

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 274 Week ending June 22, 1963
Every Thursday, price 6d.

Del Shannon

Happy to be home ★

Frank Ifield

Exclusive picture

PLUS Lonnie Donegan, Karl Denver, Kenny Ball

WELL DONE, LADS!

You deserve those ices

"ICE Cream Man!" That's the name of the Tornado's current hit—and this week they celebrated in fitting style on the seafront at Great Yarmouth. Joe Brown, who has another hit on the way with "Nature's Time For Love," joined in as guest ice cream man for the occasion. Satisfied customers (left to right): Alan Caddy, Clem Cattini, Roger LaVern, George Bellamy, Brian Gregg.

Did split inspire Darin's song?

BOBBY DARIN — who will shortly be visiting Britain again, see centre pages—has put a definite country and western flavour into his latest Capitol single "Eighteen Yellow Roses." It's his own composition, and a rather sad tale about a boy sending eighteen yellow roses to



the girl from whom he's just parted. The transatlantic gossips are already saying that it was inspired by the recent split between Bobby and his wife, film actress Sandra Dee.

Bobby is the classic example of a star who first rose to fame back in the wild days of rock 'n' roll and stayed at the top. But he hasn't fared quite so well in Britain recently. That's why "Eighteen Yellow Roses"—a notable chart success in the States—is being watched so closely and hopefully here.



For more pictures, and story on Joe Brown, see page 4

EIGHTEEN YELLOW ROSES

A SURE HIT FROM

Bobby Darin



CAPITOL RECORDS CL15306

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

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

DON'T GO TO THE STATES, BEATLES

The world's top pops

AMERICA

Week ending June 15

Last Week	This Week	TITLE	ARTIST
1	1	Sukiyaki	Kyu Sakamoto
2	2	It's My Party	Lesley Gore
3	3	Hello Stranger	Barbara Lewis
4	4	You Can't Sit Down	Dovells
5	5	Blue On Blue	Bobby Vinton
6	6	Da Doo Ron Ron	Crytals
7	7	Those Lazy-Hazy-Crazy Days Of Summer	Nat King Cole
8	8	Still	Bill Anderson
9	9	I Love You Because	Al Martino
10	10	One Fine Day	Chiffon
11	11	Yellow Roses	Bobby Darin
12	12	Birdland	Chubby Checker
13	13	If You Wanna Be Happy	Jimmy Soul
14	14	Two Faces Have I	Lou Christie
15	15	Easier Said Than Done	Essex
16	16	Surfin' U.S.A.	Beach Boys
17	17	Wildwood Days	Bobby Rydell
18	18	The Good Life	Tony Bennett
19	19	Prisoner Of Love	James Brown & The Famous Flames
20	20	Surf City	Jan & Dean

Australia

(Courtesy Music Makers, Sydney)

Last Week	This Week	TITLE	ARTIST
1	1	Tamoure—Bill Justis	
2	2	How Do You Do It—Jerry and The Facemakers	
3	3	Summer Holiday—Cliff Richard	
4	4	Foot Tapper—The Shadows	
5	5	Jersey—Rob E. G.	
6	6	Prison Of You—Jay Justin	
7	7	If You Wanna Be Happy—Jimmy Soul	
8	8	Love Is A Ball—Dannia Jo and Billy Eckstine	
9	9	Pipeline—The Chantays	
10	10	Meeza—Gene Pitney	

S. Africa

(Courtesy Southern African Record Manufacturers and Distributors' Association)

Last Week	This Week	TITLE	ARTIST
1	1	Blame It On The Bossa Nova—Eydie Gorme	
2	2	I Will Follow Him—Little Peggy March	
3	3	Ruby Baby—Dion & The Belmonts	
4	4	From A Jack To A King—Ned Miller	
5	5	Tulips For Tolstoy—Johnny King	
6	6	One Broken Heart For Sale—Ervin Presley	
7	7	The End Of The World—Skerton Davis	
8	8	Pipeline—The Chantays	
9	9	Foot Tapper—The Shadows	
10	10	...	

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

Hong Kong

Last This Week

Last Week	This Week	TITLE	ARTIST
1	1	Follow The Boys—Connie Francis	
2	2	Mr. Bass Man—Johnny Cymbal	
3	3	Leap In Love—The Fabulous Echoes	
4	4	Summer Holiday—Cliff Richard	
5	5	I Will Follow Him—Little Peggy March	
6	6	Let's Go—Steady Again—Neil Sedaka	
7	7	Rhythm Of The Rain—The Cascades	
8	8	Don't Be Afraid Little Darling—Steve Lawrence	
9	9	Another Saturday Night—Sam Cooke	
10	10	Foot Tapper—The Shadows	

Eire

(Courtesy Irish Times Ltd., Dublin)

Last Week	This Week	TITLE	ARTIST
1	1	In Dreams—Roy Orbison	
2	2	Little Band Of Gold—James Gilchrist	
3	3	Lucky Lips—Cliff Richard	
4	4	From Me To You—The Beatles	
5	5	Welcome To My World—Jim Reeves	
6	6	Can't Get Used To Losing You—Andy Williams	
7	7	Two Kinds Of Tears—Det Shannon	
8	8	Scarlett O'Hara—Harrie Meehan	
9	9	Nobody's Darling But Mine—Frank Field	
10	10	Brown-Eyed Hand-some Man—Buddy Holly	

THE ORIGINAL RECORDING!

Bo Diddley sings Bo Diddley



7N25210

PRIZE LETTER

AFTER reading in DISC that The Beatles have been asked to tour America I was really annoyed! All our best pop stars go off to America yet surely there are enough fans in Britain? We've kept this fabulous group at the top of the charts without the help of the Americans.

Besides American artists, not to mention any names, refuse to come here to entertain their British fans, so why must our stars go over there?—**SANDRA HAYDEN, 24, Alderney House, Marquess Road, Islington, London.**

ON TV

AT the moment Britain is receiving many visitors from America. Many who would like to see them perform, including myself, have been unable to do so. Surely the answer would be to televise more of them? Very few American performers appear at the Palladium for instance. — **PHILIP BROADHURST, 137, Little Heath Road, Sebdon, Surrey.**

FABULOUS

IHAVE just brought The Shadows latest single "Atlantis" and I think it is fabulous. As I am a great fan of The Shadows I can't see how anyone has the cheek to compare them with any other group. — **BARRY JONES, 42, Crampton Street, Newington Butts, London, S.E.17.**

CLIFF... 1

BEING a sincere Cliff Richard fan, I was disappointed when his latest disc, "Lucky Lips" never even threatened the

chart leaders. Surely such a great pop artist would do far, far better with a record with more fire, such as "The Young Ones"? — **P. C. BELOE, C2 House, The College, Marlborough, Wiltshire.**

CLIFF... 2

ITHINK that it is a crying shame that such a great artist as Cliff Richard should have to go on stage and sing a song ("Lucky Lips") which sounds like Elvis six years ago. I think that he should get some new song writers. I could do better than this myself. — **BILL EDGE, 88, Howard Street, Salford, S. Lancs.**

BETTER

COMPARING "The Young Ones" and "Summer Holiday" with "Blue Hawaii", "Follow That Dream" and "Girls, Girls, Girls", I think the English films are twice as good as the American.

Elvis Presley must lack taste in choosing his scripts because the stories of "Girls, Girls, Girls!" and "Follow That



BRENDA LEE—She knows how to interpret a lyric. See "The Lyric."

Dream" were weak and dull whereas the dancing, acting and songs were bright, lively and zestful. Let's have more films like "Summer Holiday" and show that we have better muscals than the Americans. — **JANE WORY, 317, Whalley Road, Accrington, Lancs.**

THE LYRIC

HOW do you tell the great artist from the ordinary? In my opinion, it's in the interpretation of the lyric.

Frank Sinatra is, of course, a master, but Cliff Richard, Brenda Lee, and Elvis Presley—more notably on his sadder ballads—Timi Yuro and Connie Francis can all make a song really speak its story. — **S. FAULKNER, 21, Halifax Road, Shirley, Solihull, Warwickshire.**

SPOILT

AFTER producing such an entertaining disc as "Mr. Bass Man," why does Johnny Cymbal have to spoil his career by making such a sickening record as "Teenage Heaven"? A few years

ago a record by Ruby Wright—"Three Stars"—on the same theme came under a great deal of criticism, and I consider Mr. Cymbal will similarly suffer from cashing in on the good name of greater artists who have unfortunately passed away. — **C. T. PORT, 76, Collier Road, Sutton Coldfield, Warks.**

BRICKBAT

MAY I point out to Don Nichol that Hawkshaw Hawkins was not killed in the same accident that killed Patsy Cline? He was killed in a car crash on his way to Patsy Cline's funeral. — **SANORA RAMSAY, 15, Seymour Grove, Timperley, Altrincham, Cheshire.**

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

A GREAT TOUR, BUT DEL'S HAPPY TO BE HOME

DEL SHANNON gulped down a bottle of coke, lit a cigar and leaned back in his leather upholstered chair. On his last night in England, he confessed he was going to miss us all like crazy, but just couldn't wait to get on that Israel bound jet.

"It's been fun," he said, "but I've been away from home for close on three months, and I'm beginning to feel mighty homesick."

"Israel is the last stop-over on a three month European trek. I don't recall having been away from home for this long before, and you sure miss the old country when you're trying to hustle with a lingo you don't understand."

Little sad

"I think the first pang of homesickness came when I was on the train to Manchester for a date a couple of weeks ago. I knew I'd see Roy Orbison up there, and just the very sound of another American accent kinda made me feel a little sad."

"Anyway, while I was on the train, I got to thinking about what it was like right then back home in the States. Like the

weather was getting hot, and if I wasn't working I'd drive right out to the nearest beach, maybe with a few of the gang."

"Guess I felt rather sorry for myself. Then I figured who else was lucky enough to have a three month working trip abroad, so I bucked out of it."

"Going through the English countryside reminded me of Michigan. I think there's a place in every country which can remind you of home."

"So anyway, while I was thinking, I decided to write a song about it. It was gonna be a sad song about lost love and all that jazz. But it didn't work out. I often write songs on trains,

Well, a journey gives you plenty of time to think. Irving, my manager, says he prefers me to sleep on a long trip, but how can I when he keeps on smoking those long cigars and the smoke gets in your eyes?"

Del ordered another coke, topped it with ice and told me some of the things which had happened while he was in Europe.

"Every time I saw The Beatles, they gave me a thumbs down sign. Well, their record of "From Me To You," is also being released in the States. Funny thing, I understand the Everlys wanted to record it too."

Pleased

"Really, the boys should be pleased. It's not often that so much interest is shown over a British number. I think the song is great, and whoever recorded it should stand a chance of getting it off the ground in the States."

"I figure The Beatles are way out. Nice guys too, and if ever I get the chance, I'd like to work with them."

"Bruce Welch came to see one

of my shows in England. I'd never met him before, and was really surprised when he showed up at the theatre. He was wearing a tremendous purple shirt, which he told me he'd got in Glasgow of all places!"

Away from England for a couple of weeks, Del visited Scandinavia. In Sweden he was particularly knocked out with his reception.

"When I arrived at the airport, there were these 12 beautiful dames to greet me. I'd just started getting friendly with them, when the photographers snapped and the girls split the scene."

Pretty girls

"Boy, are the girls pretty over there."

"I figured I'd have a language problem as I speak nothing but American. Somehow, though, it wasn't too bad. A lot of them spoke English."

"You know I like to wear comfortable shoes? When I was in Sweden I bought a pair of white clogs, and now they're never off my feet. They don't have any backs. The only thing is they make a terrible clatter all over the place."

By now he'll be back in the States, a little the worse for wear but happy that he finally made it home.

by June Harris

CRY baby

MAL RYDER

F 11002 45 RPM



LESLEY GORE, in spite of a smash hit, SCHOOLING MUST COME FIRST

IT'S her party. It's everybody's party? Or it soon will be— if Lesley Gore's "It's My Party" continues to pass over record counters as fast as at present. In only four weeks, it shot to No. 1 in the States.

Lesley, a shapely five-foot two and only 18, first sang the song at a friend's birthday party. A guest suggested she should record it privately, and insisted sending the platter to Mercury Records in Chicago.

There, record executives quickly spotted the hit-making potential of this youngster from New Jersey, and signed her to an exclusive contract. Outcome for

Lesley was a one-shot hit and overnight fame. But, despite her ride to disc fame, Lesley has had to hang fire on those personal appearances that always follow a best-seller.

Graduating

At present, she is mainly concerned with graduating from high school in New York and entering a university. So she has to limit her in-person song stints to week-ends and holidays.

Says Lesley: "Life is filled with getting an education, music, music, music and occasional dates with boy friends. I'm usually attracted by good looks first, but they become superficial. A good personality and a sense of humour are more important after the initial attraction of good looks wears off."

Sound sense from a girl who already has both dainty feet on the ladder to show business fame.

Lesley, who claims that her lone-held ambition is to make records, hopes soon to fulfill

another wish—to star in a Broadway musical.

She admits to one weakness: "never being in time for an appointment." But this "falling" did not apply on Lesley's first big recording date—a studio rendezvous to cut an album. When the musicians and technicians arrived, they found she had been waiting an hour for them to turn up.

If that LP is as good as Lesley's "It's My Party," then she is going to be a new name for her rivals to reckon with in 1963.

Chart assault

They are already reeling from the impact of Lesley's assault on Chartsville. Who COULD resist the magic of that compelling twist-cum-cha-cha beat of "Party"? It more than lives up to its name. You just have to get up and dance when Lesley starts swinging on that turntable.

And she delivers a power-packed encore, too, with another song that will have the twisters shaking: "Danny."

LAURIE HENSHAW

BILLY FURY

WHEN WILL YOU SAY I LOVE YOU

F 11005 45 RPM



KENNY BALL—"We're not just musicians, we're a band of friends."

Gerry holds the top

TOP 30

Week ending June 15, 1963

Week	This Week	Title	Artist	Label
1	1	I Like It	Gerry and the Pacemakers	Columbia
3	2	If You Gotta Make A Fool Of Somebody	Freddie and the Dreamers	Columbia
4	3	From Me To You	The Beatles	Parlophone
2	4	Do You Want To Know A Secret	Billy J. Kramer and The Dakotas	Parlophone
5	5	Take These Chains From My Heart	Ray Charles	HMV
7	6	Atlantis	Shadows	Columbia
10	7	Deck Of Cards	Wink Martindale	London
6	8	When Will You Say I Love You	Billy Fury	Decca
8	9	Scarlett O'Hara	Jet Harris and Tony Meehan	Decca
13	10	Bo Diddley	Buddy Holly	Coral
9	11	Lucky Lips	Cliff Richard	Columbia
11	12	In Dreams	Roy Orbison	London
12	13	Falling	Roy Orbison	London
17	14	Forget Him	Bobby Rydell	Cameo Parkway
14	15	Two Kinds Of Teardrops	Del Shannon	London
18	16	Ice Cream Man	Tornadoes	Decca
23	17	It's My Party	Lesley Gore	Mercury
15	18	Can't Get Used To Losing You	Andy Williams	CBS
16	19	Young Lovers	Faul & Paula	Philips
—	20	Da Doo Ron Ron	Crystals	London
—	21	Pipeline	Chantays	London
—	22	Bobby Tomorrow	Bobby Vee	Liberty
—	23	Ain't That A Shame	Four Seasons	Stateside
—	24	How Do You Do It?	Gerry and the Pacemakers	Columbia
—	25	Welcome To My World	Jim Reeves	RCA
—	26	Nobody's Darlin' But Mine	Frank Ifield	Columbia
—	27	Harvest Of Love	Benny Hill	Pye
—	28	Rondo	Kenny Ball	Pye
—	29	Hey Mamma	Frankie Vaughan	Philips
—	30	Indian Love Call	Karl Denver	Decca

Compiled from dealers' returns from all over Britain

Give my boys a big thank-you says Kenny

WITH "Rondo" rising fast in the charts to give Kenny Ball his tenth big hit in little more than two years, I phoned the maestro at his Essex home to tell him the news and get his reactions.

Said Kenny at once, "Naturally, I'm delighted. But this could be the right occasion to put the spotlight on the rest of the band, rather than on me."

All our successes on disc and in other directions have been the result of teamwork. I'm lucky to have had just the right bunch of boys backing me up.

Kenny's team-mates are: John Bennett (trombone); Dave Jones (clarinet); Ron Weatherburn (piano); Paddy Lightfoot (banjo); Vic Pitt (bass); Ron Bowden (drum).

• Chip in

"I have known them all for years," says Kenny. "I played with several of them long before I formed the band in 1958. In Dave Jones' case I can go back nearly 12 years. We used to be together in Charlie Galbraith's outfit."

I asked to what extent the rest of the band chip in with ideas about its general sound and/or the treatment of individual numbers. He said, "To a great extent. In fact, I encourage it by a system of bonuses for things like ideas which lead to tunes, useful suggestions for arrangements and so on."

Another incentive is that—on top of their salaries—band mem-

bers get a fixed percentage of disc royalties.

Kenny explains, "They are split into ten shares. I get two shares. The agent gets one. Another goes to the band fund—for uniforms, rehearsal expenses, photographs and so on. That leaves a share each for the boys."

The Ball band plays dates of all kinds: disc sessions, TV and radio shows, cinemas, ballrooms, village halls, fetes, barbecues, coming-out parties, political get-togethers—and the Royal Festival Hall!

The actual travelling is done in comfort. For dates near home, we mostly use our own cars. For longer journeys we have our own £2,000 coach. It has seats that will drop back for sleeping—or reverse for playing cards.

• Tedium

"There are individual radio speakers and a whole lot more knock-knacks to help break the tedium. Even so, the band has to be away from home an average of two nights a week. It's pretty hard going on the whole—and to keep as cheerful as they do under the circumstances, they have to be pretty good blokes."

"Obviously," I said, "you must generally work to a pretty tight schedule. Surely things go wrong at times?" Kenny chuckled. "We have

our fair share of people falling sick, things getting lost, pianos being out of tune and so on. Our worst moment? I suppose that was a couple of years ago . . .

• Stolen

"Ron Bowden left the van outside his home in Hillingdon, Middlesex. When he came out later someone had broken into it and nicked everything. His drums, my trumpet, a guitar, all the uniforms—the lot had gone. We never did get 'em back."

"This was five on a Saturday afternoon. We had a gig to play at Maidstone that night. Ron phoned me at once. In turn I phoned a music shop to stay open till I arrived. I bought enough things to get us by—and we were only half-an-hour late for the gig!"

All the band live in the London area. They all get on well together. Says Kenny, "This is vastly important—as much so as the actual playing ability. If we didn't hit it off as people, we couldn't possibly have achieved so much."

"Put us down as a band of friends—and I guess that just about sums it up." D.T.



PETULA CLARK

VALENTINO

7N 15517

FLEET STREET AND TIN PAN ALLEY
DARTS TEAM JAZZBAND
BIG NOSE KATE
7N 15535

THE HI-FI'S
TAKE ME OR
LEAVE ME
7N 35130

THE VISCOUNTS
IT'S YOU
7N 15536

TONY HATCH ORCHESTRA
THE WONDERFUL WORLD OF
THE BROTHERS GRIMM
7N 15537

MIKI and GRIFF

THERE'LL NEVER BE ANYONE ELSE
7N 15534



YES!
THIS
WILL
WOW
THE
MUMS
AS WELL



Happy after their highly successful opening night are Rolf Harris, Joe Brown, Larry Parnes (centre), Mark Wynter and The Tornadoes.

Great Yarmouth's Windmill Theatre shudders as...

JOE GETS LUMBERED ON BAGPIPES

Dick Tatham reviews Parnes' summer show

WE know pop stars like Joe Brown, Mark Wynter, Rolf Harris and The Tornadoes are tops with the fans; but can they also wow the mums 'n' dads? Larry Parnes' summer show—which opened at Great Yarmouth's Windmill Theatre last Friday—answers a definite YES!

This is no mere shunning on of one artist after another to bush out disc hits. It is a lush, rain-bow-bright, rocket-paced show kept in go condition throughout by young, with-it producer Ross Taylor.

Disc hits

Sure; there ARE disc numbers. But they are fitted slickly into a "wings" free-for-all in which, for example, Mark Wynter sings "Swanee"; The Tornadoes dance; Joe Brown plays the bagpipes; and Rolf Harris loses his trousers.

Opening performances were packed. I scooped actively among older members of the audience. They nearly all seemed bowled over by the skill and zeal of the pop performers.

Clearly, Larry Parnes has brought out the best in the super-charged personality of Joe Brown; the ratty, offbeat talent of Rolf Harris and the vastly-improved Tornadoes.

As for Mark Wynter, he has all the ability to play the lead in a West End musical.



THROUGH the almost deserted theatre came a sound like a cow with raging toothache. Then to it was added another—the whinny of a racehorse

Then a third sound—like a pig in a panic. There was no doubt about the source of this spine-chilling din. It came from Joe Brown's dressing room. . . .

When I peered through the half-open door I saw Joe sitting on a chair in one corner. His hair was standing up even straighter than usual. His face was purple. Veins stood out in his forehead. He was blowing like crazy—at bagpipes.

He waved me in. I went and sat down near him. I listened while he played on for a couple of minutes more.

Fought

Joe fought to get his breath back. Then he said: "I don't half get lumbered. About ten o'clock this morning someone threw these bagpipes at me and said, 'There you are, my son, learn to play 'em by tonight.' There's a Scottish scene in the show, you see, and they had suddenly figured Joe Brown playing bagpipes would be just the job."

You seem to be having a whale of a time," I said. Joe managed a grin. It was now six o'clock—two hours before this Great Yarmouth show was due

to start. "Reckon you'll make it?" I asked.

"Just about," Joe said. "But it's been fierce. I've had no instructor nor nuthin'. Sort of do-it-yourself bagpipes. I started blowing so hard trying to get a few sounds that after an hour or so I had to go round the local for refreshment.

Then I came back to the theatre—and gradually I began to get it made. By four o'clock I could play the first two bars of 'Scotland the Brave.' But at five o'clock—trouble! The flipping valves kept pocking up.

"Dashed out to the shops. Went into a big general store. Said to the girl behind the nearest counter: 'I want a set of bagpipe valves, please.' "She started to say something

—by
DICK TATHAM

Then she changed her mind and went for the manager. I told him, 'I need a set of bagpipe valves—urgently!'

"He looked me in the eye. He said, 'Sorry, Mr. Brown. We're waiting for some to come in. But we've a nice line in foam-rubber stoppladders.' I knew. I was licked. I hurried back to the theatre."

"So now what?" I asked.

"Well," said Joe, "I took all the valves out about half-an-hour ago. Made of bamboo, they are. Washed 'em in warm water, they are. Bagpipes are working again now—as you've just heard."

Octopus

Once more he picked up his musical octopus. He stood up—then started pacing the dressing room floor to the strains of "Scotland the Brave."

When he paused for breath, I said, "Joe—are you taking these bagpipes seriously?"

He looked indignant. "Course I am! Bagpipes—they make a wonderful sound. Really great. I aim to put them into my act—permanently."

He gave a huge smile at the thought. It was clear he meant every word. Fans: YOU HAVE BEEN WARNED!

Peter Thomson's

STOP PRESSINGS

PETER SELLERS was terrific on last Saturday's "Joke Box Jury," but clairvoyant Maurice Woodruff's predictions were very strange: this column disagreed with just about every prophecy he made. Said Woodruff, "Provided July 7 isn't a Sunday, Tommy Roe's single, 'Kiss And Run' will be number 1 in the charts"; well, July 7 IS a Sunday!

Chubby Checker, denying another music columnist's report that he'll marry Dee Dee Sharp, says, "Man, things like that shake up the other chicks"; . . . U.S. columnist says, "Princess Alexandra, whose showbiz friends call her 'Her Hepness,' collects Sinatra and Fran Warren discs"; well, fancy that! . . . Lot of people think The Beatles "Twist And

Shout" (from their LP) would make a hit single. . . . Frank Ifield and Roy Orbison dined together at London's Lotus House. . . . On THAT recent session, Elvis Presley recorded 13 titles. . . .

New Four Seasons' single "Ain't That A Shame" their first not to top American charts; but success of flipside "Soon" should still make it a big all-round seller. . . . In addition to Little Eva's "Old Smokey Locomotion," the same song is a basis for Tom Glazer (no relation to our TV announcer) hit, "On Top Of Spaghetti". . . .

PAUL ANKA claims to have had "a smash hit single every ten weeks for the last five years"; but not in Britain. . . . For his new

All the stars

American single, Del Shannon has recorded "The Beatles" "From Me To You"; Billy J. Kramer's "Do You Want To Know A Secret" has been bought by Liberty records for U.S. release.

Capitol's Al Martino has recorded Brenda Lee's "Losing You" and Ray Charles' "Take These Chains From My Heart"; . . . A "Patsy Cline Story" memorial album has been issued. . . . British successes overseas include Gerry and The Pacemakers (Australia) and Billy Fury's first hit in Israel with "Like Eye Never Been Gone."

TONY MEHAN deserves immediate "Juke Box Jury" rebooking. . . . Much admired by Liverpool and Manchester groups: The Drifters and The Coasters. . . . New Johnny Keating single is from the National Benzole TV commercials. . . . Nice sound on "The Kestrels' "There's A Place," written by two of The Beatles.

All the news

Bobby Darin was reported to have lost 19 lb. since he split with Sandra Dee. . . . "Knokie" Brenner will star in a film with Dirk Bogarde. . . . Gene Pitney making film test for Warner Brothers.

Pat Boone may quit 20th-Century Fox. . . . Johnny Cymbal's next single has a surfin' beat. . . . On The Crystals' hit record, "Da Doo Ron Ron" the girls' voices were tracked four times by A and R genius Phil Spector.

Bob Gaudio and Frank Valli of The Four Seasons are now independent A and R producers for Brunswick

New Dion "Million Sellers" LP includes Bobby Vee's "Take Good Care Of My Baby" and Roy Orbison's "Candy Man". . . . New surfin' music sound somewhat reminiscent of early Duane Eddy discs. . . . Climax to Rick Nelson Day celebrations in Hollywood came when teenagers stole life-size cut-out picture from record shop window.

Listen to **ALAN DELL'S SHOWCASE**
An E.M.I. Presentation on **RADIO LUXEMBOURG**
200 m. medium wave 49.26 m. short wave
EVERY SUNDAY 8 P.M.

- ★ THE EXCITERS Tell him United Artists UP1032 (mono)
- ★ NAT KING COLE Where did everyone go? Capitol SW1859 (stereo) W1859 (mono)
- ★ DAVID THORNE The Alley Cat Songster Stateside SL10016 (mono)
- ★ JUNE CHRISTY Big Band Specials Capitol ST1845 (stereo) T1845 (mono)
- ★ MR. ACKER BILK and his Paramount Jazz Band Call Me Mister Columbia 33511525 (mono)
- ★ THE FIFTY GUITARS OF TOMMY GARRETT 50 Guitars go South of the Border Liberty LBY1011 (stereo) LBY1011 (mono)
- ★ DINAH WASHINGTON IN LOVE Columbia SC33481 (stereo) 335X1516 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

LEYTON WILL SHAKE FANS

THOUSANDS of John Leyton fans will be surprised to see him as Willie the Tunnel King in "The Great Escape" which is premiered today (Thursday) at the Odéon, Leicester Square, and goes on general release on September 8. John saw some service in the Royal Army Cadet Corps but digging 30ft. tunnels under a P.O.W. camp, as he does in the picture, wasn't part of his training! Also appearing in this Mirisch Company war-time film are Steve McQueen, James Garner, Richard Attenborough and Donald Pleasence.



New film again proves Tommy is great

TOMMY STEELE confirms and consolidates his reputation for easy, natural personality and infectious Cockney good humour in the new British Lion screen musical "It's All Happening."

He plays **Billy Bowles**, exploitation man for the KLO record company bossed by Max Cullin, acted with the right mixture of slick wisecracking and snide principles by Michael Medwin.

The plot, such as it is, revolves around Billy's efforts to raise money by means of a charity building by means of a charity concert. The concert and scenes at the recording studios provide opportunities for the guest popsters to make their appearances and do their bit.

Among those taking part are Russ Conway, Marlene Ryan, Shane Fenton, Johnny de Little, Danny Williams, John Barry, Geoff Love and the George Mitchell Singers.

Once again there's a bit too much of the singing and dancing—unavoidable in order to accommodate the large number of guest artists.

The music and songs by Philip Green and Norman Newell are bright, tuneful and entertaining.

but not particularly commercial. I feel, as far as getting the singles by the various artists taking part into the hit parade is concerned, Shane Fenton's contribution is the nearest to the teen pastures in that respect.

"It's All Happening" opened this week in Brighton, and will be screened in various coastal resorts throughout the summer prior to its general release on September 1.

NIGEL HUNTER

IFIELD 100 STARS GUEST

BBRITISH pop stars making guest appearances at this year's "Night Of 100 Stars," being held at the London Palladium at midnight on July 18, are Frank Ifield, Billy Fury, Tommy Steele and Hayley Mills.

Kenny Ball—two days in Holland

KENNY BALL and his Jazzmen have been signed for two important dates in Holland on July 15 and 16. On July 15 he and the band will play at a gala ceremony at The Hague to celebrate the debut of the Pye label in Holland within the Dutch disc group of Negram. Their latest hit "Rondo" will be one of the initial releases there.

The following day the Ball band will star in its own half-hour TV programme "The Kenny Ball Show," which will be networked throughout Holland.

The band recorded a contribution to a European Broadcasting Union 60-minute feature entitled "Jazz Journey" yesterday (Wednesday) under the supervision of BBC pop chief Donald MacLean. It will be broadcast on the Continent in October, and will probably be heard over the BBC wavelengths some time in the future.

LOTIS KICKS-OFF BLACKPOOL SHOW

DENNIS LOTIS, the Peter Crawford Trio, and Terry Burton will be heard in the first of this season's "Blackpool Night" radio shows, on Sunday (23). Also booked for appearances in the series are Mike And Griff, Joe Henderson, Hedley Ward Trio (June 30), Julie Grant (July 2), Karl Dwyer Trio, Barbara Law Don Arrol (July 2), and Cliff Richard and The Shadows on July 28.

U.S. release RGM single

DOT RECORDS are releasing this week the first single cut especially for the American market by Joe Meek of RGM Sound. The titles are "March Of The Moon Men," written by Joe Meek, and "Lost Planet," and they have been recorded by a group called The Thunderbolts.

Bruisers' debut single

THE BRUISERS, Tommy Bruce's backing group have recorded their first single for release on Parlophone on June 28. The disc will couple Johnny Worth's "Blue Girl" with "Don't Cry," written by lead guitarist Lee Stirling, and Tommy Bruce—Bruisers' manager Harry Mason.

Lee has also taped his second solo-single for Parlophone, with Mitch Murray's "I could If I Wanted." Flip-side is "Right From The Start."

Viscounts at Aston

CONCENTRATING on club work during the summer, The Viscounts open for a week at the Aston next Monday (June 24), followed by an engagement at Newcastle's "La Dolce Vita" from July 22.

Pat Boone here in October

PAT BOONE flies here in October to begin work on a new British musical, "Lesson In Love," in which he co-stars with Maurice Chevalier.

The film, to be produced in CinemaScope and colour, will be shot on location in Paris, and at MGM's Elstree Studios, for a small independent company, Omnia Productions.

"Lesson In Love" is a romantic comedy written by Gordon Wellesley, David Brown and Michael Fletcher have been commissioned to write the entire music score. A director has yet to be named.

Pat Boone was last here in May, when he appeared on "Sunday Night At The London Palladium." His London agents told DISC that time permitting they expect the star to make another guest appearance on the show.

U.S. PRODUCER TO SIGN OUR POPS FOR TV

AN important American TV producer arrived in Britain on Sunday. His mission—to sign leading British disc stars for a series of American TV Spectaculars for international viewing. The producer, Richard Lewis, is particularly interested in Cliff The Shadows, Adam Faith, Billy Fury, Eden Kane, Helen Shapiro and Susan Maughan.

Lewis, an executive producer with MCA Revue in Hollywood, was planning to see as many artists as possible during his five-day stay. On Tuesday he attended an Eden Kane rehearsal.

Those artists appearing in summer seasons that he was unable to see, will be represented through a private film clipping show tomorrow (Friday).

Lewis is developing a project to showcase top teen talent in the fields of rhythm and blues, ballads and beat, through the series of national TV Music Spectaculars.

U.S. show opens

AN American musical with a difference will open a pre-Broadway in London on or about September 15. Entitled "Go For Your Gun!" it is a musical western show based on the lives of outlaw Johnny Ringo and the gunman dentist Doc Holliday.

LIVE LP OUT SOON

THE recent "live" LP, cut at the Edmenton Granada last month, and featuring the stars of the recent John Leyton package, is to be issued by Parlophone next month.

The album is titled "One Night Stand," and was recorded during the actual performances of its stars—John Leyton, Mike Sarne, Mike Berry and Don Spencer—featuring their complete acts.

Shampan looks for pop talent

HAROLD SHAMPAN, general manager of Filmagic, has been delegated by the Rank Organisation to seek new pop talent for grooming and developing for future package tours, film musicals and recording.

Jenny Moss, star of "Coronation Street," is the first artist to be promoted on record under the new scheme in conjunction with Joe Meek of RGM Sound. Her Columbia debut disc "Hobbies" was released last week.

R & B CLUB OPENS

RHYTHM and blues band leader Alexis Korner opens his Mojo Club at 1, Dean Street, Soho, on June 27. It will feature Korner's blues incorporated on the opening night.

'SUMMER ALL FILM

"SUMMER Holiday" is the time! Figures collated by showing, it has already SMAS British musical ever made.

Orbison tour changes

THE opening venue has been changed, and several Granada dates have been set for the new Roy Orbison package due to start a three-month autumn tour on September 14.

The package now opens at the Walthamstow Granada instead of the Slough Adelphi.

Other Granada dates fixed are: Tooting (Sept. 17), Harrow (25), East Ham (26), Kingston (27), Slough Adelphi (28), Bedford (October 2).

Several of the remaining dates will be played on the Rank circuit.

Cymbal on 'Scene at 6.30'

JOHNNY CYMBAL is among the new bookings for Granada TV's "Scene at 6.30." He guests next Monday, June 24.

BBJ 'rival' on TV screens tomorrow

SOUTHERN TV's new "rival" disc panel game to "Thank Your Lucky Stars" and "Juke Box Jury" reaches the screens tomorrow (Friday) night.

It will be seen by Southern viewers from 7 to 7.30 p.m., and is also being taken by Gramplan TV and—from next week—Tye Ties TV.

The shows will run each Friday for 13 weeks, and the first programme features discs by stars including Bobby Vee, Gene Vincent, John Leyton and the Fleet Street and Tin Pan Alley Darts Team Jazzband.

Panel line-up of the opening programme comprises Garry Mills and his father, Charlie Mills, Melanie Franklin and her mother, Clara, country Steve Stevenson and Brian Ferguson. Dee-jay on the show is 18-year-old Sandra Stone, a Worthing shop assistant.

"Dad, You're a Square" was devised by Barry Langford.

JANIE MARDEN

MAKE THE NIGHT A LITTLE LONGER

7N 35128

IN YOUR SHOPS TODAY

COME DO, COME DON'T (Come with, come without) The Lorne Gibson Trio F 11848	ON TOP OF SPAGHETTI Tom Glazer & The Do-Re-Mi Children's Chorus MCA 6160
DANCE OF Kathy Kirby F 11842	LITTLE LATIN LOPE LO The Righteous Brothers MCA 6162
PAELLA The Sunspots F 11822	Marcie Blane LITTLE MISS FOOL MCA 6164
MEDITERRANEAN Edmundo Ros & his Orch F 11823	THE WONDERFUL WORLD OF THE BROTHERS BRONN (From the film) Lawrence Welk Orch MCA 6161
SI DI DI Marion Williams F 11881	SHAKE A BIRD Jackie Wilson & Linda Hopkins MCA 6163
Deochy Provine MUSIC! MUSIC! MUSIC! MCA 6165	ELM The Astronauts MCA 6166
Bard Ivan I'M THE BOSS MCA 6167	CONCERTO DISPERATO Nino Rosteo (Theme from the film Angeli e Demoni) MCA 6168

Bobby Darin, Johnny Mathis, Four Seasons, Dion

Top U.S. stars in line for British visit

BOBBY DARIN, Johnny Mathis, Dion and the Four Seasons all figure in exciting tour plans...

At presstime, Vic Lewis told DISC, "I am negotiating for tours in England within the next four or five months for Dion, Darin, Mathis and the Four Seasons..."

The Four Seasons were in Britain only last month, when they took over from Mike Sarne on several of the John Leyton package dates...

London openings are being planned for both Duane Eddy and Bobby Rydell. Arthur Howes is awaiting confirmation...

Eddy to open with Gerry and The Pacemakers on October 4, and the package will play dates on the Rank, Granada and ABC Circuits for a further four weeks.

Bobby Rydell opens at a Rank London venue on November 16 with Billy J. Kramer and The Dakotas. Another date pencilled in on the four week tour is the Sleigh Ride, November 30.

Broadway star Diabann Carroll, at present appearing in the smash American musical, "No Strings," will come to Britain under the Vic Lewis aegis for television only. She was last here in 1958 for a Granada "Personal Appearance" show.

Oscar Brown Jr. arrives in Britain on June 24 to start rehearsals for the William Donaldson

production, "Wham, Bam, Thank You-Ma'am," in which he stars with Annie Ross, and which opens at the Oxford New Theatre on July 24, followed by a week in Brighton.

BEATLES CUT NEW SINGLE

THE BEATLES, Gerry and The Pacemakers and Billy J. Kramer with The Dakotas, figure in exciting recording plans for July.

On July 1, The Beatles are due to cut another single, and later in the month, they start work on a new LP, spending two complete days on it on July 29 and 30.

Gerry and The Pacemakers start work on their first album on July 2, and have another date in the studio on July 17, while Billy J. Kramer and The Dakotas cut a single on July 16, and start work on the first lap of their LP a week later.

Mahalia gets TV show

GOSPEL singer Mahalia Jackson starts in a five-minute weekly series of shorts for A-R-T-V commencing on Wednesday, July 3. Programmes, which will run for 13 weeks, take the spot of the "Take Four" programmes just before 9 p.m.

Mahalia will be accompanied by her pianist, Mildred Falls, plus jazzmen Shelley Mann (drums), Red Mitchell (bass) and Barney Kessel (guitar).

Rolf beats Boone

ROLF HARRIS continues to R beat Pat Boone with the original version of "The Me Kangaroo Down, Sport," which currently stands at number 31 in "Cash Box," having jumped 31 places since last week.

Billy J. Kramer's current hit, "Do You Want To Know A Secret," penned by The Beatles, is released in the U.S. this week on Liberty.

Dee Dee definite

DEE DEE SHARP will definitely join Joe Brown when he headlines a short Granada tour in October between dates for Larry Parnes.

The pair will open a six day tour at Grantham on October 19. Other dates set are Greenford (21), Aylesbury (22), Bedford (23) and Rugby (24). During her visit here, Dee Dee will also play ballroom dates for the George Cooper Organisation.

Joe Brown, resident for the summer at Great Yarmouth, guests in "Yes, It's Great Yarmouth" on the BBC Light on July 17, and he has taped a "Saturday Club" for August transmission.

VAUGHAN IN 'STARS'

NEW in the charts with The Springfield's composition, "Hey Mama," Frankie Vaughan is the latest signing for "Thank Your Lucky Stars." He headlines the show on July 20, which will also feature Gene Vincent.

Dick Clark show axed

AFTER more than ten years as the daily Dick Clark show, "American Bandstand," has been cut from six days a week, to an hour long Saturdays only programme. The last show in its present weekday schedule, will be screened on August 30.

FAULTY TAPE DELAYS PRESLEY SINGLE

A FAULTY tape has delayed the release of a new Presley single.

The topside of the new disc, "Devil In Disguise," which according to an RCA spokesman, is "A good old Presley rocker," arrived in Britain on undamaged tape, but the flip, "Please Don't Drag That String Around," is faulty.

RCA were prepared to issue the new disc as soon as they received the tapes last week. However, they have wired the States for a replacement, and will not set a release date until this is received.

Both sides were cut in Nashville in May—Presley's first studio session for some time. He is backed by the Jordanaires for both titles.

'Birdie' opening

THE film version of the stage hit musical "Bye Bye Birdie" starring Bobby Rydell will open in London some time in November when Rydell will be touring here. It is possible that his co-star Ann-Margret may come to London for the opening.

"Come Blow Your Horn," another screen version of a successful stage musical featuring Frank Sinatra and Phyllis McGuire of The McGuire Sisters will start its London run at the Plaza Cinema on July 25.

'HOLIDAY' SMASHES RECORDS

sell-out hit British musical of all week reveal that in 14 weeks of UED all existing records for a

Nat Cole arrives one day early

The winner of the year—the biggest film of its era—is how it is, gossamerously described, by David Jones, publicity director and advertising controller of Associated British Pictures.

Adds Leslie Grade, whose company produced the picture: "It has even surpassed in popularity 'The Young Ones,' which previously held the all-time record for a British musical."

With Cliff and The Shadows riding on the crest of this success, plans are already under way for their next film. As reported in DISC last week, Sidney Furie—who directed "The Young Ones"—will direct the forthcoming film, which will go into production as soon as Cliff and The Shadows begin their present sell-out summer season at Blackpool. Shooting will start at Associated British studios at Elstree "some time in November," according to Leslie Grade.

NAT KING COLE will now arrive here for his tour on July 11, one day earlier than planned, to provide more rehearsal time with the Ted Heath orchestra.

At presstime there were persistent rumors that Cole would record an album in London, despite denials from impresario Vic Lewis and Johnny Keating, the arranger-MD, alleged to be involved. Keating is known to be forming a special orchestra of top musicians using unusual instrumentation including French horns and euphonium for future recording purposes.

This orchestra is also likely to accompany visiting American stars at London recording sessions and possibly tour with them.

The number-one beat and trad group—The Beatles and Mr. Acker Bilk—will both be featured at an all-nighter at the Queens Hall, Leeds, on Friday, June 28.

Shadows make overnight dash for Palladium show

THE Shadows will make an overnight dash from Blackpool to London on Saturday to top the bill this Sunday on ATV's "Sunday Night At The London Palladium"—the last programme in the present series.

Polly Perkins writes theme

DECCA recording artist Polly Perkins has written the theme music for "She's A Free Country," a BBC TV play on July 7, in which she has a starring role.

Dusty—songwriter

DUSTY SPRINGFIELD gets debut composer credits on the new Marion Williams single-touted tomorrow (Friday).

Dusty's composition, "Something Special," may be chosen as the A side against a Goffin-King number "So Did I." At the time of release both Decca and independent producer Sammy Samwell were undecided which was the better of the two sides.

Cotton's second film

MIKE COTTON and his Jazzmen have been signed for their second film. It will be one in the Rank Organisation's "Look At Life" series, and will depict rehearsals and behind-the-scenes activities of a typical jazz band and its members, as well as an actual club session. It will go on release in August.

Outlaws sign with Gene

THE OUTLAWS have been signed as regular backing group for Gene Vincent, and will make their first appearance with him under the new arrangement at the Liverpool Locarno on June 27. They will also be featured in their own solo spot during each show.

Paul's 21st birthday

PAUL McCARTNEY celebrated his 21st last Tuesday, with the aid of The Beatles and Gerry and The Pacemakers, at a private Liverpool party thrown by manager Brian Epstein.



NANCY AMES BONSOIR CHER LIBERTY LBS148

DOROTHY BAKER TRY BEING NICE TO ME PARLOPHONE 85048

THE COUGARS RED SQUARE PARLOPHONE 85018

BOBBY DARIN EIGHTEEN YELLOW ROSES CAPITOL DL13008

ADAM FAITH WALKIN' TALL PARLOPHONE 85019

THE FOUR PENNIES MY BLOCK SCEPTER 85108

CLINTON FORD A BEGGAR IN LOVE COLUMBIA DB1043

STAN GETZ SAMBALERO VERVE 95513

ROLF HARRIS I KNOW A MAN COLUMBIA DB1054

FRANK IFIELD CONFESSIN' (THAT I LOVE YOU) COLUMBIA DB1055

KEN JONES and His Orchestra SAFFRON COLUMBIA DB1056

JOHN LEYTON I'LL CUT YOUR TAIL OFF H.M.V. POP115

STEVE RACE and His Orchestra RIP VAN WINKLE PARLOPHONE 85041

TOMMY ROE KISS AND RUN H.M.V. POP1174

LALO SCHIFRIN THE GOOD LIFE W.E.M. MCM1203

KEN THORNE and His Orchestra THEME FROM 'THE LEGION'S LAST PATROL' H.M.V. POP1175

Advertisement for Decca records featuring Pat Boone, Freddie Starr & The Midnighters, Billie Davis, Wendy Richard & Diana Berry, and The Rolling Stones.

DISC DATE

PLENTY of film numbers this week for those who like to collect them. Tommy Steele is present (on Columbia, not Decca) with two offerings from "It's All Happening." John Leyton who plays in "The Great Escape" also sings in for a second side... and Mitch Miller hups it up too.

Then there are versions of the tappy title theme from "The Wonderful World Of The Brothers Grimm" from both sides of the Atlantic. Tony

Hatch and Lawrence Welk are among the first supplying this theme.

The "Hud" theme is sung by Darrell McCall, and Mitch Miller completes a screen double with a good number from Paramount's "My Six Loves." This song is not a title effort but a fine number called "The Good Life." Finally you can tune into "The Legion's Last Patrol" which is milked for drama by the Ken Thorne orchestra with Ray Davies blowing everything but the Last Post.

BY DON NICHOLL

Leyton should soon be riding high again

John Leyton

"It's Cut Your Tail Off" The Great Escape (HMV POP 1175)

D N T THE composer credit on the new Leyton topside is given as Johnny Worth who usually writes under the nom-de-plume, Les VanDyke. "It's Cut Your Tail Off" trots along briskly and tunefully, working out the idea amusingly and with a sparkle that Leyton uses adroitly. One of his greatest efforts, and one which could bounce him back into the high reckoning. Charles Blackwell directs the backing.

Leyton, who is one of the actors in "The Great Escape," naturally waxes the title march for his B side, Sturdy.

Can Adam's name make this a hit

Adam Faith

Walkin' Tall; Just Mention My Name

(Parlophone R 3079)***

ADAM'S Walkin' Tall is a quickish number and it may be brisk enough to set him among the tall sellers again. Lot depends however on the pull of the name, because normally I'd doubt if this was the sort of song to stick in your mind between the turntable and the record store. Johnny Keating accompanies.

Just Mention My Name, a country-style jodeling number is perhaps the more luscious half. Faith sings it gratefully to guitar-note piano and strings.



ADAM FAITH—Not usually the sort of song that stays in the memory, but...

Lorne Gibson Trio

Some Do, Some Don't; Heavens Above

(Decca F 11684)****

SOME DO, SOME DON'T may sell and may not. Personally I'd like to see it rise, because this is a very smooth effort, neatly sung with a country flavor. Moves on a very catchy line with a lyric that plants itself automatically.

The Gibson Trio's got a friendly atmosphere into this one and ought to make plenty of friends as a result. Heavens Above is the film title song using a folksy base for wry humour.

Gene Vincent

Rip It Up; High Blue Pressure

(Capitol CL 15307)****

RIP IT UP has stacked up a tremendous pile of sales over the past 11 years. Vincent comes out rocking it again as urgently as if it had never been heard. Fast, furious heat with crisp guitar and hand-clapping accompaniment to Gene's hoarse enthusiastic vocal.

High Blue Pressure is a more relaxed approach. Vocal team echoes Gene's thirty-oh-years.

Nancy Ames

Bossolero Cheri; Cu Cu Ru Cu Cu

(Polygram LIB 55548)****

THE loop-jumping album "The Incredible Nancy Ames" contains both of the tracks which are

coupled for single release here. To Bossolero Cheri there is a floating West Indian atmosphere on which Miss Ames, captured with a really delightful piece of self-soothing.

The simple rhythm accompaniment enhances the track which deserves to grow big.

Guitar on the other half, too, is used with effective precision, and here Miss Ames begins to show why the LP uses that "Incredible" tag.

The south of the border attack from her in Cu Cu Ru Cu Cu is Paloma, is full-throated and evocative. A colourful release which I'll be spinning a lot.

Dorothy Provine

Musiel; Musiel; Musiel; Body And Soul

(Warner Bros WB 101)****

MISS PROVINE'S "Roaring Twenties" fame comes a little more up to date with her topside number this time. The not-so-hermaphroditic Musiel; Musiel; Musiel song was a smash just after the last war. But Dorothy's vocal is strictly in the pre-war vein—she's made popular. Careful quick-stripper with hand-dancing happily and coyly behind her. Could climb.

Body And Soul, a slow contrasting standard, allows Miss P to show that she can also pour out the nightclub blues.

Ken Jones

Saffron; Chaka

(Columbia DB 7063)****

THESE two tracks, played by a Ken Jones orchestra, will both be heard before long in a new Lansdowne series LP made up entirely of Galt ("African Waltz") MacDermot compositions.

Saffron is a silky melody based on an African rhythm and drives at a good dancing pace with sax and piano combining beautifully.

Johnno-Scott also has a solo which will catch plenty of ears.

Chaka, which MacDermot built

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).

up from an African tribal song is perhaps best described as a glossy Kwela. Again an exciting arrangement which is going to be good not only for listening but also for those who like to feel the Latin in their feet.

Latin trumpet, in fact, is one of the best features of the deck. All in all, a first-rate coupling that deserves high sales.

Danny Williams

The Wild Wind; Once Upon A Time

(HMV POP 1172)****

T O N Y OSBORNE wrote the melody of The Wild Wind ballad and he also directs the wind-whirling strings, which back Danny Williams' performance. Straight forward ballad that may just fall below the appeal needed to draw the singer back into the Twenty-Good performances from Danny's orchestra and the echoing chorus... but the song is not quite as good as it thinks it is.

Once Upon A Time is a slow dreamer which Williams invests with a touch of the Mathis.

Clinton Ford

A Beggar In Love; When The Melody Man Says Goodnight

(Columbia DB 7065)****

CLINTON FORD, you will notice, has switched over from



GENE VINCENT—A fast, furious beater, and it could climb high.

Decca to the Columbia label. And for this release he gets a no-topside backing from a Good Love orchestra. Feed sings the ballad A Beggar In Love with a gusto that's well suited to its dated sentimentality. May be a popular radio request item.

On the reverse Ford tones down the volume for a sweet slow waltz in the idiom of pre-war dance band crooners.

Kathy Kirby

Dance On; Playboy

(Decca F 11682)****

EXCELLENT compelling noise from the Chas Blackwell orchestra opens Dance On. And Kathy Kirby's vocal of this melody is well up to the standard of that start. The girl sings the song strongly and in a manner which should make it a very commercial proposition. Tune, already familiar, takes well to this type of produc-

tion but I could have done without such a chopped-off close.

Playboy has a slick, edgy attack, though it comes minus the power of the upper half.

Tony Hatch Orchestra

The Wonderful World of The Brothers Grimm; Spanish Main

(Epic N 15537)****

THE theme from the film The Wonderful World of The Brothers Grimm has been doing well in America for the past year. Now available here with the British appearance of the picture, it's played by the Tony Hatch orchestra with a cool, frothing air which could help chances considerably. Tony says he actually recorded it a year ago—it comes out fresh.

His own composition The Spanish Main Theme is full of

Contd. on page 9

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

RAY CHARLES' GIRL MAY MAKE IT BIG

"LITTLE" ESTHER PHILLIPS—I Really Don't Want To Know; Am I That Easy To Forget

Timber (EMI S 174)****—If anyone by chance is looking for a feminine Ray Charles, they need look no further than "Little" Esther Phillips. I've heard she's something of a Charles' poster anyway... and she's what performance makes the fact understandable.

She has a strong feeling both for rock and for jazz (evident from the exultant vocal on the country-infused I Really Don't Want To Know). Deserves a wide audience, and sales to match. Second half does down for a sentimental ballad uplifted by the girl's flow phrasing. Piano and timpani accompany her as she builds up the power.

SCOTT LAINE—Tearaway (Johnny) John Silver (Windor WBS 114)****—Johnny is not the kind of tearaway they know in Sebo... Instead he's a husky tom-up motor bike character who revs up exuberantly. Scott Laine swings the story-descriptions with a bouncy vocal style. Orchestral accompaniment (not named) is big, brassy and exciting.

John Silver is a galloping ballad which Laine again sings strongly

KEN THORNE—Theme From "The Legion's Last Patrol"; Kixes In The Night (HMV POP 1176)****—"Concerto Disparato,"

and clearly to rousing accompaniment. He's a highwayman this time (but only in his dream).

THE SUNSPOTS—Paella (Vanguard Decca F 11672)***—Guitar-dominated instrumental Paella is a dish that some may find as tasty as the real thing. Me, I'm no fan-taster, but I'll go along with this bright mover. Vanguard is a middle of the road item which you can take or leave slow.

THE FOUR PENNIES—My Block; Dry Your Eyes (State-side SS 198)***—The vocal group here is led by girl admitting that she led the boy friend to believe she lived in a better block of town. She was ashamed of her street! Oh my goodness... problems, problems? "Fraid I can't care for such a windy wader ballad."

Dry Your Eyes is a soft ballad featuring piano as the lead. No vocal at all for this side.

CARTER LEWIS AND THE SOUTHERNERS—Sweet And Tender Romance; With Told You (Orion CB 1825)****—Sweet And Tender Romance is one of those punchy little waltzes which grow to you. Charted with firm attack here and with a studio sound that might assist it towards the list. Melody's easy to get and the

EDMUNDO ROS—A Sunny Latin Effort.

harmonies are underlined by twelve-string guitar.

Who Told You is a more ordinary side on all counts, but it's not bad. Young driving ballad with a pace which may count for something.

MARION WILLIAMS—So Did I; Something Special (Decca F 1148)****—The Gerry Goffin-Carole King composition So Did I is sung with a steady push by Miss Williams here, and Ivor Raymonde has given her easy support. From orchestra in which harmonica is used close. An attractive ballad which could make its way into the sellers if it's given room.

Something Special seems to me to be trying too hard to be some-

thing different, too. Marion sings it competently but it's a mile too off-centre to register hard.

INLET STREET AND TIN PAN ALLEY DARTS TEAM JAZZBAND—Big Nose Kate; EG-CHE 4 (Epic N 15551)****—For a long while now, newspapermen and show business types have been flogging charity coin with darts matches. Now their work has sparked off a disc—the royalties of which will be donated to three children's charities.

The band is a composite of press men and professional musicians like Acker Bilk... yes Acker Bilk. He received special permission from his own disc company to appear on this Pye release.

The numbers were written by Pat Donoherty and Egg Ley (who are both playing on the disc too). Acker sings of Big Nose Kate, the girl with a nose for news—papermen and makes it a quick, amusing snifter. No lyric on the turnover—a "Shirley melody." Hope the disc sells. It's useful track in a trio of good cases.

EDMUNDO ROS—Mediter-ranean Maria's Her Name (Decca F 11631)****—Quick 'n' easy Latin from the Edmundo Ros orchestra as it plays Mediterranean with a polished dash from brass and rhythm sections.

Ros sings on the second side



DISC DATE

contd. from page 8

Happy-go-lucky disc could make it for Tommy

Tommy Steele

The Dream Maker; Maximum Plus (Columbia DB 3070)****

A LOT will depend upon the film "It's All Happening," since that is where these two Norman Newell-Pat Green songs come from. Tommy Steele (on Columbia you'll note) bounces busily through The Dream Maker to a happy-go-lucky John Barry orchestral accompaniment.

Light-hearted wisping-on-a-star ballad material with some kid voices interjecting in old vaudeville fashion. Tommy's always confidently at home with them like this—and could sell.

For Maximum Plus he is joined by Marion Ryan and they duet this show styled number pleasantly. Lyric, I feel, tries to do too much.

guitar and castanets. Plenty of strings too for this flowing slice of atmosphere

Stan Getz

Sambalero; O Morro (Verve VS 510)*****

If you were among those who helped work the miracle that put Getz into the big parade with "Desafinado" then you should tune into the new coupling.

Sambalero was written by guitarist Luiz Bonfá who also stars on the disc. Apart from the Getz good wind there's a touch of back-ground voice from Maria Toledo and it's Getz and Bonfá who make this Latin jazz side a soothing delight for dancing or listening.

O Morro, with Bonfá's guitar again featured strongly, is another infernally cut off the Latin.

Tony Bennett

The Good Life; Spring in Manhattan (CBS AAG 153)*****

The Good Life used by Lalo Schifrin for an instrumental effort this week is here sung by Tony Bennett. Personally I'd collect both versions.

Bennett sings with his usual understanding and control. Orchestra accompanies sympathetically under Marty Manning's boss.

Don Costa takes over as MD for Spring in Manhattan—the sort of ballad Tony could sing with his tonally blindfolded. Slow lazy song told romantically and nostalgically.

Petula Clark

Imagination (Pye N 1551)*****

TONY HATCH wrote the ballad Valentino especially for Pet to sing—and it was actually recorded on Valentino's disc this year. Now released it could prove to be one of the star's biggest successes this year. A gentle sibilant ballad which she sings warmly for the utmost romantic effect. Chorus and orchestra raft pleasantly.

Imagination is a standard which never loses its appeal to singers as well as listeners—and Pet's version is thoughtfully misty. For late nights.

Mitch Miller

The Great Escape March; It's A Darn Good Thing (CBS AAG 153)*****

SHOW Mitch Miller a march and he'll make you a recording of it before you can say top-two-three-four. The Great Escape March from the new film is right up Miller's alleyway. His male chorus chant the lyric to snare drums and throw in a bit of the old whistling too. Easy, stirring stuff for those who want to swing along with their umbrellas at the slope.

Sammy Cahn and Jimmy Van Heusen wrote the other number It's A Darn Good Thing for the film. "My Sister Sings." A catchy, merry ballad with some kiddy voices as well as the adult chorus.

Burl Ives

In The Boson; The Moon Is High (Brunswick 0589)*****

WELL, who wears the pants in your house? That's the theme of this Ives dedication In The Boson. Burl sings this catchy and gently amusing number with typical aplomb. He never wastes a word or a folksy gag. Side's going to strike many responsive and hearty, and could sell on that fact alone. That if it came on the car is a bonus. The Moon Is High is a quick straining narrative with hold hill-billy attack from Ives. Listen to his performance on live one and you'll get an inkling why he's such a big star.

George Shearing

Lila's Theme From "A Woman Of Summer"; Fairy Tales (Capitol CL 15304)*****

JERRALD GOLDSMITH's film music Lila's Theme walks a very attractive path and Shearing is given a good showcase in which the boss work sounds most comparative. The pianist himself is perhaps too restrained for the side's commercial good.

Fairy Tales written by Shearing and Milton Raskin is as light as its title suggests. Shearing with orchestral provides a very glossy performance that's far from being the jazz a lot of his followers will expect.



SHIRLEY BASSEY—One of her greatest singing displays ever.



Shirley Bassey

The Hits Of Shirley Bassey (Columbia SEG 8252)*****

What Kind Of Fool Am I? You'll Never Know; Climb Ev'ry Mountain; What Now, My Love? (Columbia SEG 8252)*****

ALTHOUGH there are some dodgy notes here and there, the sum total reaction cannot be any other than admiration for Shirley's full-throated and emotional enthusiasm for everything she sings.

Stand-out is the last track, with Nelson Riddle providing a touch of the Ravel boleros behind one of the greatest singing displays which Shirley is likely to achieve on record.

Ray Charles

The Swinging Style Of Ray Charles (HMV 7 EG 8801)*****

WHEEL Ray is teamed with soupy strings on songs named after birds, the results have proved diabolical. Fortunately, he's got Marty Paich and a swinging big band in attendance here, and each track lives up to the EP's title.

Those grand and gravelly Charles tones bring their own mood and favour to these veteran items, and Ray gives extended room to the Paich boys for some excellent instrumental breaks and solos. Great stuff.

Jimmie Rodgers

English Country Garden (Columbia SEG 8253)*****

THE pleasant folkster does four more which we've already

reviewed by Nigel Hunter

THIS INCLUDES BASSEY'S BEST

heard on LP or singles. The basic simplicity of his approach to his music. Nothing pretentious or way-out at all, no blathering about social significance in between

even any attempt at humour which most other folksters favour these days could't stir his song.

I Know An Old Lady, the groovy nonsense song, is the only weak track of the quartet. Evergreen Tree with its wistful melody and words fits with the title song for attractiveness.

Don Spencer

Fireball; I'm All Alone Again; "XL3"; Cavaliere (HMV 7 EG 8802)*****

THIS set was inspired by the ITV puppet opera series and the subsequent single success of Don's Fireball item. He has the first two tracks to himself, and the flip features The XL3 group.

Don is an average vocalist who scores best on the beaters rather than the soulful ballad type of item

such as Alone. The XL3 get an attractive group sound with the aid of the electricity current, and do a particularly good job on Charles Blackwell's piece of Latinized Ritslan, Cavaliere.

Tommy Roe

The Folk Singer; Town Crier; Count On Me; Rainbow (HMV 2 EG 8806)*****

TOMMY's singing voice is surprisingly high to hear after you have met and talked to him. It's very nasal, too, which is not a helpful quality.

But the wistful attraction of items like the title tune seem to jell perfectly with Tommy's vocal sound, and the overall effect is very pleasing.

The second and third numbers are good betters, and Rainbow is similar in mood and tempo to the title piece.

Dorita Y Pipe

—(Capitol EAP 4167)*****

—An extract from a broadcast in the long-running radio series of the same name which is transmitted direct from Walkill, Brazil, and introduced by Wesley Edwards who is heard on this LP. The songs are very familiar, but don't lose any of their island magic when performed by native professionals of the culture of this show's artists.

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

Maria's Her Name. A gentle, dancing ballad with references to the Bossa Nova way. Pleasant.

LALO SCHIFRIN — The Good Life; Broken Date (MGM 1201)*****—Lalo Schifrin is a pianist whose name is not yet known widely outside his own small jazz circle. But it ought to be—and singles like this may help.

Lalo's a Dizzy Gillespie discovery, and the only fast with The Good Life is that there's too little of his Latin liting jazz at the keyboard. A side which could sleep; particularly since it's one which can fit into the dancing slack at the party.

Broken Date opens on saxophone—again Latin jazz—and again quite a wait before Lalo's sparkling technique takes over.

MIKE FORD AND THE CONSULS

Jump Jeremiah; The Green Man (Piccadilly 3127)*****—The strange thing about this debut disc by Mike Ford and the Consul's is that Mike Ford is NOT on it! He's the vocalist of the young team who are just turning professional, and there's no vocal on this coupling. It's an instrumental pairing using guitars and clavichord—and getting a noise which will fool a lot of people into thinking they are The Tornados.

Topside is a slowed down heavy version of the famous "Trumpet Voluntary" (Jeremiah Clark composed it even though Percell got

most of the credit—hence the Jump Jeremiah). The Green Man was written by Rich Murray—on a pleasant easy lope.

MIKE AND GRIFF — There'll Never Be Anyone Else; Remember Me (Pye N 15534)*****—Some years ago There'll Never Be Anyone Else was chalking up happy sales. Could do so again via this new, quickish treatment from Mike and Griff. Their familiar harmony is backed by rhythm and country piano.

On the reverse they slow down for a more conventional CW ballad performance. Both sides well up to the man-wife partnership's standards.

JANIE MARDEN — Make The Night A Little Longer; Walk Alone (Piccadilly N 35128)*****

Back to the disc scene comes Janie Marden with a contract from Piccadilly. Make The Night A Little Longer is a steady beat ballad which she sings firmly to orchestra and vocal group accompaniment. Useful without being startling.

Walk Alone is a ballad with bluesy sentiments. Miss Marden tells it strongly and effectively.

THE HI-FIS — Take Me Or Leave Me; I'm Struck (Piccadilly N 35130)*****

A South Country quartet singing and playing (on piano, guitar, drums) the Hi-Fis' debut for Piccadilly with plenty of dash to recommend them.

Take Me Or Leave Me chanted and thumped with infectious exuberance is liable to have plenty of customers taking rather than leaving. I'm told that the team's keyboard leader Brian Bennett wrote both numbers on this release.

I'm Struck isn't quite up to the mark of the upper side song, but it'll do.

THE VISCOUNTS — It's You; I'll Never Get Over You (Pye N 15536)*****

The Viscounts sound like talents to write It's You and it's a steady sidestepping effort which they chant forcefully. Falsest voices are used for occasional effect but I doubt if they're really necessary. Side could be one of their best sellers.

I'll Never Get Over You

also keeps it in the family Gordon Mills wrote it) ... a contrasting taking.

MARCIÉ BLANE — Little Miss Fool; Ragtime Sound (London HLU 9744)*****

Marcié Blane takes on a Country and Western treat for Little Miss Fool. She sings to simple piano, rhythm and girl group assistance. Song's one of the easiest to hold and remember and may sell high on this count alone. Sound gives us a little too loud at times, but on the whole it's a good commercial prospect.

Ragtime Sound gives you a fat title clue, and Miss Blane chants the razzamatazz with vigour and a

nice imitation of that old time feeling.

BUDDY BRITEN AND THE REGENTS — He There I'll Cry No More (Drisk GB 1839)*****

The group pick up the famous "Pajama Game" hit and treat it to a driving beat for a contemporary single. Crisp noise and urgent rhythmic accompaniment could make it quite commercial—though it lacks variety. Second side is very ordinary number and the performance does nothing to lift it.

MAISIE MCDANIEL — Something Special; Road Runner (Fontana TF 403)*****

Miss McDaniel has a rather strident attack as she beats into Something Special for the top deck here. Plenty of noise from her and from Harry Robinson's rancorous accompaniment. I find it all a little overpowering—a fact which may lower sales. For the turnover song Maisie switches to Country and Western style—and here emerges in rather more commercial vein I'd think.

WAYNE FONTANA — Hello! Josephine; Road Runner (Fontana TF 404)*****

Wayne Fontana and a group with the sinister name of The Mindbenders. Nothing sinister about Hello! Josephine however. A middle rocker with a chorus you just laugh ha-ha-ha instead of thinking of the words.

Road Runner is a rumbly item which Fontana hunk and whoops.

a sure hit!

MIKE FORD & THE CONSULS

'JUMP JEREMIAH'

7N 35127

PICCADILLY



BY NIGEL HUNTER

COLLECTOR'S SET FROM SHADOWS

The Shadows
Greatest Hits
Apache; Man Of Mystery; The Strangers; F.R.D.; Midnight; The Frigate; London City; Koolha; 36-24-36; The Savage; Peace Pipe; Wonderful Land; Stars Fell On Stockton; Guitar Tango; The Boys; Dance On. (Columbia) 31 SX 1527-4

best-sellers, and an opportunity to clear out your battered and grooved singles if you can afford it. Listening to this demonstrates how the Shadows have been instrumental if you'll pardon the word in bringing back melody to the pop scene without sacrificing the beat. Jerry Lordan's *Apache* and *Wonderful Land* in particular are two of the most distinctive tunes to appear for a long time. Whether a similar group with a lesser reputation could have done as well is another question.

the least impressive of a very good commercial bossa selection. Nick Perito directs most of the backing, and he's been wise to settle for smallish groups with authentic Brazilian rhythm instruments providing the right subtle swing. Eytelle works easily in this exotic idiom, extracting the utmost benefit from the attractive Brazilian melodies like *One Note Samba* and *The Gift*. She pulls off another sky-scraping note in the first track like the one that gave the gimmick to *Yes, My Darling Daughter*, the one non-bossa intruder in the LP.

A bright tuneful album

HOW TO SUCCEED IN BUSINESS W.I.T.H.O.U.T. REALLY TRYING

Original London Cast
(RCA Victor KD-7584-4)

Jazz Version
(Verve VLP 9025-4)

A BRIGIT, tuneful show from the pens of Frank Loesser and Abe Burrows. The cast album stars Billie Holiday, Wolfe and Elton Colburn among others, and is easy on the ear. The jazz version features the arrangements and orchestra of Gary McFarland. This set packs a dynamic punch in a date line-up of jazz-licenced New York sessions.

Quincy Jones

Big Band Bossa Nova
Soul Bossa Nova; Boogie Bossa Nova; Desafinado; Carnival; Se E Tu Me Parado; On The Street Where You Live; Samba De Uma Nota So; Lalo Bossa Nova; Serenata; Chaga De Saudade. (Mercury) MCM 14125-4

THIS is it. If any other band anywhere manages to cut a better album of pulsating bossa nova than this, I'll cheerfully eat what's left of my stylus. Quincy has got the ideal combination here for the title, the best of both worlds. Full-blooded jazz blowing and soloing over some red-hot rhythm playing from groovy-wise Brazilian boys in the percussion section.

Eytelle
Blame It On The Bossa Nova
One Note Samba; My Little Dream; The Gift; Yes, My Darling Daughter; Danzou; Blame It On The Bossa Nova; Desafinado; The Messenger; Almost Like Being In Love; Moon River; The Coffee Song; I Remember You. (CBS) BPG 62137-4

EYTELLE's single hit which gave this set its title turns out to be

Dion

Ruby Baby
Ruby Baby; The End Of The World; Go Away, Little Girl; Gonna Make It Alone; Fever; My Mystery; Will Love Ever Come My Way; The Loveliest Man In The World; You Made Me Love You; Hell Only Hurt You; You're Nobody Till Somebody Loves You; Unloved, Unwanted Mr. (CBS) BPG 62137-4

DION works through a selection of recent teen hits with arrangements and backing from Robert Mersey. His fans will undoubtedly love every minute of it, but I'm still not knocked out by this lot.

He does well on up-beaters like *Gonna Make It Alone* and reasonably on the beat-up version of *You Made Me Love You*, but when the tempo slows down as for *Will Love Ever Come My Way*, he just wails. His version of *Fever* is very reminiscent of Peggy Lee's only not nearly so good, and the last number, *Unloved*, which he wrote with Noel Sherman (author of the sickly sleeve note), is a plain mess.

ADAM WADE—One is *A Lonely Number* (Columbia) 31 SX 1501, stereo SCX 3474-4

Adam Wade has overtones of Matt in his singing sound, which I'm not wild about, but the important difference is that Adam can hit and hold the notes accurately without recourse to scooping. He has a well-chosen selection of good songs, with excellent string-studded but mostly anonymous orchestral accompaniment.

The last couple of tracks on Side 2 are interesting, one being a vocal version of "The Apartment" theme called "The Key To Love" and the other, *Eight Million Stories*, being inspired by "The Naked City" series.

GEORGE SHEARING—*Concerto For My Love* (Capitol) T 1751, stereo ST 1755-4

George's unmistakable keyboard style treats some excellent standards in a smoothly melodic manner to produce an ideal album for listening.

CLASSIFIED ADVERTISEMENTS

The rate for advertisements in these Classified columns is 1/6 per word. Words required in capitals over and above those given in the opening list will be charged at 2/6 per word. But number initials are available at an additional fee of 2/6. Replies should be addressed to Box... (a) DEC, 161, Fleet St, London, E.C.4. Space for classified advertisements reduced within box rules is available at 12 p.m. on each day. All advertisements are available at 141-146, Fleet Street, London, E.C.4. Copy must arrive at the above address not later than five p.m. Monday for insertion in issue of the same week.

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CLODA ROGERS FAN CLUB. Details from Robert Partridge, 43, Park Road, Lambeth, London.

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PEN FRIENDS at home and abroad. Stamped envelope for details. European Friendship Society, Olney, Bucks.

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WORLD FRIENDSHIP Or Pen Friends clubs opposite sea. Members all ages everywhere—Dept. SC, 74, Ashburn Park, London, N.16. Details S.A.E.

TEENAGERS! Pen Friends anywhere! S.A.E. brings details.—Tennant Club, Falcon House, Burslem.

PERSONAL

THIS COULD BE IT!
"TYS" is a body of young 'uns (under 30) who like meeting people and making up parties for all kinds of activities ranging from Twin and Jazz to Concerts, Theatres, Outings and even Opera. This could be the sort of society you'd like to join. Find out more by coming to the get-together dance on Friday, June 28, at the Bostons, 50, W.I. 8 p.m. 2/6 at door.

The Younger Set, 110, Droyen Chambers, W.I. GEN. 3663.

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CONCORD SCHOOL OF POP SINGING

Study with the school that puts out the stars. Many hit parade successes. Fully trained pupils insured of recording on the W. Gramophone. Talented girl and men. Registrars encouraged. Write every day. For audition Tel. PRO. 5918.

night listening. There's a lush string section in attendance, plus a rather striking heavenly choir on some tracks, and a jazz-inclined bassist and drummer helping George to swing gently on appropriate numbers.

Included in the tunes is the Norman Newell-Cybil Ormandy opus *Portrait Of My Love*.

BOB BROOKMEYER—*Trombone Jazz Samba* (Verve VLP 9030, stereo SVLP 9030)****—A leading jazz trombonist goes on the bossa nova beat, mixing a few Brazilian items amongst the bossa standards. The rhythm section has the right Brazilian instruments played by Brazilians, and the whole LP has a very pleasant exotic swing to it.

A. L. JOHNSON—*You Ain't Heard Nothin' Yet* (Brunswick LAT 8535)***—Hardly an appropriate title, because we've heard all these before. This is the fourth from "The Johnson Story" series, and includes time-tested Johnson numbers like *It Is True* What They Say About Dis-67 and *Anniversary Song*. Nostalgia for older collectors but only of passing interest for today's generation.

JOEY DEE—*All The World Is Twistin'* (Columbia) 31 SX 1502)***—Joey and The Starliners serve up another set of twistable fodder in the Peppermint Lounge tradition. It's adequate for dancing parties, but doesn't claim one's listening attention and interest for long.

THE CHALLENGERS—*Surfbeat* (Stateside SL 10020)****

DICK DALE—*Surfers' Choice* (Capitol T 1886)****

THE BEACH BOYS—*Surfin' Safari* (Capitol T 1808)***

The Californian sport of surfing (riding in to the beach on surfing boards, atop the Pacific breakers) seem to have given birth to a spate of interest in surfing records, and here's three, which have reached this country.



EYDIE GORME—Four stars for her latest LP, "Blame It On The Bossa Nova."

The actual music is just rock, plain and often extremely simple. The Challengers come off best with strong drumwork and fuzz-toned sax in their instrumental outing and Dick Dale, while as rough as a term, certainly generates a lot of exciting atmosphere with his singing.

The Beach Boys are out of tune, ragged, largely incoherent and generally ghostly.

JONI JAMES—*After Hours* (MGM C 931)****—Let me say right away that at least two of the stars belong to the small jazz group supporting Joni here. They are Pete Joly (piano), Ralph Pena (bass), Howard Roberts (guitar) and Shelly Manne or Mill Holland (drums), and they are superb.

They swing quietly and efficiently, decorating marvellous tunes like *I'll Remember April*, *Misty*, and *I Didn't Know What Time It Was* with impeccable taste and polish. Joni still sounds flat and monotonous, even with this inspiring support, and once again it's the backing that steals the record.

THE BROTHERS FOUR—*Cross-Country Concert* (CBS BPG 62142)****—Another folksy set of twelve numbers from The Brothers Four, each track recorded at a different campus concert during a recent Stateside tour of the stars. It's the usual mixture of home-spun, barbro-decorated, song serious and comic, interspersed with faintly funny chat. Entertaining, but nothing out of the predictable pattern of such records.

LOUIS GETS TOP MARKS FOR THIS

Owen Bryce on Trad—Tony Hall on Mod
Louis gets top marks for this

Louis Armstrong and his All Stars

Hot Time In The Old Town Tonight; Frankie And Johnny; I Ain't Gonna Give Nobody None Of This Jelly Roll; Down-Beat Sack; Jelly Roll Blues; Old Kentucky Home; Chimes Blues; Dr. Jazz. (Audio Fidelity Stereo FBY 155 094)****

I LONG ago gave up listening to jazz records for any other reason than that I like them. Not for me the fashion of the day. So I can truthfully report that I have hundreds of Armstrong discs in my collection, and that I play them (and enjoy them) regularly.

I get a terrific kick out of the *All Star* disc, and only rarely does one fail to please in one way or the other. Some are chock full of jazz... others entertain... yet others simply excite.

I've played this a lot already and it's got the jazz value that it must be judged. One could hardly play Oliver tunes and get away from jazz. Louis did a similar thing with the W. C. Handy album and though this is not quite as perfect it's deserving of the highest praise... as pure jazz.

Roy Haynes Quartet

Out Of The Afternoon (Epic) RMV CLP 1628****

—Star of these relaxed proceedings is unquestionably the "one man band" of modern jazz, blind multi-instrumentalist Roland Kirk, who, all being well, will be featured at the Ronnie Scott Club later this year.

Here he blows tenor, saxophone, clarinet, C flute and nose flute. And blows up a storm on all of them. Add the extremely careful piano accompaniment of Roland Kirk, who, all being well, will be featured at the Ronnie Scott Club later this year. The tenor, mostly standards, include *Body And Soul*, *Honeydew*, *Rock*, etc. Excellent, mainly mainstream fare.

Hot Time In The Old Town Tonight; Frankie And Johnny; I Ain't Gonna Give Nobody None Of This Jelly Roll; Down-Beat Sack; Jelly Roll Blues; Old Kentucky Home; Chimes Blues; Dr. Jazz. (Audio Fidelity Stereo FBY 155 094)****

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Joe Williams

A Swinger's Night At Birdland (September In The Rain; Come Back Baby; 5 O'Clock In The Morning; By The River Of Saint Marie; This Case Is Love; Teach Me Tonight; Well All Right; I Was Telling Her About You; Have You Met Miss Jones?; Well Oh Well.) (Columbia 315X 1490)****

AT the risk of being considered out of fashion I'm going to say that this isn't half as good as most people crack it up to be. They like it because it's the thing to do.

Joe Williams sang with Basie; Joe Williams had a name for the Blues; Joe Williams sang at the

famed Birdland; Joe Williams is backed by an orchestra led by Harry "Sweets" Edison. It must be clear days. Sure, Williams can sing. But the conscious effort to do something new spoils the performances of too many singing stars. I wonder why our top stars don't just open their throats and sing it... or even better about it. Oh Blues! Why the constant resort to vocal trickery?

I like Joe Williams and I like the songs he chooses. But this isn't the answer to vocal jazz.

Count Basie and his Orchestra

The Tree; Easy Money; Amoroso; Goin' On; Swizzle; The Legend; Who's Blues; Turnabout. (Mercury) MCM 14960-4

THIS should have been the real thing, yet only a couple of tracks hold me. I don't know what's happened to the Count lately but that old simplicity of his is fast disappearing in a frantic search for "newness" and, unfortunately, effects for the sake of effects.

The result is that I can hardly believe that I'm listening to anything but an excellent collection of studio musicians going through the motions of playing jazz.

A lot of these greater directors trumpeting of Thad Jones who takes the bulk of the solo work. Nor does it to any way detract from the notable playing of tenorists Radd Johnson and Frank Foster who at times remind one fearfully of these greater directors on this highly developed instrument. Basie himself is excellent but subdued.

LOVE or LOATHE

John Coltrane Quartet
COOLTRANE (Epic) RMV CLP 1628****—As with all the current Coltrane output, you will either lap this up—or loathe it. Though I can see the point of many anti-Coltrane thoughts if you'll pardon the pun, I am personally completely susceptible to the hypnotic effect of his sound, and the most typical example of his experiments here is *Out Of This World*. This tune has nice changes but Trade's improvisations are confined throughout to about two chords. The other four tracks are less "way out," but equally enjoyable.

I'd love to hear more of McCoy Tyner's piano, Jimmy Garrison is on the bass and Elvin Jones, proven again that he is the most incredibly inventive drummer in jazz.

Benny Carter Orchestra
FURTHER DEFINITIONS (12 in. RMV CLP 1628)****—What a gathering of the clan! The old masters—Carter on alto, Hawkins on tenor, Jo Jones on drums. The "young veterans"—Poli Woods on alto, Charlie Rouse on tenor, Dick Katz on piano. Plus

Hollies head for stardom

THINGS are looking up for The Hollies, Manchester newcomers to the big-beat scene. Their Parlophone disc, "Just Like Me," hit the best-seller and won them a spot in Frankie Vaughan's new film, "It's All Over Town."

And, moneywise, it's "All Over Town" for The Hollies, too. That first-shot hit record has already put The Hollies in the bigger-money brackets.

Enthusias leader Graham Nash: "Six weeks ago nobody knew us outside Manchester. Now, the record and the film have meant so much to us financially. We're booked right through to September—and we have the wonderful chance of working on the film with such great people as Frank and Acker Bilk."

"We've just travelled to London to record two of our own numbers for the soundtrack, and we shall be at Elstree tomorrow (Friday) for our spot before the cameras."

Their only concession to success is to lash out £120 on new uniforms. Not a luxury. Just a matter of "ploughing money back into the business."

Right now, The Hollies are riding high, and their public will grow even wider when the Frankie Vaughan film hits the nation's screens. But another big plum is coming their way in the autumn.

"And it IS a big one. A chance to appear with Roy Orbison in Manchester on September 15.

Freddie and the Dreamers are unable to make this date during their forthcoming autumn tour with Orbison, so The Hollies have been asked to step in instead.

Freddie, of the Dreamers, has a weakness for

'BIRDS', FRUIT AND SQUASH!

FREDDIE GARRETTY ordered a glass of orange squash, six dishes of fruit salad, and confessed that two items share the number one spot in his life.

He winked at the pretty blonde waitress and said, "That's one of 'em, Birds. And my other weakness is this mad passion for eating fruit."

"I don't drink, I don't smoke, and I don't eat very much. I can go into a restaurant, order a steak, leave it half finished, but eat myself sick on gallons of fruit salad, and drink myself to a stupor with orange squash."

"That's because I'm a healthy, growing lad." He stands about 5ft. 6ins, in his blue knit sweater and sandalled feet.

"Course, I used to be much taller than this," the remarkable Freddie continued, "But one of the group figured I was getting

too big, so he bashed me over the head with his guitar to stunt my growth!"

Freddie's own incorrigible sense of humour was picked up by the rest of The Dreamers—Pete Burrell, Bernie Dwyer, Derek Quinn and Roy Crewsdon—who launched into hysterical accounts of some of the practical jokes played on each other, and sometimes on their audiences.

Bernie recalls the time his trousers split up the back through jumping around so much on stage, and Pete remembers jumping through the pit straight into the orchestra during

a particularly lively number!

"Perhaps one of the greatest scenes was when Derek decided to play the guitar blindfolded," says Freddie, "The stage was in darkness, and the spotlight turned on, but instead of putting the wrap round Derek, we strung it over his guitar!"

"But seriously, one of the funniest and most embarrassing experiences that have happened to us was on the 'Crazy World' set. In it we do an old rhythm and blues number, 'Short Shorts,' in which we strip down to some striped shorts. I got behind Pete, who was all ready to go—and he did. He had no elastic on his shorts! We were laughing for a week after that!"

ences, together with a couple of near misses.

"We did about in a mini-bus," says Freddie, "It's only two years old, but it looks like it's been through two wars. We took all our gear in it, and then have to re-arrange amplifiers and things so we can get ourselves in-

● repairs

"The other day, we were sitting quietly in the back of the bus, when the radiator started leaking. Our manager, Jimmy, produced a sack of flour and a tin of mustard and stuffed it inside. Dunno where he got it from, but things were fine until the radiator got overheated and the mustard started bubbling. If we'd only had sense enough to put a couple of eggs in there too, at least we'd have had a meal out of it!"

On the M1, driving down South for a date, the boys ran into a greasy oil patch, and did two figure eights before they were out of it.

"We saw our complete future lying on that road," said Freddy. "It was almost as bad as the time my garden shack caught fire and ruined my 1928 TT motor bike. I finally sold that for 25 bob, having only paid a fiveer for it in the first place. But I thought my life had come to an end then."

June Harris

Nervous?

Are the boys nervous about the prospect of filming? Not a bit. "We're looking forward to it tremendously," says Graham.

Despite their jet-push to fame the boys are not taking it easy "We rehearse every day," says Graham. "We want to give our audiences value for their money."

"Frankly, we don't class one record as a hit. We haven't yet got to No. 1 like The Beatles and Gerry and the Pacemakers."

Ambitious talk? Maybe. But far better to keep seeking a high standard than resting on your laurels, which Graham, singer Allan Clarke, guitarist Tony Hicks, bassist Eric Haydock and drummer Don Rathbone are determined not to do.

THE HOLLIES—L. to R.: Graham Nash, Allan Clarke, Don Rathbone, Eric Haydock, Tony Hicks.



▷ laughs

"We had a load of fun making the film, and got on very well with the rest of the cast. In one particular scene, the audience reaction was very bad, so the producer called me off the set and made me stand by the camera pulling faces to make the people laugh."

"Course, our whole act is ad libbing. We've only ever rehearsed about four numbers. For best part of the time we go out on stage and have ourselves a ball. If a notion goes down well, it's in for ever. If not, we drop it."

Out on the road too, the boys have had some amusing experi-



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FROM NEWSAGENTS EVERYWHERE



3/6

DISC

What next for Lonnie?

WHAT comes next for Lonnie Donegan—the man who only a few years ago was billed as “The King of Skiffle” and who has developed into one of this country’s most polished and versatile entertainers?

“This is the question that pop-fans are asking now that Donegan has surprised everyone once again by recording ‘A Very Good Year’—a song which is completely different to the zingy, swinging folk songs with which disc-lovers normally associate him.

In Blackpool, where he is having a highly successful season at the Queens Theatre, I asked Lonnie what had persuaded him to record this haunting ballad and what his plans were for the future.

“My first consideration was the song itself,” he told me. “It was composed by an unknown writer on the West Coast of America where I first heard it and I really think it is one of the loveliest songs I have ever heard.

“Secondly, I wanted to try something which was as far removed as possible from the idiom in which I usually sing.

“The success of ‘The Party’s Over’ proved that disc-fans would appreciate my singing a standard ballad, so I thought I’d try a slow-tempo number which was completely unknown.

“I’m delighted with the reception it has received because ‘A Very Good Year’ is one of the most satisfying records I have ever made.

I put it to Lonnie that many DISC readers would like to know whether there were any plans for old-style Donegan records, especially the comedy discs in which he is unsurpassed.

ALWAYS LOOKING

“I’m always looking for record material but, quite frankly, it’s a tough job,” he said.

“There is only a limited number of good folk songs and finding a top-class comedy num-

Films and Broadway want him

ber these days is like striking oil.

“As soon as the right number presents itself I’ll record it.

“You see, I think the record-buying public are intelligent enough to know when a performer makes a disc just for the sake of making one.

“I’d rather wait until a song comes along which really excites me.”

At the moment there are many thrilling plans being made in the Lonnie Donegan camp.

It is possible that he will make a British film in which he will have an acting part as well as singing role, and negotiations are

going on for him to star in an American musical on Broadway.

If this latter deal comes off, he will be one of the first British light entertainers to star in a Broadway musical.

“I want to extend my horizons as much as possible,” said Lonnie. “The idea of a musical has always appealed to me and the possibility of appearing on Broadway would thrill any performer.”

Those who watched Lonnie’s recent TV series and who see his current summer show will also notice that he is doing a great deal of comedy—and doing it very well.

Comedian Des O’Connor, who stars in the same show says, “If Lonnie wasn’t first and foremost a singer he could probably be one of the best comics in this country.”

“Comedian Des O’Connor, who stars in the same show says, ‘If Lonnie wasn’t first and foremost a singer he could probably be one of the best comics in this country.’”

WE HAVE A LOT OF FUN

Says Lonnie, “Comedy has now become a very important part of my act. In fact, I’ve even got my group, Peter Huggell, Pete Appleby and Denny Wright telling gags now. We set out to have a lot of fun while we’re working and I think we succeed.”

Off-stage, Lonnie is also keeping very busy. A keen footballer he plays regularly with the team of show-biz stars who are appearing in Blackpool for the

summer and has won his place as the right winger.

“Won” is the right word, for competition is great to play for the team, which includes the Dallas Boys, Fred and Jeff Mudd, of the Mudlarks, Don Arrol, Des O’Connor and other top names.

They take their football very seriously and anyone who has’ playing bang on form finds himself dropped.

BIT OF A GIGGLE

“It’s crazy,” laughed Lonnie. “From being a bit of a giggle the team has suddenly started playing every match as though it’s the world Cup Final.

What little bit of spare time Lonnie does have, which has’ devoted to cars or soccer, is given over to, as he puts it, “the noble art of stud-poker.”

“The way things are going right now,” he said, “if the American trip comes off I’ll have to go to the States as a show-a-n-x. My drummer, Pete Appleby, wins every time we play cards. In fact, I might even finish up working for him.”

The next 12 months looks like being a decisive and important one in the life of Lonnie Donegan. His many thousands of fans will be hoping that it turns out to be “A Very Good Year.”

John Peters

Lonnie—He’s doing a great deal of comedy.

‘Everybody’s darling’ gets his

Silver Disc

HANDSOME Frank Field is everybody’s darling! And just to remind him of the fact, Susan Maughan bestows a kiss of congratulation as she presents him with DISC’s Silver Disc Award for the quarter-million sale of his smash hit, “Nobody’s Darlin’ But Mine.”

This picture was specially taken by DISC’s Peter Stuart backstage last weekend at the London Palladium, where the couple are currently starring in “Swing Along.” Frank’s latest Silver Disc is his fourth to date.

He won others for “The Wayward Wind,” “Lovesick Blues” and “I Remember You”—for which he also received a Gold Disc Award. Susan, of course, already holds a Silver Disc for her “Bobby’s Girl” hit.

Mudlarks look for new girl singer

A CHANCE of a lifetime awaits an unknown singer. The Mudlarks are seeking an attractive girl with personality who can also sing, to replace Mary—who is expecting a baby in the autumn.

The group is to hold auditions at the Central Pier, Blackpool, next Monday between 12—2.30 p.m., where they are appealing for the summer season. Any girl who may be interested should contact Fred Mudd at the Pier.



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