's also some fat rocking saxophone from Brian Jones. Weak South I-Felt, but otherwise enjoyable.
The Mashed Potato is as well

known as the other number of course. But this is one of the soldierly performances you're likely to have heard. Good guitar and sax noise most of the way as the half races along. Striking lead voice interesting.

Cliff Bennett
Everybody Loves A Lover; My Old Stand-By
(Parlophone R 5048)****
ANOTHER revival of Everybody Loves A Lover—funny how the idea about crowd coincidental, isn't it? Bennett and The Rebel Routers handle the song with a different beat—but it's a rocker that's just as contagious in its way as the one provided by The Undertakers.

Good, open sound on the side, and dancers should love it even if lovers don't.
My Old Stand-By is a country contrast which jogs along sweetly.

The Caravelles
You Don't Have To Be A Baby To Cry; The Last One To Know
(Decca P 11697)****
NOTHING sensational or revolutionary about the group voices of The Caravelles, but the girls' light, breathy tones have a winsome, melodic charm that could

Contd. on facing page

PERCY MAYFIELD—Baby Please (HMV Invitation; 1183)****—I hope this one gets its due share of the spin. Percy Mayfield with two of his own compositions. The voice is full of drawing distinction for River's Invitation while the musician lay down a suave, foot-moving jazz. An adroit production which seems to combine the earthiness of the blues with the lemon flavour of modern mood.
A slow undulating number on the reverse—Baby Please—which it spoke-ting with everything concentrating on the basic roots. Organ speaks with comparative surge for the middle section.

ALICE BARS-After You're Gone; St. Louis Blues Twist (Fontana TF 409)***—Yodelling on the slick Latin beat is Alice Bars as she revives the old After You're Gone. Fert enough to please dancers and with the dramatic voicing sufficient to make people stop and listen to the side. Novelty value may be reflected in useful sales.
W. C. Handy's St. Louis Blues is turned into a twist by the singer with even more vocal mouseteering. I don't think the great blues is improved.

JOHNNY "K"—Lemonade; Come Closer; Melinda (Fontana TF 408)***—Johnny "K" with the path of The Singin' Swingin' Eight for accompaniment as he dances easily



MEL TURNER—On the rock 'n' gospel wagon.

through Lemonade. Cute for a few plays though I doubt if it's got the power to last a long time. What you might term all pork and no play. On the other side we get a happy trotting jant with the song Come Closer Melinda. Aflair.

MEL TURNER—I Can't Stand Up Alone; Do It The Ton (Columbia DB 7076)***—Mel Turner and The Melicans jumping on the rock 'n' gospel wagon with much shouting and bawling—and plenty of excitement, too. A side which contains its wildness well, though I think it would have been still more effective with more concentration on clarity.

ing the words. If gospel really does catch fire on this side of the water then Turner ought to be shooting up front.
Not something which tears along at 100 mph is Do It The Ton. Instead, a heavy beat number called shrilly by Turner.

JACKIE FRISCO—He's So Near; When You Ask About Love (Decca F 11692)***—Miss Frisco betting on the obvious information He's So Near. While Jackie shouts her lyric in rough, heavily accented fashion, the instrumentalists are galloping flat out for the end of the track. When You Ask About Love is given a shuffling side and the girl drops her words into the pattern with blurring, deliberate manner.

ROSCO GORDON—Just A Little Bit; What I Wouldn't Do (Stateside SS 204)***—Rosco chords in the middle beater Just A Little Bit with a smooch sense of the rock and you'll

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).

find yourself snapping your fingers before many bars have gone by. The good accompaniment by hand in which sax is prominent is, unfortunately, not given the label credit it deserves.
For the turnover, Gordon twists What I Wouldn't Do. Not quite so ear-catching as the upper half, but adequate.

THE DIAMOND BOYS—Hey Little Girl; What'd I Say (RCA 1351)***—So far as one can hear from this disc, The Diamond Boys are certainly no better than many of the stars now making shock debuts in this country. Hey Little Girl whisks along smartly on an easy beat but it leaves almost no impression behind it. For What'd I Say neither the vocal nor the instrumental attack seem strong enough.

JOE CARSON—I Gotta Get Drunk; Who Will Buy My Memories (Liberty LIB 55578)****—Country habits saw away for the opening to Joe Carson's I Gotta Get Drunk. The singer enjoys himself in a wry power to last a long time. What you might term all pork and no play. On the other side we get a happy trotting jant with the song Come Closer Melinda. Aflair.

THE OVERLANDERS—Summer Skies And Golden Sands; Call Of The Wild (Pye N 15544)***—Three Welsh boys in their early twenties. The Overlanders have a good guitar and vocal sound to offer. Their style is set in the folk belt, though their sound also reveals both Swannie Skies And Golden Sands and Call Of The Wild were actually penned by the boys. Good material and performances in authentic fashion.

THE SAINTS—Wipe Out; Midgets (Pye N 15545)****—The Saints, already heard as the backing group to Andy Cavell, get an instrumental release to themselves. Like Cavell's disc it was made by Joe Meek. Title seems from the American surfing craze... tune is a quick mover with good studio effects to colour it. Midget is a neat trot-along melody in which the guitar reminds me strongly of the work which used to be done by Les Paul. Cute and catchy.

THE SYLVE SISTERS—Summer Magic; Well It's Summertime (London HLU 9753)***—The Sherman title song for Disney film Summer Magic is given a lay-in-gated treatment by The Sylve Sisters. Little strings drift sweetly in the blue sky. Slowly attractive and with some careful harmonies from the piano. Well It's Summertime continues the seasonal aspect, but with a happier beat.

TAILOR MADE FOR THE SPRINGFIELDS

The Springfields
Come On Home; Pi-A-Pat
(Philips BF 1263)

DNT
TOM SPRINGFIELD'S making almost as much of a name for himself as a writer as he is as leader of the vocal group. "Come On Home" is another of his compositions and it couldn't be more aptly tailored for the team. A whippy chunter in their now-familiar style with Daisy's voice stabbing through.
It'll be inside your skull—and inside the parade, too—before the end of the month.
"Give Wistlake is the writer of "Pi-A-Pat," a gentle remembrance with a cleverly noted medieval approach.
The vocal group sing it with the slow folk charm it demands, and Ivor Raymonde's accompaniment strikes the right mood.

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reviews...

DUANE GOES BACK TO THE COUNTRY STYLE



DUANE EDDY gets well out of the usual country rut.

Duane Eddy

"Twang" A Country Song
Sugar Foot Race; Wear My Blues;
Fireball Mail; Please Help Me, I'm
Falling; Wildwood Flower; Precious
Memories; Crazy Arms; Have You
Ever Been Lonely?; The Window
Up Above; A Satisfied Mind;
Making Believe; Peace In The
Valley.
(RCA Victor RD 7560)****

DUANE goes back home to the country pastures for this set, delving into the country and western roots for 12 racy-going items and serving them up with the aid of the Anita Kerr singers and some typical Nashville accompaniment sounds. The selection is well out of the usual country rut, and the treatments fall easily on the ear. There are some delicious country fiddles present for Wildwood Flower and Crazy Arms, a hayseed sound which could have been used more often to good advantage.

Sammy Davis Jnr.

Solves The London Palladium
My Kind Of Girl; Sophisticated
Lady; Ballin' The Jack; Over The
Rainbow; Me and My Girlfriend;
Footloose; Smiles; This Was My
Love; Lazy River; Give Me The
Moonlight; Tenement Symphony.
(Reprise R 4095)****

THIS is the collection of numbers associated with artists who have starred at the Palladium which Sammy recorded at some memorable midnight sessions during his recent stay in London. He used his own musicians plus some star London sessionists directed by Johnny Keating or Peter Knight.

Boone's at his best on a good ballad

Pat Boone

Days Of Wine And Roses
(London HLA-D 907)****
Days Of Wine And Roses; Moon Light; Love Is A Many Splendored Thing; Laura; The Song From Moulin Rouge; Sweet Lullaby; Moon River; Ruby; There Comes A Time; Be My Love; Fanny; The Goodbye Song.

THIS collection presents Mr. B. on material he does superbly—first-class ballads with first-class arrangements and accompaniments. He can rock with the best of them, but to get the utmost from Boone, you need a good ballad with a string-studded background, and that's what you'll hear here.

Pat works through these top movie theme songs with mellow brilliance, well aided by arrangements from Janmie Haskell, Mill Rogers and Ernest Hughes. His warm vocal manner drives the best effect from the excellent material, and he rings some changes on the familiar "Laura" number.

The only track which doesn't work out is the uneasy rhythmic treatment of "Fanny."

The set proves once again that the multi-talented Mr. B. is a formidable singer not afraid to open up in full-throated song. I prefer him with the groovy, swinging Keating arrangements, but his string-backed efforts with Peter Knight are not to be ignored. Standout tracks for me are Girl and Broken-Hearted on account of the blaring brass work (and maybe also because I watched Sammy recording them). But the entire London sessionist directed by Johnny Keating or Peter Knight.



by
INGEL
HUNTER

track, Tenement Symphony, is the most powerful and convincing performance of this song that I have heard.

THE LIMELIGHTERS—Folk, Mathis
(RCA Victor RD 7533)
*****—Another excellent folk set from one of the handful of folk groups who are really worth their place on record. The Limelinters offer a typical folksy mixed pill of songs, put across with their customary skill, humor and versatility. This LP ranks with The Kingston Trio's recent "New Frontier" collection as an example of the best in modern folk music.

EDMUNDO ROS—Sing, Dance
With Edmundo Ros (Decca
LK 4524)*****—Edmundo Ros enters the singalong market with relaxed and pleasant effect. He warbles the words of some well-known Latin favorites, backed up by a good chorus and woodwind and percussion. No fireworks, but good, solid Latin-type entertainment.

ROY CLARK—Lightning Fingers
(Capitol LP 1790, stereo ST 1780)*****—Roy's a new name to me in the guitar world, and a very welcome one, too. He strums up a storm here in this set with a strong country flavour mixed with rock-solid pulsating beat. The amplification is kept within

sensible bounds, and Roy lives up to the title of the set. There's a wild tenor sax helping out with the solo spots for additional good value.

CHET ATKINS—Traveller (RCA Victor RD 7557)*****—Chet serves up the usual mixture of country, pop and jazz in his usual professional manner, and gives another lesson concerning sensible and moderate use of amplification and the electricity current.

ON THE T O W N—Original London Cast Recording (CBS APG 60005)*****—This show was first produced in 1944, but there's certainly nothing dated about it now in this disc version by the cast of the current London production.

One of its strongest points is the Leonard Bernstein score which scintillates with his own unique musical brightness and vigor.

THIS IS MERSEY BEAT, Vol. 1
(Orion PS 4047)*****—Orion seem to have collected every Liverpoolian group not committed to other labels for this LP remnant of the Mersey scene. None of them can match The Beatles or The

Flamings; Earl Preston and The T's; Sonny Webb and The Cascades; The Mersey Beats; Derry Winkle and The Pressmen; Roy Storm and The Hurricanes; Ian and The Zodiacs; The Bad News; and Mark Peters and The Silhouettes.

MARY WELLS—Two Lovers
(Orion PS 4044)*****—Mary has a growing vocal style which has put several of her singles into the American charts. It's certainly distinctive and firmly rooted in the rhythm and blues tradition with accompaniment so much to be desired in a whole album of this type of thing a bit wearing.

MICHEL LEGRAND—All The Things You Never Told Me (Philips BL 7545)*****—This is the score which Michel composed for the film of the same name starring Glenn Ford, Hope Lange and Charles Boyer. Boyer is heard narrating here and there during the LP.

Although some of the music is inevitably lame and meaningless away from the film, the Legrand style and originality makes most of the set easy to listen to and more significant than many sound-track albums.

DISC DATE Cont'd. from page 8

Slower climb ahead for Brenda Lee?

Brenda Lee

I Wonder; My Whole World Is Falling Down
(Brunswick 6589)

BRENDA gives good value for money on her new topdeck of the beat and close-to-hip sections for a slow, bluesy ballad which she draws powerfully to a sentimental accompaniment from piano, strings and chorus. The ballad is simple to remember and Miss Lee certainly endeavours to make sure it won't be forgotten. It could take a little longer than some of her other releases to climb, but it ought to get there just the same. "My Whole World Is Falling Down" has a more rapid punch to it, and Brenda trots the beat briskly with some chorus assistance.

The King Brothers

One Boy Too Late; I've Got That Feeling Once Again
(Pye N 15540)****

THE King Brothers have moved across town from the EMI studios to the Pye company. And the change of air may do them good. Certainly they've been given a very attractive country-styled ballad for their debut under the new label. It's One Boy Too Late which they sing smoothly and sentimentally to a gentle joggling orchestral accompaniment in which harmonica adds a touch of wistfulness. Downstairs they swing with more zip and attack, close harmonising neatly through I've Got That Feeling Again.

George Hamilton IV

Ablene; Oh So Many Years
(RCA 1357)****

IT is John Loderemik's arrangement of the old Ablene which George Hamilton IV sings for this release. A release which should bring him swiftly back into the sales reckoning over here. There's a competitive swaying rhythm to this side that few listeners will be able to resist. Hamilton sings the western song warmly and without gimmicks, while guitars and girl group lode along in accompaniment. A deeper this side and you could find the town on the big parade map with just a little look. The Frankie Bailey C and W

ballad Oh So Many Years is a steady joggler which maintains the mood of the disc as a whole.

Heinz

Just Like Eddie; Don't You Knock At My Door
(Decca F 1169)****

THE ex-Tornado boy's second single is better than his first, and more of the singer's own personality is allowed to come out. The steady rhythm is broken for a mid-section rockbeat which underlines the title hint that Eddie of the top title is the late Mr. Cochran. This one might be the one to lift Heinz into the lists, but I'm getting more and more intolerant of the laziness which permits such rhymes as Eddie with Heary! Don't You Knock At My Door is a medium beat echoer.

Burgess Meredith

Home In The Meadow; No Good-bye
(Capitol PN 490)*****

CAPOLIX operating under its own name in this country now, makes a splendid start by releasing this disc of actor Burgess Meredith. Not singing... but speaking. And when Meredith speaks it's well worth listening. The rich actors voice can be heard coming out of a way that many singers would miss. For the top side here he speaks the verse Home In The Meadow from the picture "How The West

Was Won." Orchestra and chorus supply the effective musical backdrop of the "Greensleeves" air... and music and words complement each other in a fashion which is realized only rarely nowadays.

Nothing arty or crafty about this performance—but a simplicity of emotion which will touch even those who come to scoff. The other monologue, No Good-bye (from the same film) is equally poignant.

Jimmie Rodgers

I'm Gonna Be The Winner; Poor Little Raggedy Ann
(London HLA 907)****

RODGERS sings I'm Gonna Be The Winner (you're gonna lose your heart) on a slow ballad ride for this release. Strady, romantic effort with chorus accompanying him steadily. Takes a long time to say nothing more than the title. "I prefer the C and W story of Poor Little Raggedy Ann, predictable though it may be.

Peter, Paul and Mary

Blowin' In The Wind; Flora
(Warner Bros WM 104)****

THREE two beards and a blonde. Peter, Paul and Mary, are much bigger in the States than here, but their gentle folksy approach to Blowin' In The Wind could increase their British following rapidly. Cut with a pure technique, and worth several spins. Listen to the lyric... it makes very good sense. Rapid guitar accompaniment for the story of the Louisville lady Flora. A more ordinary folk item but well told.

Bob B Soxx and the Blue Jeans

Not Too Young To Get Married; Annette
(London HLU 9254)****

BOB B. SOXX and The Blue Jeans could have a happy seller with the quick trotting twist of Not Too Young To Get Married. The group sound is infectious and the best will delight dancers—especially at the beginning of the evening. Annette is a steady rhythmic entry without any work from the vocalists except for occasional background ooh-ohs. Guitar, piano and drums carry the deck.

overcome any reservations we might entertain.

The song, You Don't Have To Be A Baby To Cry, is as catchy as a good slip fiddler, as it strolls along on the pleasing Harry Robinson ruff. A side that could be a surprise in the sales list.

The Last One To Know is a slower, soothing contrast.

The Elektras

All I Want To Do Is Run; It Ain't Easy
(United Artists UP 1027)****

THERE'S no going to sleep on this topside, believe me! You may find you've just been lulled into the steady rhythm, but down by the lead girl in the solos. Then all dynamite is exploded.

Full about from the chorus as tempo is speeded up. Everyone shrieking hysterically and I most lay, infectious. It could be one of those discs which catch the fancy—fall flat on their proverbial faces.

The second half of It Ain't Easy is a middle heater full of whirling patterns in the vocal arrangement. Alive at least.

Jan Burnette

TI Hear The Truth From You; Food In Love
(Orion CB 134)****

JOHN SCHROEDER and Mike Hawker wrote the classics TI Hear The Truth From You which Miss Burnette sings in her forceful fashion. It's a good side, rather reminiscent in places of The Stretches, and Frank Sinatra's accompaniment may help it to achieve the sales which Jan's been deserving (though not getting) for quite a time.

Gender Latin ballad for the turn-over as the girl sings Food In Love with a warm sincerity.

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The Overlanders
SUMMER SKIES
AND GOLDEN SANDS
7N15544
The Saints
WIPE OUT
7N 15548

Work starts on Hank Williams C and W film

WORK has started on a film to be called "Country and Western on Broadway." It is based, loosely, on the life of HANK WILLIAMS, Hank's widow and his son are to appear in leading roles. It is still possible that ELVIS PRESLEY will make "The Hank Williams Story," and it has also been rumored that JERRY LEE LEWIS has been approved to film a similar story for producer JOE PASTERNAK.

Twist king Chubby Checker is out to cash in on the current surfing craze. He has just made "Surf Party" for Parkway and very good it is, too.

Columbia Records are rushing a new James Darren disc in Italian for his next "Gidget" film. "Gidget Goes To Rome" titles are "Grande Luna Italiana" and "Gegetta." This will be Jimmy's first disc in Italian.

★ ★ ★

RCA Victor are trying to get recording star Eddie Fisher back. Eddie was with them until a couple of years ago and had many hits during his time with them. If the deal goes through later this

month the first releases will be sides already made by Fisher's own Ramrod Company.

England's Dudley Moore,

CABLE FROM AMERICA

for him to play a major club in Las Vegas.

Two of the most successful husband and wife teams in the song biz have teamed up to make a hot disc... Gerry Goffin and Carole King have written the newest Steve Lawrence and Eydie Gorme duet "I Want To Stay Here."

Jayne Mansfield has just recorded two songs in German which will be included in her recently completed German film. Both will be released with an English lyric at a later date.

Much wed Dinah Washington, who has just married for

the sixth time in Las Vegas, says: "This time it's for keeps! I've found the man I sing about in all my songs."

Now that the Pop Gospel song is slowly becoming so popular, the Jubilee label in New York have decided to re-issue the old hit by Della Reese, "Sermonette."

★ ★ ★

SINGER turned actor Rod Lauren will sing two songs in the 20th Century Fox film "Come To The Party." Gene McDaniel and Molly Bee will also appear in the film.

Bobby Darin has been busy cutting an album called "Eighteen Yellow Roses" to follow up the success of his recent hit single of the same name. On it he will include many of today's big hits, including "Walk Right In" and "I Will Follow Her."

One of the most original and interesting groups to enter the disc scene is the New Christie Minstrels. In the short time they have been recording, which is just over a year, they have had several top selling albums for Columbia and have become a much sought after night club act. They now have a big selling single in the charts "Green-Green," which could well become a No. 1 hit.

edited by Maurice Clark

at the moment starring in "Beyond The Fringe" on Broadway, has his first LP released this month as a pianist. Called "Theme From Beyond The Fringe And All That Jazz" it is on Atlantic and was recorded in London last year. Dudley is hoping to get the other two musicians featured on the album over to work with him when he opens at the Blue Angel in New York later this month. They are Peter McGarr, bass, and Chris Karan, drums.

Since Jerry Lee Lewis has returned from his most successful European tour, all the stops have been pulled out to make him as popular in the States. He will probably change his record company (Sun) when the contract expires in September and negotiations are going ahead

BOBBY DARIN cuts "Eighteen Yellow Roses" album.



reviews... THIRTY YEARS OLD BUT THEY'RE STILL MASTERPIECES

Eddie Lang and Joe Venuti

Stringing The Blues, Volume 1
Goin' Places; Down' Thine; Perfect; Chase And Chewers; Stringing The Blues; I'm Somebody's Somebody Now; Two Tone Stomp; Beatin' The Dog; The Wild Dog; Dink; In The Rattle Blues; Wild Cat; Guitar Blues; Ball Free Moon; Jet Black Blues; Penn Rattle Blues.
(CBS BPG 6214)★★★★

Volume 2
It's Right Here For You; You Can't Cheat A Chorus; Tiger Rag; A Handful Of Riffs; Raminos Ragged; Fardone Me Prety Baby; I'll Never Be The Same; I've Found A New Baby; Little Girl; I Got Rhythm; I Wanna Count Sheep Till The Cows Come Home; Church

violin/guitar duetists of the late '20s, played on hundreds of recordings. This is a selection of their prolific output.

Muggsy Spanier and his Huge Dixieland Band

Columbia—The Gem Of The Ocean
Columbia—The Gem Of The Ocean; Chicago; I'm Coming Virginia; Royal Garden Blues; The Lonesome Road; You Are My Sunshine; Top Marvelous For Words; Blues In The Night; Blue Skies; Midnight In Moscow.
(MGM C 936)★★★★

HAVING a Huge Dixieland Band is like seeing enormous dwarfs... or midget giants! What, after rubbish! Tishie, you've



By Owen Bryce (Trad), Tony Hall (Mod)

Street Sobbie' Blues; Vibraphonia; Hey Young Fella; Some Of These Days; Raggin' The Scale.
(CBS BPG 62144)★★★★

got a Dixieland Band or you haven't. Can't they make up their minds?

WHEN an old fogey began talking about the ONLY jazz, Louis, of course, and Duke, and Goodman coming along; but New York white jazz right at the top. Then came the Revival, Bank's false teeth, the reaction and Parker, Dix, the big band. Small group chamber music went by the board.

This disc reminds one every so often of the old Crosby band, mainly because Eddie Miller keeps bobbing in with some swell trombone saxophone. And pianist Stan Wrightman brings the old sound back to mind. So does Mitty Marlock's clarinet. And come to think of it wasn't Mitty himself in the band for some months? And the arrange's the same in many instances—Dean Kincaid.

But here it is again, coming back in large chunks. And thank you, CBS, for putting them out. You won't make your fortune with jazz, of course, but they deserve a constant place in the catalogues. They were indeed masterpieces and will remain so when the "blowing sessions," the self-conscious arrangements of the "new" discoveries have faded away.
Joe Venuti and Eddie Lang, the

But I so much prefer the Crosby sound to this, good as Muggsy is on occasions.

Mingus is superb on the reissue of that 'Bohemia' LP

Charles Mingus Quintet

CHAZZ! (12in. Vocalion LAE C 543)★★★★—A reissue of a 1955 Debut label LP, originally called "Mingus At The Bohemia," with the great bassist, George Barrow (deceased), Eddie Bert (trombone), Mal Waldron (piano) and Willie Jones (drums).

Eight years after, most of it still sounds groovily stimulating. Waldron it superb, as is Mingus. Barrow's works flows nicely without the aggression of later Workshop recordings.
The most adventurous track (after a precaution opening) is Precision Discussion with just Mingus and guest Max Roach. Proof of the living quality of much of Mingus' work.

Eugene Wright Quartet

THE WRIGHT GROOVE (12in. Philips P.08755 UK)★★★★—Eugene Wright, in case the name doesn't ring an immediate bell, is Barock's bassist. And a fine one, too. Especially in more serious, rhythmic surroundings. His own LP features three New Zealand jazzmen—Lennie Lewis (baritone), Lew Campbell (piano) and Don Braish (drums)—who are more than competent.

All the 13 tunes are Wright originals, but none is particularly memorable. The tracks are so short that it is hard to estimate the soloist's real capabilities to build. Good bassing (hence the rating) and possibly the only available recording featuring New Zealand modernists.

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by Nigel Hunter

BEATLES NEED NOT BE ASHAMED OF THESE OLD ONES

The Beatles

My Bonnie; Cry For A Shadow; The Saints; W.Y.

THE BEATLES led three of these with singer Tony Sheridan and "Cry For A Shadow" as an instrumental in Germany three years ago when they were called The Beat Boys and before the light of the pop hit parade had started shining down the Mercury Tunnel on them.

The boys aren't very happy about Polydor issuing these tracks now, but they've done nothing in these performances for which they should be ashamed.

My Bonnie has a deceptively simple opening before rocking off into a typical Beatle storm. Cry, co-authored by John Lennon, is very Showdown in style and execution, and easy listening.

The hit is late, too, although Tony Sheridan seemed too far towards Elvis in his vocalising to impress me much.

Don Charles

Walk With Me; My Angel; The Hermit Of Misty Mountain; It's My Way Of Loving You; Heart's In Gaid.

DON adapts a beautiful approach to ballad interpretation which I find pleasant, and which deserves

a reward in the charts for him. He almost made it with Walk With Me, My Angel, which is the best track of this feature.

He handles the lyrics smoothly and intelligibly, and gets bright backing from a group with a useful dancing-type string section.

The Everly Brothers

A Date With The Everly Brothers, Volume 1

Stick With Me; Baby; Always It's You; Sigh, Cry, Almost Die; Donna, Donna.

WARRIOR BROS. WEP 6107★★★★ DON and Phil work through four typical items in their own special close-harmony vocal style. Plenty of beat and guitar work in the background, with riffs in country style, and a cert for enthusiasm of the Everly idiom.

Eddie Cochran

Cherished Memories, Vol. 1
Rock 'N' Roll Blues; Dark Lonely Street; Sweatin' For Slevin Jim.

FOUR extracts from one of the memorial albums devoted to this pioneer and trail-blazer of beat balladizing, who lost his life before he could really assert his full influence.

Side 2 proved of most interest to me. Eddie sounds very similar to the later-day Elvis here, almost before Elvis had got round to

Frank Sinatra

Sings George Gershwin's A Foggy Day; They Can't Take That Away From Me; Love Is Here To Stay; Nice Work If You Can Get It.

ONE more LP gem in Capitol's reissue series featuring the voice singing the songs of the aristocrats of pop composing.

The passing of 30 years has done nothing to diminish the excellence of George Gershwin's melodies and the effectiveness of the lyrics written by his brother Ira. Frank captures further immortality for these wonderful songs with wonderful renditions of them, getting superb assistance from the Nelson Riddle orchestra.

Johnny Cymbal

Mr. Bass Man
Mr. Bass Man; Sacred Lovin' Love; Temptation Blues; Cinderella Baby.

JOHNNY is a good average beat balladeer, and his idea for Mr. Bass Man was an original one which met with its deserved success.

But I can't understand why he wrote and recorded a sick song like Teenage Heaven. This is scragging the bottom of the pop barrel with a vengeance.

Licorice opts out of the Shadows' car stakes

I'VE just heard the latest in The Shadows' car stakes, and it looks as though Licorice Locking is being left well and truly behind, though the fact that he is the only member of the group without a car doesn't appear to be worrying him!

"I'm still learning to drive," he told me with a grin. "I'll decide what car I'm going to buy when I've passed my test."

Way out in front at the moment is Bruce, who last week proudly took delivery of a brand new, shining red E-Type Jaguar. "It's great—great—great" was about all he could muster by way of comment.

Not to be outdone, however, Hank has acquired a SECOND car, a Triumph TR4, for his own amusement, retaining his more sedate 3-Litre Rover for transporting his equipment.

"It's potent!" he said. "I've always wanted a sports

BRUCE is mad about his latest car—an E-type Jaguar



car—now I can afford it, I've got one."

Like Licorice, Brian Bennett isn't rushing things. He has what he calls a very ordinary, medium family saloon. A 1957 Ford Prefect in fact—that the rest of the boys describe as a "Pink Hash".

"But I shall buy a new one before the end of the Blackpool season," he says. "Being a drummer, I have a lot of gear to carry around, and I need bags of room. So I shall probably acquire a

station-wagon." But I know he has his eyes on a swish model.

But don't think that the boys spend all their moments tinkering with cars—they haven't that much spare time. They are usually at the theatre before 5 p.m., to get their instruments tuned, take a shower, and dress for the show, which starts at 6.15.

Once it starts, they are on and off so often that they only just make some of the changes. And they have only about 15 minutes between shows.

"We are working hard too, during the day," said Bruce and Hank. "We are rehearsing madly for a recording session due shortly in Blackpool. We shall have numbers with Cliff, singles of our own—and we want to record an original LP. We want to do sufficient tracks for an EP at least—but we hope for an LP."

John Norman

'TELSTAR' STILL MAKES TORNADOS NERVOUS!

FIVE tie-less, tan-less Tornados trooped into the stately lounge at the Carlton Hotel, Great Yarmouth, and shocked the residents into silence as, none too quietly, they made their way to the first empty chairs.

Not in the least abashed Clem Cattini ordered five cups of tea and some cream cakes, and then expressed his amazement at Presley only making 29 in our chart giving the top artists for the first half of 1963. Though the more down to earth Roger Laverne commented that The Tornados themselves were only four places above that!

"At least we're in," said Clem. "That in itself is a blessing. We're always a little apprehensive about what is going to happen to us."

"Like the time we went to Paris. Cliff and the Shads had done a great show. We went over mainly on the success of 'Telstar'. We had no idea what the audience would be like. Though we'd be a dismal failure."

Challenge

"So we looked on the Olympic date as a challenge, but I think we won."

Clem then got around to discussing the blistering world-wide effect of "Telstar." AND HOW UNHAPPY THE BOYS ARE THAT IT HAD SUCH AN IMPACT!

"You probably think we're nuts," admitted Clem. "But we all feel the same. 'Telstar' was a sensational smash. Great. But when 'Globestrotter' only reached number 2 people started saying that was the beginning of the end!"

"How can anybody, unless he's a human miracle or Elvis Presley, possibly follow a number one world-wide smash?"

Reputation

"It wouldn't have been so bad if we'd had a couple of hits here first. Then at least we would have had a reasonably good reputation to fall back on after 'Telstar'."

"Still, considering our chart positions since 'Telstar,' we're a darn sight luckier than some, and I'm certainly not complaining."

As cautious as ever, the boys

expected to get a normal run-of-the-mill reception at Yarmouth where they are appearing for the season, but they have been knocked out with the attention they're getting.

"So far, it's been great," says Clem.

"As we're not all sharing the same gigs, we meet at the theatre and catch up on the day's news while we're changing. Sometimes we play poker dice, and



just today I got a portable record player, so we've all been having a go at that.

"I never buy albums, but while I'm here, I intend to buy The Beatles' 'Please Please Me' set. What a knockout!"

This led the discussion around to other groups, and all five boys agree that there's no such thing as a "Liverpool, London, or even Manchester sound."

"Listen," said Clem. "When we cut 'Telstar,' did the Americans say what a great British sound? They didn't. They just said: 'We like the sound of The Tornados. It's their own sound.'"

"Well, this is what I'm saying about The Beatles and all the other Liverpool groups that have made it big. It's not a special Merseybeat rhythm and blues, or big beat. It's a special sound belonging to the group that thought of it."

"And good luck to them. It's 'fierce, new and exciting.'"

June Harris

Singing? That's only ONE of Kenny's jobs

THE parader Kenny Lynch is a lad of many parts, as you discover when you get him talking. He has very definite ideas on lots of things, and he's putting some of them into practice.

The main activity occupying his mind and spare time at the moment is his novel. He's writing a 5,000 word story about four boys in the East End of London, and he's hoping to get it finished by Christmas.

"I've done about 16,000 words already," Kenny told me. "Trouble is finding the time to get down to it and keep at it. I'm hoping maybe I'll polish off a lot while I'm up in Morecambe for seven weeks."

"It's sort of non-fiction, fiction if you know what I mean. I know the East End very well, and I don't think some of the books and plays about it have been very true to life. Some publishers know about the book already, and have been asking to see it, but I'm not doing anything about that until I've completely finished it."

Kenny is also active in other directions. He has his own music publishing company, and he's associated with a new promotion company which

KENNY hopes to finish his novel by Christmas but he doesn't get a lot of time.



FLYING DISC SESSION FOR CLIFF

CLIFF made a flying visit from Blackpool to London on Sunday. His mission: to record English lyrics to songs he recorded in Spain with The Shadows last April.

Cliff taped four of the titles during the evening and these will be released in Britain. The titles made in Spain, which featured Cliff, The Shadows and the Norris Paramount Strings, were cut for release in Spain and Latin-American countries.

This pic was taken specially for DISC by Peter Stuart at Columbia's Abbey Road Studios before the session. On Monday Cliff returned to Blackpool.

Back from Israel JOE LOSS says

THEY'VE NOTHING LIKE THE PALAIS OVER THERE!

JOE LOSS wiped the sweat from his brow after his first session back at Hammersmith Palais after his summer break and said: "There's nothing like this place in Israel."

One of the most surprising aspects of the band-leader's visit to Israel, where he has been on a three-week holiday, was the absence of ballrooms in the country.

Said Joe: "Cafe dancing is the rage and everything goes on until two or three in the morning. All the kids are twisting in Israel."

Maestro Loss couldn't escape the limelight altogether, however, because he was interviewed on three Kol Israel disc programmes in Tel Aviv during his holiday.

British and American disc figure prominently in their hit parade," commented Joe. "Ned Miller's 'From A Jack To A King' is very popular at the moment."

A lot of spins were also being given to Billy Fury's 'Like I've Never Been Gone' and 'I Will Follow Him' by Little Peggy March.

Nigel Hunter

DISC

Shooting,
yes, and
riding, but
right now

JOE'S CRAZY ABOUT THAT FISHIN' LARK

JOE Brown slapped his make-up on, ran his fingers through his close-cropped hair and complained of sheer fatigue. "I dunno what's the matter with me, mate," he remarked. "I don't half feel tired. I think it must be the air or something. It's an effort to keep from havin' a kip even when I'm fishing."

Joe was talking to me backstage at Great Yarmouth's Windmill Theatre where he's currently heading a summer package with The Tornados, Rolf Harris and Mark Wynter. "I feel healthy enough," he continued, "and it's a rest just bein' here for the season. But I'm glad I'm not staying in Yarmouth. Blimey, if I had a house there, I'd be kipping all day!

"You can't really go out, anyway. The weather's been so lousy that even if you went on the beach you'd get caught in a rainstorm just as you'd stepped down to your trunks."

Joe has rented a small cottage which stands in 200 acres of farmland. He's happy there. Says it's a throwback to his

young days when he spent so much time on a farm.

"But that one was much bigger, and I milked cows and collected eggs. This is only a small farm, but it's smashing. It's lovely and quiet."

"I get up about nine in the morning and have a real English breakfast. You know the kind of gear. Grapefruit, cereal—all

body-building kind of stuff. Then I go out and have a look round the odd farm. Don't do anything except rouse up the pigs or chase a few of the chickens about."

"Course my big kick is fishin'. If the weather's good enough I take out me rod and tackle and sit for hours. I catch roach. Sometimes I throw 'em back in. Other times my mum—she's staying with me at the cottage—throws me back out because she can't stand the smell!"

"One day I got a bit daring and took a boat out. I'll never do it again! It started pouring down just as I got out on the Broad. It was terrible!"

"Another time I took me dinghy to do a spot of fishin', and just as everything was goin' fine, the stupid thing overturned."

Fishing's not Joe's only sport. To Great Yarmouth went his three rifles for a spot of clay pigeon shooting, which he intends to take up more seriously in a week or two.

And right now he's addicted to golf and horse-riding.

• a horse

"Well, I bought myself this fabulous white horse," he said. "But it's so frisky, I can't keep him on the farm. At this moment he's probably grazing peacefully in Leicester."

"It's just an ordinary horse, but no one can tame him, figurin' I was a bit of a cowboy with wild animals. I really tried to calm 'em down a bit, but it's impossible."

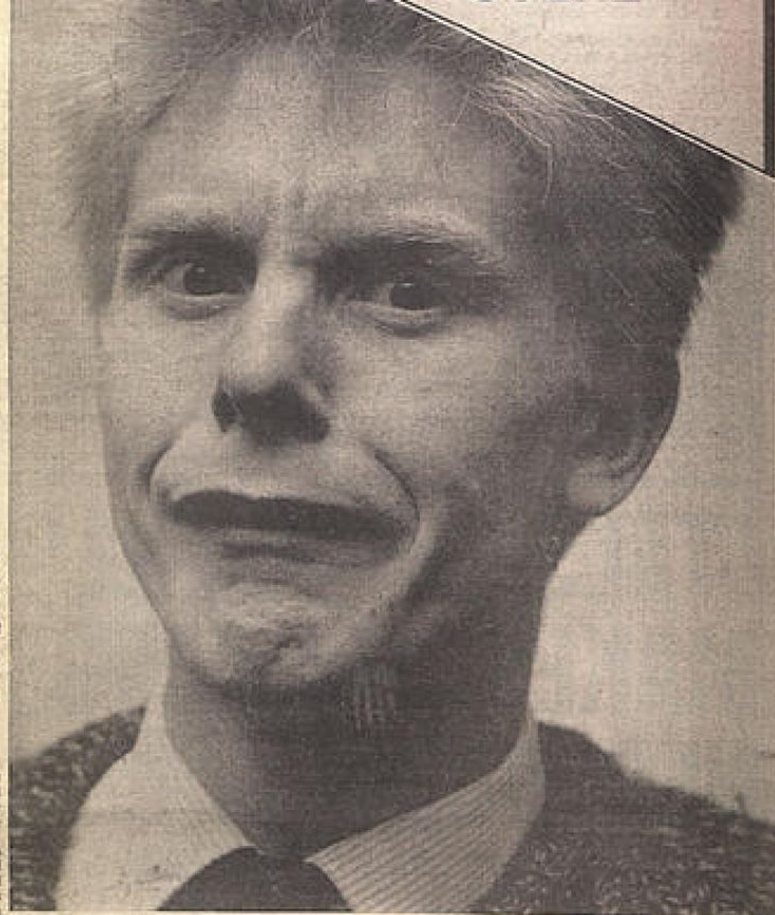
"And golf? Yeah. I fancy a touch of hittin' them golf balls around a green belt. Go for that."

I politely enquired how one Joe Brown finishes off the rest of his day on a farm.

"Well, I have lunch, and then kip for a couple of hours in the afternoon. After that I head for the theatre, and that's it, mate. A typical life in the day of Joseph Brown."

"But I'll tell you one thing. Even though I do feel tired, I'm glad I'm not in Blackpool! At least I get the chance of a little bit of peace down here!"

JUNE HARRIS DIGS THE YARMOUTH SCENE



THERE'S JUST NO STOPPING THE NEW STYLE HELEN!

TO say there are changes in Helen Shapiro would be an understatement. In less than three months, the 16-year-old singer has developed into a poised, fun-loving, cool and confident young lady. And she's enjoying every minute of being the new Helen!

And it's fun for her audiences and friends too. Helen's out to seek the enjoyment and fun that her first-ever summer season can offer. She's living for kicks in the true fashion of any other teenager. In fact, when I saw her just after two exhausting, exciting 35-minute shows at the Aquarium, Great Yarmouth, she insisted on flying into a hectic, vigorous charleston.

At last she took a breather, flopped on the settee and confessed: "How about that? I've got so much new energy and enthusiasm I don't know what to do with it."

"What do you think of my new stage act? Do you like it? I'm having a ball working on it. I know it's different, I'm glad it is, and the audiences up here are really terrific."

"For once they're not all teenagers. Well, I feel you can't develop an all-round act if no adults are going to watch it. For instance, this feel I have for jazz and rhythm and blues. Well, I stuck it all in. For instance, I've wanted to do 'What'd I say' for ages. I decided this season, which I con-

sidered to be virtually a try-out for my future stage act, would be a good kicking-off ground for all the things I've wanted to do."

"They say you're only as good as your last record. Well, let's face it," she continued. "I haven't had a last hit! So I had to do something about it. I said to myself, 'Work on your stage act, kid. Loosen up a bit. Take lessons in movement. Show 'em you're not just a four or five hit wonder girl. Give 'em the works."

• relaxed

"So I took lessons in movement, and now I feel far more relaxed and confident on stage than I've ever done."

"I know people used to accuse me of being detached on stage. Perhaps they were right. But now I feel different and I'm so happy about it."

And while discussing her stage act, Helen raves about Johnny Wilshire and The Trebletones who accompany her.

"Their feel for jazz is so good," she explained. "I know I can put my all in a number when they're behind me."

And as if she hadn't knocked



herself out already with a full day which had included the two shows, her charleston attempt, and a spot of horse riding in the morning. I just saw Helen, long after midnight, sipping and cracking Shelley Berman jokes with Jimmy Savile at a Great Yarmouth restaurant.



Mark gets down to a spot of writing

MARK WYNTER is a lone wolf. He enjoys his own company, and while he could be out twisting the night through at parties in Great Yarmouth, he prefers to offer polite regrets and sleep it out at his digs.

"But I'm not lonely," said Mark. "For a start, I'm talking driving lessons during the day. I'm due to go for my test in August, and I'm determined to get it first time."

Mark's car—a Mack Healey Sprite—is permanently parked outside his digs. He keeps it bright and shiny—and never drives it unless he has a co-driver.

"When I get up in the morning," says Mark, "I take in a breath of fresh air, and then start fooling around with my tape recorder—a singer's best friend."

"So far, I've written two new numbers while I've been in Yarmouth, and I'm hoping to record either one or both on my next session."

"The recorder's good for other purposes, too. I have to work out material for my radio series—the first show went out yesterday (Wednesday)—and as it's impossible to do this at the theatre, I sit down and have a good think during the day."

"I haven't been fishing or anything yet, though I've taken a couple of walks down to the harbour, and I'm planning to send home a couple of boxes of blotters and lippers."

"What with three shows on Thursday, and Sunday concerts, I'm quite happy to take it easy."