

DISC

THE TOP RECORD & MUSICAL WEEKLY

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UP, UP, UP, SHOOT SPRINGFIELDS

INSIDE

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The Tornados



Richard Chamberlain



Jerry Lee Lewis



THE SPRINGFIELDS'
Latest hit "Say I Won't Be There" is number 9 in the charts this week and looks set to be one of their biggest sellers ever. But this isn't exciting the trio at the moment. What is, is revealed in an exclusive feature on page 4.

Bart and Barry to pen film score

LIONEL BART and John Barry are to collaborate in writing the theme song and incidental music for a new James Bond thriller—the screen follow-up to "Dr. No" which is called "From Russia With Love." Last week Matt Monro recorded a new Bart composition, "Walking To The Dawn," which will probably be released subsequently on a single. Mark Wynter has co-penned a song with the marathon show writer and Joe Brown is to wax another of Lionel's numbers.

'SunArise' moves up in US
ROLF HARRIS'S big British hit "Sun Arise" has reached number 61 in the American Hot Hundred according to the chart published by "Billboard."

TREMELOES TRY A HULLY GULLY

BRIAN POOLE and The Tremeloes are the latest of the pop star galaxy in the film "Just For Fun" to have their feature number issued as a single. Its title is "Keep On Dancing," and it's another powerful shot in the current campaign to establish the hully gully as a major part of the pop dancing scene. Brian and his colleagues—drummer Dave Munden, guitarist Alan Blakley, bass guitarist Alan Howard and lead guitar Ricky West—have now invested more than £4,000 on their equipment to obtain the best and latest in instruments and amplifiers—to say nothing of the van they

bought to take them all over the country on one-nighters. These dates are so plentiful nowadays that the boys only average one night off a month! Brian, Dave and Alan Blakley are in demand in a purely vocal capacity, too. They have provided the chorus on several discs, including Jet Harris's "Some People," Tommy Steele's "Butter Wouldn't Melt In Your Mouth," Delbert McClinton's "Hully Gully," Lorne Gibson's "Little Black Book," The Vernons Girls' "Locomotion" and Jimmy Savile's "Ahab The Arab." And the immediate future

looks even brighter and busier. They'll be going over to Holland in the summer for radio and TV work, and, even bigger, plans are in hand for a trip to the States for a series of one-nighters this year as well. Brian and the boys have earned themselves a three-in-one tag in pop music. First, Brian is a solo singer with a style and approach of his own; second, he with Dave and Alan constitute a strong vocal team in demand for other people's records, and third the Tremeloes as a whole pack one of the most solid instrumental group punches to be heard these days.



KEEP ON DANCING

(from the film 'JUST FOR FUN')

BRIAN POOLE & THE TREMELOES

F 11616 45 rpm



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.

Well done, Frank

FRANK IFIELD and all concerned in the making and releasing of such a lovely record in "Nobody's Darling But Mine" are to be congratulated. It is so completely different from anything Frank has recorded over the last three and a half years, and how refreshing to have an artist courageous enough to vary his style so very soon after reaching the top. Surely this indicates what a superb and truly professional singer Frank Ifield really is.—A. PATRICK, Nottoli, Kempsey, near Worcester, Worcs.



Ifield is courageous enough to change his style. See "Well done, Frank."

New Merseyside group for chart?

CLIFF WOULD FIND IT TOUGH IN U.S.

OUR best stars have an almost impossible task ahead of them if they wish to break into the American disc market. That's the opinion of American songwriter-arranger MD Peter de Angelis, whose song hits include "Venus," "With All My Heart" and "Why."
"I think even your top stars like Cliff Richard will find the job extremely difficult," he said during a recent lightning visit to London. "That category of artist will have to compete with a large number of American singers with similar styles who are battling for places in the charts there."
But Peter reckons there IS room for our talent across the Atlantic.

"Instrumentals are a common language anywhere, of course, and things like Acker Bilk's "Stranger On The Shore" will always score. In the case of songs, I think if the numbers have some charm and distinction about them and possibly something definitely English, then they will do well in our market. As far as the best variety of material is concerned, it's a bit like sending coals to Newcastle for you to try them in the States, isn't it?"

Two British singers who have caught Peter's ear as having potential for the States are Ben Richmond and Don Nelson. It's possible that he'll write songs for them with this aim in mind.

He grinned when asked what it was that made one song a hit while another apparently as good failed.
"If anyone knew the answer to that one, he'd be a multi-millionaire in no time. A song on record has got to register in the first few seconds if it's going to mean anything. Sort of instant impact. That's the hard part of writing for records these days—single records, anyway. The actual arrangement itself is comparatively easy once you've devised some ear-catching sound for the opening bars."
N.J.L.

PRIZE LETTER

AFTER The Beatles and Gerry and The Pacesetters, Merseyside's next group to try for chart honours is The Big Three. For their debut they have chosen to stay original and record a rhythm and blues number, "Some Other Guy," which is typical of them and their music.

Having shown that they are completely unaffected by commercialism, it will be interesting to see if they, too, rise to the same heights as their fellow Liverpoolians.—DAVID SMITH, 309, Skellington Road, Deepdale, Preston, Lancs.

NO PROFIT
HOW about a thank you to the stars who gave their services free, to the record retailers for not making a profit, and to the record buying public who have put the charity disc, "All Star Festival," in the best selling lists all over the world? Why not issue other recordings like this each year? At EI the disc helps refugees and we, the record buying public, get an outstanding recording for a low price.—LOIS HOLLANDS, 99, Harst Road, Frith, Kent.

BEAT THIS!
LOOKING through my collection of rhythm and blues records, I noticed that Bo Diddley has recorded 106 tracks in the last eight years, and has

written 103 of them himself. I wonder how many of today's pop stars could have done this?—ROGER FAIRHURST, 158, Markland Hill Lane, Bolton, Lancs.

SECOND DATE
HOW heartily I agree with Michael Cunningham (DISC 30-3-63) about "Saturday Club." I would suggest that the programme be drastically changed by weeding out those everlasting second-rate vocalists, playing more requests and banning interviews with visiting American singers. They all say exactly the same thing anyway!
Let's have smarter scripts, a compere with a "feel" for pop music, and if not top artists, at least ones who have talent.—M. NOBLE, 2, Milton Avenue, Liversedge, Yorks.

KEEP IT UP
CONGRATULATIONS to The Beatles for a first-class performance on the Tommy Roe—Chris Montez tour. Although both Roe and Montez were very good, The Beatles really beat them. They gave a superb performance of "Love Me Do" and "Misery," and rounded off their whole act marvellously with "Please Please Me."
I only hope that they keep up their fabulous standard.—JOAN SELLS, 24, Chiltern Road, Newbury Park, Ilford, Essex.

SO BORED
IAM sure that the reason why I'm so bored with record programmes is because of their appalling presentation.
I refer particularly to the DJs who either seem to think themselves fountains of knowledge, or overwork their humour.
Let's have more down to earth DJs like David Jacobs and Brian Matthews.—PHILLIP QUINTON, 5, Carew Road, Wallington, Surrey.

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

The world's top pops

AMERICA

Week ending April 6

Last This Week	This Week	TITLE	ARTIST
1	1	He's So Fine	Chiffons
5	2	Can't Get Used To Losing You	Andy Williams
4	3	South Street	Orions
3	4	End Of The World	Skeeter Davis
6	5	Baby Workout	Jackie Wilson
2	6	Our Day Will Come	Ruby and the Romantics
30	7	I Will Follow Him	Little Peggy March
11	8	Puff	Peter, Paul and Mary
10	9	Young Lovers	Paul and Paula
12	10	Do The Bird	Dee Dee Sharp
7	11	In Dreams	Roy Orbison
26	12	Pipeline	Chantays
22	13	Don't Say Nothin' Bad About My Baby	Cookies
9	14	Rhythm Of The Rain	Cascades
13	15	Our Winter Love	Bill Purcell
18	16	Mr. Bass Man	Johnny Cymbal
21	17	Twenty Miles	Chubby Checker
20	18	Follow The Boys	Connie Francis
8	19	You're The Reason I'm Living	Bobby Darin
14	20	All I Have To Do Is Dream	Richard Chamberlain

Australia

(Courtesy Music Maker, Sydney)

Last This Week	This Week	TITLE	ARTIST
4	1	Blame It On The Bossa Nova—Eydie Gortme	Eydie Gortme
1	2	From A Jack To A King—Ned Miller	Ned Miller
3	3	Walk Like A Man—The Four Seasons	The Four Seasons
7	4	Hey Paula—Paul and Paula	Paul and Paula
6	5	Tell Him—The Exciters	The Exciters
—	6	Tobacco—The Tornados	The Tornados
—	7	Northern Territory—Andy Sansom	Andy Sansom
12	8	In Dreams—Roy Orbison	Roy Orbison
8	9	Ballad Of Lovers Hill—Teresa Brewer	Teresa Brewer
10	10	Maple Star—Margie Singleton	Margie Singleton

Hong Kong

Last This Week	This Week	TITLE	ARTIST
1	1	One Broken Heart For Sale—Elvis Presley	Elvis Presley
2	2	A Little Bit Of Soap—The Fabulous Echoes	The Fabulous Echoes
3	3	Let's Limbo Some More—Chubby Checker	Chubby Checker
—	4	Crying In The Wind—Paul Anka	Paul Anka
4	5	Rhythm Of The Rain—The Cascades	The Cascades
—	6	Box—Guitar—Duane Eddy	Duane Eddy
9	7	Blame It On The Bossa Nova—Eydie Gortme	Eydie Gortme
—	8	The Huckle And I—The Shadows	The Shadows
7	9	Ruby Ruby—Dion	Dion
—	10	Bachelor Boy—Cliff Richard	Cliff Richard

Eire

(Courtesy Irish Times Ltd., Dublin)

Last This Week	This Week	TITLE	ARTIST
2	1	Summer Holiday—Cliff Richard	Cliff Richard
3	2	One Broken Heart For Sale—Elvis Presley	Elvis Presley
1	3	That's What Love Will Do—Joe Brown	Joe Brown
4	4	From A Jack To A King—Ned Miller	Ned Miller
10	5	Foot Tapper—The Shadows	The Shadows
8	6	Island Of Dreams—The Springfields	The Springfields
5	7	All Alone Am I—Brooks Lee	Brooks Lee
6	8	The Wayward Wind—Frank Ifield	Frank Ifield
—	9	Like I've Never Been Gone—Billy Fury	Billy Fury
7	10	Little Town Flirt—Del Shannon	Del Shannon

Israel

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

Compiled by courtesy of the American trade press. "Billboard"



THE BIG THREE—They make their disc debut with an R and B number and it could make them the third Merseyside group to hit the charts.

BRENDA LEE

LOSING YOU



Yet another class singer quietly heads up the sellers

QUIETLY carving his way through all the groups which currently dominate the charts is a name new to young pop fans—Andy Williams, whose latest CBS disc "Can't Get Used To Losing You" has this week shot up 15 places from number 26 to 11.

New to the charts . . . but not to lovers of sophisticated singing. Because Andy is yet another artist, having the reputation of being a classy singer, who has broken through to the big sellers.

In America he's considered one of their greats, but until recently hadn't made any impact with singles in the British market.

Andy started singing, like so many thousand of others, in his local church choir at Wall Lake,

Iowa, with his three brothers, Don, Dick and Bob.

The family was obviously very talented because before long The Williams Brothers had landed their own radio show on the local station and were getting up early each morning to do the broadcast before they set off for school!

Soon their reputation had spread and they were broadcasting on other stations in Cincinnati and Chicago, but then their father decided to move the family to California and the

brothers framed up with a com-medicine to form a night club act.

For six years the act toured America and Europe until, one by one, all Andy's brothers met Miss Right and decided to settle down.

But Andy stuck it out and progressed to the point where it was said of him, ". . . he is to singing what Fred Astaire is to dancing. . ."

As well as scoring as a singer Andy is now also rated as one of

America's best television entertainers.

He got his first big break in the TV world when he signed a two-week contract to appear on Steve Allen's "Tonight" show. He so impressed the producers, public, and critics that his contract was extended to two years!

Since then he hasn't looked back and in 1959 the Variety Clubs of America bestowed their "Personality of the Year" on him for his outstanding contributions to TV and records. R.A.

BUDDY HOLLY

BROWN EYED HANDSOME MAN



Ifield in at No. 16

TOP 30

Week ending April 6, 1963

Last Week	This Week	Title	Artist	Label
1	1	How Do You Do It	Gerry and the Pacemakers	Columbia
2	2	From A Jack To A King	Ned Miller	London
3	3	Foot Tapper	The Shadows	Columbia
5	4	Rythm Of The Rain	The Cascades	Warner Bros.
9	5	Brown Eyed Handsome Man	Buddy Holly	Coral
6	6	Say Wonderful Things	Ronnie Carroll	Philips
4	7	Summer Holiday/Dancing Shoes	Cliff Richard	Columbia
10	8	Folk Singer	Tommy Roe	HMV
15	9	Say I Won't Be There	Springfields	Philips
7	10	Like I've Never Been Gone	Billy Fury	Decca
26	11	Can't Get Used To Losing You	Andy Williams	CBS
8	12	Charmaine	The Bachelors	Decca
14	13	Let's Turkey Trot	Little Eva	London
19	14	In Dreams	Roy Orbison	London
12	15	Island Of Dreams	Springfields	Philips
—	16	Nobody's Darling But Mine	Frank Ifield	Columbia
18	17	Walk Like A Man	Four Seasons	Stateside
11	18	That's What Love Will Do	Joe Brown	Piccadilly
23	19	End Of The World	Skeeter Davis	RCA
13	20	Please, Please Me	The Beatles	Parlophone
17	21	Robot	The Tornados	Decca
24	22	Mr. Bass Man	Johnny Cymbal	London
21	23	Cupboard Love	John Leyton	HMV
—	24	Losing You	Brenda Lee	Brunswick
16	25	Hey Paula	Paul and Paula	Philips
20	26	The Night Has A Thousand Eyes	Bobby Vee	Liberty
28	27	So It Always Will Be	Everly Brothers	Warner Bros.
—	28	He's So Fine	The Chiffons	Stateside
—	29	Code Of Love	Mike Sarne	Parlophone
22	30	Tell Him	Billie Davis	Decca

Compiled from dealers' returns from all over Britain

UP UP UP!

ANDY WILLIAMS

"Can't get used to losing you"

AAG 138

Donna Douglas
IT'S A PITY TO SAY GOODNIGHT
7N 35111

The Countrymen
BLOW THE WIND SOUTHERLY
7N 35112

Paul Petersen
AMY
7N 25196

Rosemary Clooney
I WILL FOLLOW YOU
reprise R 20145

Marilyn Kabel
THE P.T.A.
7N 15518



Another disc crashes the charts, but The Springfields still want that break!

HIT TRIO GET THE HOLIDAY FEVER!

INTO the charts at 15 last week, up to number 9 this week, "Say I Won't Be There" looks like being an even bigger smash for The Springfields than "Island Of Dreams", but when I spoke to the three of them last week all they could talk about was the ten days holiday they were going to have at the end of May.

Dusty is off to the Costa Brava, Mike Pickworth hasn't made his mind up yet but will probably go shark-fishing somewhere, and Tom Springfield is heading for Majorca.

"Matter of fact," said Tom. "What I'd really like to do is visit Rio for the carnival, but that's in February so maybe I'll be able to make it next year."

All three are agreed that although they generally split up once they're out of the public's eye, they would love to take a two months holiday together and drive to Greece and Yugoslavia.

"But this you can only do if you're not working," said Tom.

"And if you are out of work,

you wouldn't have the money to do it anyway!

"You know, we all have separate flats," went on Tom. "After all, people get on a darn sight better if they don't live with each other 24 hours a day.

"Even though Dusty and I are

sister and brother, we find that seeing each other 12 hours a day is quite sufficient. When we're not working, and unless there's anything particularly planned in the social field, we each go our own way.

"We all have our own sets of friends. Naturally they get together once in a while. But we do value our old duty pretty."

"Well, I'd hardly go shark-fishing with Mike," said Dusty. "I can't stand water—only on a beach like in Spain."

"I'm mad keen on all that sort of thing," said Mike. "When I'm not working, I nip down to Looe in Cornwall and catch shanks. I once caught a 200 pounder. I love swimming, too, and driving to out-of-the-way taverns."

"My family come from Norfolk, and there's plenty of opportunity up there to get lost among the quaint old pubs of England."

camera

"Dusty and I are on a photographic kick at the moment," said Tom. "I've just treated myself to a new Polaroid, which develops on the camera within a minute. So far I've made a gigantic mess of most of my photos, but I'll keep on trying."

"And I'm thrilled with my new equipment," yelled Dusty from the kitchen making tea. "I had a Baby Browaise for years, and then I was given a Badda. In fact, I only got it today, so



DUSTY is aiming for ten days on the Costa Brava (DISC Pic by Richd Howell).

I haven't had time to use it.

"And I'm also awaiting delivery of a new car. I've ordered an MG 1100—Tom's got a Volkswagen and Mike has a Triumph TR 3.

"I think people imagine we must have made a fortune over the last few months," added Dusty, "but we haven't really made that much money. Even now, if I go shopping I have to watch the pennies."

"We have three separate bank accounts and one joint account," Tom told me. "When we've made enough money, then we'll invest—possibly in property. But for the moment, as long as we have sufficient for our needs, that's all that matters."

"In fact, Tom's the best off," said Dusty. "Because apart from our record royalties, he draws money as a composer, and believe me, that's where the cash lies."

"You know," said Dusty, as I was leaving, "I'm really glad you didn't come round just to ask us about our next disc or why I stand on two telephone books without shoes during a session—but I must tell you that I only stand on those books because I hate working in shoes, and I need the extra height to reach the boys at the mike!"

June Harris

artists, the McGuire Sisters and The Four Lads. With the signing of the McGuire one thing is for sure—it will stop the rumour that the girls were thinking of breaking up.

Connie Francis, who is at the moment touring South Africa, has just been presented with a gold medal by Germany's "Bravo" magazine as the world's top singer.

Multi-talented Carole King is hoping that her new disc, "We Grew Up Together," will this time make the charts in the States. Carole, of course, wrote it.

Jimmy Haskell spent last week writing and conducting for the first LP session with Rick Nelson for Decca.

Johnny Mann was called upon to supply the singers for Vince ("Ben Casey") Edwards' cabaret debut which started on April 9.

Gold medal for CONNIE FRANCIS.



Meet Shane Fenton off stage and you are in for a shock



SHANE FENTON—on stage one of the most extrovert of performers—sat quietly in his chair in the cocktail bar of the lush President Hotel in London. Soberly dressed in a dark brown suit and matching tie, he spoke quietly, his voice only just above a whisper.

"On stage," he told me, "I wear colourful clothes, silver suits, dazzling socks and things because that's what the public likes to see. They can see enough ordinary clothes in their own homes. A performer's job is to give them something different . . . but I'm not like that off stage."

If his fans expect him to be, in real life, anything like the image he projects on stage, they are in for a big shock.

by himself

"I suppose I'm a bit different from a lot of people in this business. I mean, there's nothing I like better than being by myself. Now that's not usual, is it?"

"I don't have a place of my own, I'm touring around so much that it just isn't worth it, and when I'm in London I usually stay at this hotel. It's very nice, TV in all the rooms, that sort of thing."

"Well, I love to go up to my room at about 8.30 and switch on the TV and just be by myself. I usually fall asleep mind you, but then I wake up, switch the TV off and climb into bed. It's great."

hiking

"Last year I went off on a fortnight's hiking holiday by myself. That didn't turn out quite the way I expected, though."

"I was up in the Lake District, alone, with just a rucksack on my back and I got caught in the mists. I was pretty high up and didn't fancy spending the night there so I started the climb down but missed my footing and went over the cliff edge."

"Fortunately I didn't fall too far,

and the rucksack broke my fall, but I couldn't move and had to stay there all night. Luckily a shepherd found me the following morning and I was carried down by a rescue party and finally ended up in hospital for a week."

Shane readily admits to the fact that he's not yet been lucky enough to have a big hit, but he's doing better business and is far more popular than many stars who have had the hits.

"There's only one thing which has really kept me and the group going," he explains, "and that's hard work. We never refuse to accept a date and that helps. You know we've had nibbles at the bit parade but nothing really big, but every time we've appeared on stage we've tried to give a good performance."

down to earth

"Anyway, the point is it gives us a good name with the promoters. That's a big help. But one day I hope the big hit will come. Our latest, 'A Fool's Paradise,' could do it. It's a wonderful song written by Eden Kane—he could have a tremendous future as a writer—and provided we've made a good enough record from it, it could happen."

"Another drink? Better not," said Shane. "We've been rehearsing every morning, afternoon and evening this week building a completely new act and I want to try and fit in a couple more hours this evening."

And in case you don't think pop singers work hard, this was a week off!

John Wells

'Hey Paula' wins a Gold Disc

PAUL AND PAULA have just been presented with a gold disc for "Hey Paula." Although it was thought that the singing team was "going steady," it has since been rumoured that Paula was about to marry. But at the presentation she stated that she isn't dreaming of marrying anybody at the moment but intends to concentrate on the act.

The big hit record by The Beach Boys on Capitol,

edited by Maurice Clark

"Surfin' U.S.A." was a smash hit five years ago by the composer, Chuck Berry. It was then called "Sweet Little Sixteen," but with the new lyric it's enjoying a fresh lease of life.

Georgia Brown, who is starring here in "Oliver," received rave notices when she opened in cabaret at New York's "Blue Angel." She will shortly be recording a new album and single for the London label.

Yet another cowboy star enters the music scene this week. Clint ("Cheyenne") Walker has written in

CABLE FROM AMERICA

collaboration a new ballad called "I'll Wait For You" which Clint himself will introduce during his forthcoming appearances in a huge Rodeo show to be held in Phoenix.

★ ★ ★

TOP selling artist Fats Domino has left Imperial after a very successful ten

years. He has been signed by ABC Paramount with a fantastic guarantee. When it was known Fats was thinking of leaving Imperial, all the major companies came up with tempting contracts, but the one he has signed with ABC is said to be in the five figure bracket.

The late and wonderful Patsy Cline has her last single out on Decca this week and, as always, it's a honey. Called "Back In Baby's Arms," it should make it fast.

Reprise, still building quickly, have now signed what they call "bread and butter"

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200 m. medium wave 49.26 m. short wave

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- ★ JULIE LONDON Love on the rocks ★ Liberty SLY1113 (stereo) LBY1113 (mono)
- ★ MR. ACKER BILK A taste of honey ★ Columbia SCX3469 (stereo) 33SX1493 (mono)
- ★ EDDIE COCHRAN Memorial Album ★ Liberty LBY1127 (mono)
- ★ GENE PITNEY Only love can break a heart ★ United Artists SLP1028 (stereo) ULP1028 (mono)
- ★ THE VENTURES Dance party! ★ Liberty SLY1110 (stereo) LBY1110 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

E.M.I. RECORDS LTD., 6 & 7, HOLLYWOOD HOUSE, 20 HANOVER SQUARE, LONDON, W.1

We'll be seeing you!



THE TORNADOS, CURRENTLY WINNING MORE FANS IN PARIS, ARE HOPING CLIFF AND THE SHADOWS WILL FLY OVER TO SEE THEIR ACT. THEIR "RIVALS" HAVE ALSO GIVEN THEM A LOT OF GOOD ADVICE FOR THEIR FIRST TRIP ABROAD.

SOMETIME during the current debut of the Tornados at the famous Olympia Music Hall in Paris, a lucky audience is going to discover five distinguished visitors among them.

For Cliff Richard and the Shadows promised the Tornados, before they left for Paris last week, that they would try to fit in a quick visit:

Two days before they left—and while Roger LaVerne was rushing around trying to get his passport—I spoke to the Tornados at their recording manager, Joe Meek's, studio high above the noisy din of the Holloway Road in North London.

By **Brian Gibson**

The boys were certainly looking forward to their first trip abroad when we met. Clem and Alan Caddy wanted to climb the Eiffel Tower, newly-married George Bellamy hoped to show his wife Jean the sights and Heinz Burt was quietly reflecting that this would be his last engagement with the group before becoming a solo act.

Yet right up to the last minute the Tornados had been working hard—"It's been one mad rush since Christmas and we just haven't had a moment to ourselves," said Clem.

"Last week we finished a tour and you know what they're like—eat, sleep and work. So it will be a marvellous change to be in one place for a whole two weeks.

"We've spent about three months trying to complete an album, but every time we come up to Joe's place something crops up and we end up only getting half the work done. Today it's Roger—we can't start until he arrives back with his passport."

With the kind of money The Tornados have been earning lately from their films, records and appearances you'd imagine that they'd be indulging in some wild spending spree—in fact, their only spending has been on buying new cars and clothes.

● money

"I used to think how great it would be when we were in the money and able to buy new equipment," said Clem, "but we don't have to—people are only too glad to give us things like that now."

"We're not big spenders because we're always working and don't get the chance but we'll probably come back with a few souvenirs from Paris."

● very big

"We caught Cliff's act with the Shadows, so in return they said they'd try and get over to Paris to see us work," said Clem. Castini: "Of course the Shadows went down very big at the Olympia, so they were able to give us a few tips on where to eat, what to see and what kind of audiences to expect."

"This is our first trip abroad so naturally we were pleased to get a little advance information."

The meeting of the two top groups took place at Leeds, but any suggestion of rivalry between them brings a quick reply from the Tornados, who have nothing but admiration for the Shadows.

● not rivals

"They're fantastically polished and present a wonderful act," said Clem, "and I wish people wouldn't keep bringing up this question of rivalry."

"Neither of us is trying to put the other out of business, so I hope people will stop calling us rivals and just start thinking of us as two distinct groups."

"After all, we're still feeling our way and we really haven't got a stage act yet. In fact, one of the things we're hoping to work on in Paris is the act.

GROUPS—THE BIG BOOM IS ON

GROUPS . . . Groups galore . . . Hundreds of 'em on the go-go-go night after night all over the country . . . That is Britain's big beat scene—1963.

The Tornados, The Beatles, The Jaywalkers and the newly-famous Gerry and the Pacemakers—these are some of the few who have hit it big in recent months. But countless others are on the rave far from the headlines.

"There must be well over 200 groups in the London area alone," says 23-year-old agent Roy Tempest.

"I have 121 groups on my books," he tells me. "They are ALL working. Over half are full-time."

How has the boom happened?

Says Roy Tempest, "Many teenagers no longer want the old, square type of dance band. It's a beat group—or nothing. When a group becomes a favourite in a given area, the promoters will naturally want to keep bringing it back."

"A good semi-pro group can earn £30 per week per man—for three nights work," Tempest continues. "Some of the full-timers live so well they show me up!"

"Mind you, we all have to be on our toes. There are heaven knows how many amateur groups on offer to promoters for little more than petrol money."

I spoke to Wes Sands—Eden Kane's 19-year-old brother. He had two years of group life just before his recent signing

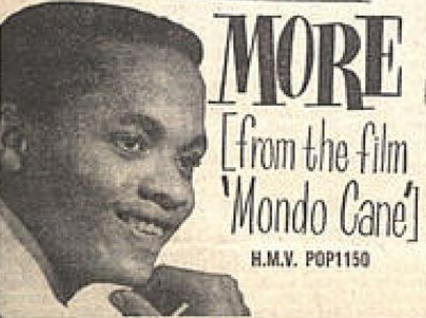
with Columbia as a solo singer. He says, "I know some groups who will play for as little as £8 a night—for the lot! I've often worked American bases for £2 a night. By the time I'd bought a couple of meals and had a bash at the one-arm bandits, I was lucky if I took home ten bob."

So if for many groups the money is small and the comfort non-existent, WHY do so many people form them? Wes Sands explains, "For kicks! Being on stage . . . Whipping up a storm . . . Having the fans crowding round close and creating like crazy . . . Ah that gives you a thrill in a million. Bit better than sitting at home watching telly."

Dick Tatham



This week's TOP single
Danny Williams



MORE
[from the film 'Mondo Cane']
H.M.V. POP1150

The Chiffons
HE'S SO FINE
(No. 1 in the American hit parade)
STATESIDE SS172

Frank Ifield
NOBODY'S DARLIN' BUT MINE
COLUMBIA DB7007

Patsy Ann Noble
HEARTBREAK AVENUE
COLUMBIA DB7008

Dick Roman
CHANGING WORLD
STATESIDE SS173

Bert Weedon
NIGHT CRY
H.M.V. POP1141

Richard Wylie
BRAND NEW MAN
COLUMBIA DB7012

E.M.I. RECORDS LTD., 6, H.L. HOUSE, 59 MANCHESTER SQUARE, LONDON, W.1.



WELCOME TO THE KINGSTON TRIO
"The group that started it all"

Ask your dealer for details of a new EP released this week and of the many other Capitol recordings by the Kingston Trio.



COLLEGE CONCERT
STEREO (stereo LP) 1159 (mono EP)



SOMETHING SPECIAL
STEREO (stereo LP) 1152 (mono LP)

Peter Thomson's

STOP PRESSINGS

BRINDA LEE hired an entire Dublin cinema for a special 2 a.m. showing of a film she wanted her friends to see... Top British DJs prominently featured on Budget Night TV were Alan Freeman (with Petula Clark in "Here Come The Girls"), Pete Murray (with Alma Cogan, The King Brothers and The Kaye Sisters in "The Million Pound Show") and David Jacobs (in "Wednesday Magazine" repeat)...

could be a Charles Blackwell composition... Jazman Kenny Graham wrote score for forthcoming Anthony Newley picture, "The Small World of Sammy Lee"; Newley's American-made single, "There's No Such Thing As Love" is due for British release this week...

All the stars All the news

Those who have heard Helen Shapiro's Nashville-recorded single predict an immediate chart return for her... Paula denies wedding bells imminent for Paul and herself... Two top quality singles worthy of high chart honours are Andy Williams' "Don't Get Us To Losing You" and Tony Bennett's "I Wanna Be Around," both on CBS...

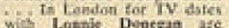
western ballad vein... The late Eddie Cochran's fiancée Sharon Sheeley and Liberty Records singer Jackie De Shannon wrote Brenda Lee's latest best side, "He's So Heavenly"...



EVERLY BROTHERS' latest, "So It Always Will Be," a hit here but not in America's flipside ("Nancy's Minuet") is the stronger there...



RADIO Luxembourg's new nightly "Music in the Night" from midnight to 3 a.m. already a great success: a big following of "night-owls" prophesied for Barry Albin, Peter Carver, Philip James and Don Wardell... Bad cold clearly affected Alma Cogan's TV appearance last week...



London for TV dates with Lonnie Donegan are RCA-Victor's coloured R and B group, The Grandison Singers... First single in five years for former hit-maker Frankie Laine is "Don't Make My Baby Blue"...



Competition for BOBBY RYDELL, but not with Marcie Blane with whom he is seen here.

for others (like Rick Nelson's "Hello Mary Lou" and The Crystals' "He's A Rebel") more successful here than his own singles; but "Mecca" (released this week) could change his luck... Elvis Presley's next LP will be the songs from his new film, "It Happened At The World's Fair"...



DANNY WILLIAMS had no new record for a year: now EMI release his second within three months... Into the Australian charts go "The Shadows' "Dance On" and Cliff Richard's "Bachelor Boy"...

MORE BIG NAMES FOR 'LUCKY STARS'

JET HARRIS and Tony Meehan, The Beatles, Helen Shapiro, Joe Brown, Mark Wyther, The Tornados, Susan Maughan and Matt Monro are all new bookings for "Thank Your Lucky Stars."

Patsy Ann gets lead in new musical

AUSTRALIAN Patsy Ann Noble will probably be the next pop singer to go into a West End musical. She has been picked to play the young female lead in "Bertie" which has been largely written by Joan Maitland, co-author of "Blitz"...

Ray Charles change

ONE of Ray Charles' provincial dates has been altered. He will now appear at Birmingham Odeon on May 17 instead of on the previous day as originally planned. He will play Lewisham Odeon on May 16.

Beat contest rush

MORE than 100 groups have already entered for this year's Merseyside Beat Contest at Liverpool Philharmonic Hall on May 9 and 10. A major record company has offered recording contracts with the first three prizes.

Gene Vincent, too

GENE VINCENT has been booked for "Thank Your Lucky Stars"—his first British TV date since he resumed work here at the start of the year. Ten Sunday concerts have now been set for the Capitol recording star.

Vincent guests in the ABC TV programme on April 27, joining Tommy Roe, The King Brothers, Grazzina Frame, the Mike Cotton Jazzmen and a new vocalist from the Liverpool school, Billy J. Kramer.

Gene's four Sunday concerts in July are at Odeon theatres in Weston-Super-Mare (7), Southend (14), Llandudno (21) and Southport (28).

In August he plays Bournemouth Gaiety (4), Folkestone Odeon (11), Southend Odeon (18) and Weston-Super-Mare Odeon (25) and in September he returns to Llandudno (1) and Bournemouth (8) venues.

Joe Henderson joins Adam Faith for two weeks in variety at Sunderland Empire (May 27) and the Coventry Theatre (June 3).

May tour for Cas... Boone... Palladi...

THE CASCADES, the hit U.K. "The Rain" has moved up almost certain to visit Britain, follow hot on the heels of Paul at the end of this month to play Palladium, while Jerry Lee is week to his British concerts already have had to be postponed.

Other news concerning America however, for the tours planned have had to be postponed.

The Fosters Agency is completing negotiations for the May visit of The Cascades. They will spend 21 days here from May 19 and are expected to tour for at least a week with Karl Denver and Eden Kane.

The Cascades' British tour is being set up by Harry Dawson and the first seven dates will be on the Granada circuit featuring Jess Conrad, The Vernons Girls, Mike Preston and Jan Burnette as well as Denver and Kane.

Pat Boone will head the Palladium bill on April 28. As yet there are no other plans for him during the short visit. He last appeared on the show on November 18 during his stay for "The Main Attraction" premiere.

Jerry Lee

Jerry Lee Lewis, already signed for British dates between May 6 and 12, will probably fly back here from Germany on May 26 for further concerts before the June 1 "Rock Across The Channel" trip which he is tentatively fixed to headline.

All hope of Duane Eddy touring here before the summer finally faded on Monday and it is now probable that he will play British dates for three weeks from late September—about the same time as the Everly Brothers are due for a tour.

And it looks as though Bobby Vee's next trip will not be before...

BREN

When we asked you to write to us you thought Brenda Lee was the singing sensation in America and so personal gift of a golden mouse he thought we were going to be so swat. Literally hundreds of you replied a thank you all for making it such a Words like versatile, zest, sincere polish and professionalism cropped every card, but the entry which,

BASSEY HIT Cliff and Shadows in BY FLU, MISSES surprise session WEEKEND CONCERTS

SHIRLEY BASSEY missed her concerts at Blackpool and Liverpool at the weekend because of influenza. And travelling to deposit for her at Blackpool, Tommy Roe was involved in a car crash on Saturday!

CLIFF RICHARD and The Shadows will record tonight (Wednesday) in a surprise session at EMI's St. John's Wood Studios. Cliff's next single may well emerge from the three titles he is to record.

Russ on big show?

RUSS CONWAY may join Acker Bilk, Maureen Evans, Rolf Harris, Kenny Lynch and Anne Shelton, headlining an all-star concert at London's Victoria Palace on Sunday, May 5.

Alan Klein gets a part

SONGWRITER Alan Klein is to play a small part in the screen version of his musical "What A Crazy World," which goes into production on April 29.

Norrie Paramor, who is conducting the session, told DISC that The Shadows—who will be accompanying Cliff on all three of his tracks—may well wax titles themselves.

Cliff and The Shadows will probably be seen in a film clip from "Summer Holiday" when BBC TV transmits the tele-recorded presentation of this year's Ivor Novello Awards.

The show, which may now be screened on Sunday May 12, will feature The Tornados as well as Acker Bilk and Matt Monro.

Long run for 'Night Out'

ARC TV's new series of "Big Night Out" programmes—which are to be re-titled—will start a 13-week run from Saturday, June 29. Russ Conway and Mike and Bernie Winters will be featured throughout the series.

Duane Eddy in ITV series

DUANE EDDY is featured in an edition of the ITV series of American origin "Limelight" to be screened on April 17 (Television Wales and West), May 1 (Anglia), 3 (Border) and June 13 (Southern).

LANCASHIRE AND CHESHIRE BEAT GROUP CONTEST PHILHARMONIC HALL, LIVERPOOL MAY 9 and 10, 1963 DECCA Recording contracts to the 1st, 2nd and 3rd winning groups. Prize £1,000 in valuable prizes. Also prizes for best individual instrumentalists. Please write for entry forms (stamped addressed envelope) to: Lancashire & Cheshire Beat Group Contest, 31, Colquhoun St., Liverpool; Mersey Beat, St. Brendan St., Liverpool; Barry's of Manchester, 24, Oxford St., Manchester; Roadby's of Liverpool, Rochdale & Baildon; Roadward & Dwyer's, Liverpool; Rickettses, Chester; Frank Russys, Ltd., Liverpool. CLOSING DATE APRIL 30, 1963. Advertisement by well-known London judges. Tickets at Roadward and Dwyer's.

IN YOUR SHOPS TODAY DON'T SAY NOTHIN' BAD ABOUT MY BABY The Cookies F 1102 I'VE JUST A COUNTRY BOY George McCarr F 1103 CAR CAR SONG Bryan Keith DECCA MY HEART CRIES FOR YOU Shari Waffle F 1102 GELDER BOOTS The Embers F 1103 COKEY COKEY (Joke-Joke) Tony Victor F 1104 THE BEAR The Cyril Stapleton Band DECCA Tommy STEELE Flash, bang, wallop! (from 'Half a Sixpence') F 1103 DECCA Jess CONRAD It's about time (from the ABC TV series 'The human jungle') F 1102 DECCA The TOR Rob F 1103 DECCA

ur plans scades, back for um TV

U.S. group whose "Rhythm Of" number four this week, are for a tour in May. They will loose, who makes a return trip "Sunday Night At The London" this will probably add another set for May.

ican visitors is not so hopeful, by Bobby Vee and Duane Eddy

January or February, 1964, although it had originally been hoped to present him here this autumn. Tito Burns, who represents Bobby here, is negotiating his next visit.

Three extra dates have been faced for Del Shannon on his return here from Sweden in May. He will play Handsworth Plaza and Romford Ritz on May 31, Nelson Imperial (June 1) and Scarborough Futurist (2).

Four hallroom dates have now been set for the extension of Johnny Tillotson's stay in May. He will play East Grinstead White Hall (14), Llanelli Ritz (17), Birmingham Ritz and Plaza (18) and Harlequin Westmore and St. John's Wood Coronet Club, both on Sunday, May 19.

CLIFF, ADAM, EDEN—WHO WILL WIN THE BATTLE OF THE CLOTHES?

WHICH pop star has the smallest waist in the business? You can only make a hopeful guess, but one man can be pretty sure he knows the right answer . . . Dougie Millings, a tailor who finds it easier to fit the pop stars he DOESN'T make suits for.

The answer is Adam Faith, who, adds Dougie, is also the most meticulous and style-conscious.

Cliff Richard, Frank Ifield, The Shadows, Russ Conway, Eden Kane, John Leyton, Jet Harris, Tony Meehan, most of the top groups and nearly all the visiting American artists are just a few of his clients. And do you know what these stars, most of whom could easily afford Savile Row prices, pay for their clothes? Believe it or not the average is about £25!

I talked to Dougie recently in his small cutting room in London's Old Compton Street . . . the most "with it" tailor I've ever met. Signed photographs of the stars cover practically every spare inch of wall space, a large cutting table overlooks the street and all around hang suits, some awaiting delivery, some still in the tacking stage.

"I've been making Cliff's suits since he used to appear with

The Shadows in The 2 Is", said Dougie—the famous coffee bar is practically right underneath his premises—"that's how I sort of drifted into becoming a show business tailor. Cliff was the first big name I made suits for.

"He's got a very good figure from a tailor's point of view," he added. "Regular measurements and no faults to cover up."

All the suits Dougie makes these days are single-breasted with two or three buttons, and low slung trousers with no turn-ups.

plain

Around his room are stacked bolts of the most expensive looking cloth, some shiny like the Italian silks and all lightweight and un-patterned. "All the materials are plain because that's the fashion at the moment."

Because it would be too inconvenient, not all Dougie's customers call in for final fittings, but if Cliff is away on tour and suddenly needs a suit this doesn't present Dougie with any problems. In a cupboard in the corner of the room he has over a thousand brown paper patterns of the

people who have ordered suits from him. All they have to do is phone him and work can start right away.

"The only thing I should need to know would be the type of material he wanted," said Dougie. "If it's a suit for

stage work then the most popular material is Italian silk, but that can be a bit expensive, about £40, and it has one big disadvantage — it's liable to crease.

"As most of these suits are just worn on stage, this doesn't

really matter, but it's not a good thing to pack them away in cases every night during a tour. They have to be treated reasonably carefully.

"That's why some artists have more practical stage suits made from mixtures of mohair and wool. They'll cost up to £30 and stand up to being packed away in suitcases."

The style of Cliff and Adam's and hundreds of other pop stars' suits are not much different from many you can see every day of the week in multiple stores, but the materials are different and far more care is taken to see that every stitch on a suit that has to face probing cameras is perfect.

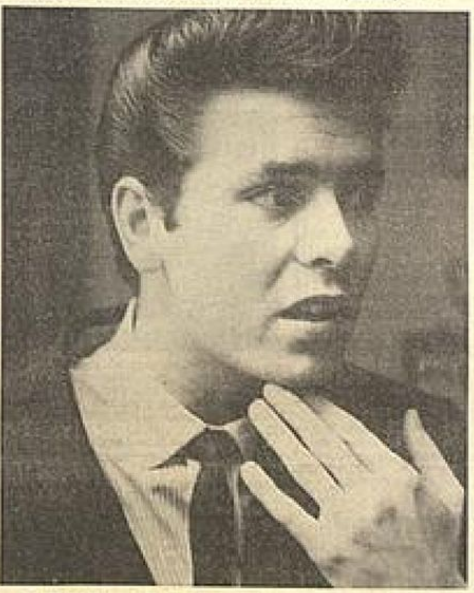
handy

"The only real difference in the style of my suits," said Dougie, "is that I'm frequently asked to make a small pocket for a guitar plectrum behind the lapel. Having played the guitar myself, I know how it feels suddenly to lose a plectrum on stage. This way they have a spare very handy."

And though he wouldn't commit himself, the enthusiasm with which he talked about the pop stars showed they were his favourite customers.

"I reckon they help keep me young," he said. "And I bet there aren't many tailors who get famous!"

John Wells



CLIFF—A very good figure from a tailor's point of view.

Beatles, Orbison, Pacemakers three-week

Joe Meek to record Sounds Incorporated

JOE MEEK, who records The Tornadoes among others, will make the next Sounds Incorporated disc. He is meeting the group today (Wednesday) to discuss plans for a session next week. Sounds were formerly recorded by Ian Samwell's Four-Four Recording.

package dates now set

ALL the dates for the Beatles-Roy Orbison-Gerry and The Pacemakers tour which starts next month, have now been fixed. Orbison arrives here on May 16 to spend the following day in rehearsals before opening at Slough Granada on May 18.

After concerts at Hanley (19) and Southampton (20) Gaumont, he has his first day off before resuming at Ipswich Gaumont (22).

Remainder of the May dates are Nottingham Odeon (23), Harrow Granada (24), Walthamstow Granada (25), Liverpool Empire (26), Cardiff Capitol (27), Worcester Gaumont (28), Manchester Odeon (29), Kingston Granada (30) and Southend Odeon (31).

DA LEE WINNER

DISC to say why most dynamic try to win her such, we never get with cards, but we'd like to bumper post. Why, originality, up on almost to the Editor's

opinion, gave the best reasons was sent in by MICHAEL COLLINS, 12, Headland Close, Welford-on-Avon, Stratford-on-Avon, Warwickshire.

This is what he said: "Brenda Lee is so popular because of her excellent voice and ability to sing both rock numbers and ballads with great feeling and sincerity. Her vivacious personality and abundant energy, and her ability to change from rock to ballads immediately, shows her tremendous adaptability."

The Beatles on 'Lenny'

THE Beatles are the latest attraction booked for BBC TV's "Pops And Lenny" series. They guest on May 16. Gerry and The Pacemakers are now confirmed for May 2 and Susan Maughn for May 9.

PAUL AND PAULA TOUR SETS A NEW FRESH NOTE

WITH their arms around each other singing "Hey Paula," America's newest top duo, PAUL AND PAULA, closed the first show of their British tour at Worcester on Sunday having brought as refreshing a change to the package business as they have already done to the record scene.

Though it was obvious that topping a bill so soon after entering show business was no easy task for them, Paul and Paula pleased through a selection from "Hey Baby" to their latest single.

From their LP they sang "Two Kind Of People" and Paula "went it alone" with "He's So Fine" and a rousing version of "Bill Bailey." Paul's solo contribution was his version of the current Buddy Holly hit, "Brown Eyed Handsome Man."

Experiment

Closing the first half JET HARRIS and TONY MEEHAN shone instrumentally but not vocally. Their duets on "No Other Baby" and "Love Is Strange" seemed an experiment which didn't quite come off.

It was great to see JIMMY JUSTICE back on a tour and as well as "Ain't That Fanny" and "Spanish Harlem" he honoured home "Make A Fool Of Somebody" and "I Gotta Woman" in an act that was well received.

THE NEXT BIG HIT FROM KENNY BALL



CASABLANCA b/w HAZELMERE



7NJ2064

<p>PRESTON Finish her DECCA</p>	<p>The VERNONS GIRLS Do the bird DECCA</p>	<p>PIPELINE The CHANTAYS LONDON</p>
<p>NADOS BABY WORKOUT Jackie WILSON CORAL</p>	<p>WHY DO LOVERS BREAK EACH OTHER'S HEART Bob B. SOXX & The BLUE JEANS LONDON</p>	

THE DISC RECORD COMPANY LTD RECORDS: ALBERT SQUARE, LONDON SE1

DISC DATE WITH DON NICHOLL

Top Twenty again? How can The Beatles miss!

The Beatles From Me To You; Thank You Girl

THE Top Twenty seems a pure formality so far as the Merseyside marvels are concerned at the present time. The Beatles' own song-writing members, John Lennon and Paul McCartney, are responsible for both the numbers on the latest release. "From Me To You" is a lusty braver. A ballad on the up-tempo with a simple set of words, and some surprising falsetto phrases. These mouth-organs, guitars and voices are almost certain to send it to the top. "Thank You Girl" is more conventional, and its hoarse chanting not so impressive... but then it's not the selling side is 97.

rhythm, opens on saxophone, and this tremulous soloist continues alongside brushing drums for a good part of the way. Strings and piano take over lustily for the mid section.

Johnny de Little Days Of Wine And Roses; Ride On (Columbia DB 702)***** WITH the film about to break over here to a large burst of publicity, the Johnny Mercer-Henry Mancini song may happen

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).

The Rooftop Singers Tom Cat; Hey Boy

IT took only a week for "Tom Cat" to prove itself a winner in the States. May take a little longer here, but it should still climb into the Thirty, particularly since the team have been there recently. The track is taken from the "Walk Right In" album. Written by vocal group members Erik

just in time to aid the Johnny de Little recording. He sings the song precisely but without sacrificing any of the warmth and dreamlike quality. A good orchestral background from John Barry helps chances considerably. Ride On is a galloping western narrative sung with plenty of attack.

Little Peggy March I Will Follow Him; Wind Up Doll

AN intriguing situation arises now. Pye Records, having decided to forget Pat Clark's version of "I Will Follow Him," have just put out her original French treatment of the song under its title Charlie. And coincidentally out comes Little Peggy March chanting the Angloid lyric. A good commercial side too



CLEO LAINE-The ballad she sings has all the marks of a standard.

Cleo Laine It Looks Like They're In Love

IT Looks Like They're In Love is one of the best new ballads the year has produced, and it has the quality to make it a standard. Written by Mitch Murray and Les Reed, it weds melody and lyric like a double-yoked egg. But believe me there should be no egg-laying about this recording. Cleo sings the romance with the effortless flow it demands, and her interpretation could easily see her



back into the parade. It deserves to do so. The oldie I'm A Dreamer opens in whispering fashion to guitar, then goes swanging admirably.

Al Caiola and Ralph Marterie Acapulco 1922; The Breeze And I

Acapulco 1922; The Breeze And I (United Artists UP 1022)***** T he partnership again in force of their long-player tracks, Acapulco 1922 is a beautifully reminiscent melody trot with xylophone adding its colour to Caiola's brilliant guitar work, while Marterie's trumpet soars overhead. The Breeze And I has that South of the Border touch too, with some glossy union trumpet sound. A vocal chorus is used sparingly on the half. A disc that will undoubtedly

FIRST OF MANY? The fantastic success story of THE BEATLES reached a climax on Friday when their A and R man George Martin presented them with our award of a Silver Disc for sales of more than a quarter-million for "Please Please Me." Their second disc which rocketed to the top spot a few weeks ago. Now their third single is out and Don Nicholl reckons it just can't fail.

Maori Hi-Five Paul Puff; Seven Canoes

YOU may have seen the Maori Hi-Five on television or stage. Here they come chanting two traditional airs with updated lyrics. Southern sea accompaniment for a cheerful A side. Underneath you'll send thousands album hunting in find an infectious swaying rhythm in Seven Canoes.

Dolores Gray Mornin' Train; Our Day Will Come

MADE here with four Raymonds as the musical director, this is a very infectious disc from Miss Continued on page 9

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

YOU'RE WELCOME ANY TIME AT ALL, MR. McCURN

GEORGE McCURN-I'm Just A Country Boy; My Little Corner Of The World

My own preference is for the race-along Blue Grass Express composed by Lloyd and Kelly McCormick and featuring some of the finest banjo playing I've heard. LEE CURTIS-Little Girl; Just One More Dance (Decca F 11622)***** Lifting Latin tempo for Little Girl is set by the Harry Robinson orchestra while Lee Curtis sings a simple, not unappealing lyric. Could set some of the former hearts fluttering. Just One More Dance is hunked romantically to strings and rhythm with an occasional interjection from the sax.

WOUT STENHUIS-Kassian; Minnehaha

Kassian; Minnehaha (Columbia DB 702)***** If customers have decided yet that they can pronounce his name, Wout Stenhuis should be starting to sell sweetly. The guitarist's two new 1.r.c.k.s-both feature his own material. Kassian is a rapid-fire trotter which also carries a spell of first-class clarinet work. Minnehaha keeps up the pace for a good second half.

PEPPI-Can You Waddle? I Never Danced Before (Decca F 11633)*****

Well can you waddle? Peppi grants our instructions amiably on the beaty topdeck of this release. Dancers will want it. I Never Danced Before has a neat Latin guitar behind Peppi as he sings of the girl who's changed his ballroom notions.

DOROTHY SOURDIS-Blew Your Heart My Darling; Once Upon A Time

Blew Your Heart My Darling; Once Upon A Time (Columbia DB 7009)***** Dorothy Sourdis singing a straightforward ballad, seemingly aimed directly at record programmes. On the turn-over, the star's own composition is a slow romancer with plenty of dressing from chorus and orchestra.

MCCORMICK BROTHERS-Red Hen Boogie; The Blue Grass Express

Red Hen Boogie; The Blue Grass Express (Polydor NH 66 986)***** First release here of a country and western team of five that should please the fans who are always complaining that most of what howl passes for C and W is just pop in the straw.

CLAUDIO VILLA-La Buffera; Amore, Mio Amore

La Buffera; Amore, Mio Amore (Cetra SP 1162)***** La Buffera opens dramatically with drum and Villa goes marching in in beautiful Italian style. Well sung, but limited in sales I'd say to

MARILYN KABEL-The P.T.A.; I'm Too Young

The P.T.A.; I'm Too Young (Pye N 15318)***** An ill-fated girl making her disc debut at the ripe old age of 12, Marilyn Kabel chatters a beat number about a meeting of the P.T.A. (Parent Teachers Association). Well, Brenda Lee was having hits at 12 I know... but I'd like to reserve judgment on this one.

VAN DOREN-Piano Medley No. 2

Piano Medley No. 2 (Decca 11623)***** Pianist Van Doren plays "Wayward Wind," "Loop De Loop," "Island Of Dreams," "Summer Holiday," "The Night Has a Thousand Eyes" and "Rhythm Of The Rain." It's a well-chosen portrait of the pop parade—a happy-go-lucky performance.

SHANI WALLIS-My Heart Cries For You

My Heart Cries For You (Decca F 11632)***** A release under Bunny Lewis's Ritz mark. And not the sort of thing you might be expecting to hear from Shani Wallis. Although she's singing the old My Heart Cries For You, it is with a snappy modern beat.

TONY VICTOR-Cokeky Cokesky; Thinking Of You

Cokeky Cokesky; Thinking Of You (Decca F 11626)***** Extra tracks from "Tony Victor" who returns to the record scene with a contemporary caper using the old

Darling and Bill Swaine, it's a catchy chatty number with similar accompaniment to their first hit. "Hey Boys" is a railroad work song with amusing lyric and the simplest of drum-guitar backings.

Stanley Black Lullaby Of The Stars; Theme From Hand In Hand

LULLABY OF THE STARS; Theme From Hand In Hand (Decca F 11616)***** STANLEY BLACK, at the piano and with excellent orchestral accompaniment (particularly in the string section) as he plays the Joe Meek voice tune Lullaby Of The Stars. Lush, melodious and moving at a very slick pace.

Felix Slatkin Our Winter Love; Meditation

Our Winter Love; Meditation (Liberty L10 10082)***** THE sound we hear on this release comes from what the label terms as Mr. Slatkin's "Fantastic Strings." A very attractive sound it is too, with a high flying feminine voice adding its tone to the slow velvety progression of Our Winter Love. Meditation, with its Bossa Nova

those who understand what it's all about. Amore, Mio Amore, My Love is the better bet for this country. A lush, romantic ballad.

Think Of You is an up-tempo romancer which the Yorkshire lad handles more than competently. With persistence I'm fairly certain Tony has a good disc future.

THE SHEPHERD SISTERS-What Makes Little Girls Cry; Don't Mention My Name

What Makes Little Girls Cry; Don't Mention My Name (London HLLK 9581)***** From the Atlantic label is flinky some with The Shepherd Sisters singing rather coyly to match the kind of effect which sets the pop game back about ten years. Don't Mention My Name contrasts by whipping up a sturdy beat.

BRYAN KEITH-Sad Sad Song; Woman

Sad Sad Song; Woman (London HLU 9707)***** Bryan Keith double-tracks mournfully as he sings his Sad Sad Song. Quick little beat to the side, but after it's gone... I find it's not remembered. Miss Woman, with her guitar and handclapping and girl group ruffing for the singer, is drawn in half-talk style.

THE ROCKY FELLERS-Killer Joe; Lonely Teardrops

Killer Joe; Lonely Teardrops (Scotside SS 75)***** The brisk beat of Killer, especially picks up your feet and tells them where to go, but the edgy voices of the group will not be to everyone's taste. An almost relaxing twist comes with Lonely Teardrops on the reverse.

CYRIL STAPLETON-Goli; Goli (Decca F 11631)***** Cyril's band laying it on the line for dancers with a couple of current

Disc Date

Continued from previous page

Gray. Topside is a spiritual from her own pen and she whips it across expertly with chorus assistance. A lot of folks will be persuaded to take this Moerlin Train.

Our Day Will Come is a polished contrast in silky Latin garb.

Gene Pitney

Merca: Tear Drop By Tear Drop (United Artists UP 1021)***
PITNEY beating out a modern version of the old East is East, West is West theme. He lives on the West side of the town... Oriental weaving in the backing to his vocal will catch plenty of ears and may help it to heavy sales.

Tear Drop By Tear Drop is a slow waltz piece which drags too much for me.

Jess Conrad

It's About Time; As You Like It (Decca F 11420)***
DECCA release a couple of their Conrad tracks. Upper one, It's About Time, moves quickly and lightly with Arthur Greenleaf's backing providing more colour than Conrad's vocal. The 30-sec. waltz song As You Like It you've probably know already.

Semprini

Theme From "Mondo Cane"; Trop Tans (HMV POP 115)****

ANOTHER version of the Mondo Cane screen theme. No English lyric here, as has been supplied for Danny Williams, but a very commercial performance from pianist Semprini. He concentrates on getting the melody across with deceptive simplicity and leaves the lushness to Ken Thorne's orchestra, and the Michael Simmes Singers.

On the survivor Trop Tans comes across with some dramatics, yet without so much impact oddity enough.

Jimmie Rodgers

Come Along Julie; The White-rose Fair (Columbia DL 7014)****
COLUMBIANS and a cooing girl. A social team for Jimmie Rodgers' accompaniment while he sings the slow, sentimental song Come Along Julie. Builds nicely all the way and will attract all those who enjoy a "Scarlet Ribbons" kind of number.

The White-rose Fair, though you may not recognize the spelling, is the old "Uncle Tom, Cobley an' all" song. Rodgers chants it skillfully after a talking introduction. Guitar and male chorus with him.

Joey Dee

Help Me Pick Up The Pieces; Baby You're Driving Me Crazy (Columbia DL 7005)***
MR. DEE could be a fine commercial bet with the tough Latin bounce of Help Me Pick Up The Pieces. The piece, of course, are from his broken heart. This ball has big appeal for dancers, but

there's more than that... there's a brightness to the sound which goes well with spring.

Baby You're Driving Me Crazy, with a similar organ sound dominating the accompaniment, is also designed to drive your feet crazy.

The Cookies

Don't Say Nothing's Bad About My Baby; Softly In The Night (London HLU 9704)****
A KING-GOFFIN composition. Don't Say Nothing's Bad About My Baby is whipped out by The Cookies with lead girl working skillfully enough to catch a lot of ears. A middle beater that is going to pile up the sales in a hurry.

Softly In The Night uses harp in the backing as the girls chant brightly. Ever twisted to a harp?

Bob Hope and Edie Adams

Call Me Bwana; The Flip Side (United Artists UP 1021)***
BOB HOPE singing the side song from his new screen comedy Call Me Bwana. A jungle twister with Bob's mind being taken off the safari by... a naive lover.

The Flip Side... a neatly tailored duologue which is based on a similar idea to "Baby It's Cold Outside."



JIMMIE RODGERS—"Come Along Julie" is fine for those who like a "Scarlet Ribbons" type of number.

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

Juds.—The brigs and the Goll Goll. Guitars, organ, brass and handclapping for the former, and a good fat bass sound for the latter.

STAN WORTH—Roman Holiday (London HLU 9703)***
Wobble Walkers (London HLU 9703)***
For Bossa Nova dancers, the Stan Worth orchestra lays down a very fine tempo in this Roman Holiday. Flipside has a firm marching beat to it, with a good shuffling noise for the dance floor walkers.

THE EARLS—Never: I Keep A Telling You (London HL 9702)***
This vocal group has a useful following and may rack up useful sales. Though Never would catch custom through the radio, I Keep A Telling You, delivered hoarsely but loud voice is easier to hold, but lacking the mood of the upper deck.

RAY FLEMING—I'm Happy Dumpty (Merca F 1190) Glad I Have You (Merca F 1191)***
I. O. Weiss are the producers of this coupling as well as the writers of both songs. Ray Fleming is a strong chanter, leading girl is a strong dancer, leading girl is a strong dancer, leading girl is a strong dancer. There's personality in the side, but I don't know that the number itself has commercial force.

I'm Glad I Have You is of more tender cut with Fleming in romantic mood.

TERESA BREWER—Walking The Floor Over You; Jealous Heart (Coral O 766)***
Ernest Tubbs' one of the best known names in country for this release. Another Like You comes—Walking The Floor—Over

You. Miss Brewer bounces it in her distinctive piping style. Jealous Heart shouldn't need introducing.

JIMMY HUGHES—I'm Qualified; My Loving Time (London HL 9680)***
Deep-down sax, organ and drums set up a peppy walz for Jimmy Hughes to sing I'm Qualified. And



LENA MARTELL—Closer to the right material.

Hughes backs this pledging-bilious lyric rather too ineffectually for the strength of his raft. My Loving Time is in Latin time and Hughes handles it confidently if not expertly.

GRAZINA—Another Like You; Heart's Be Shy (HMV POP 1149)***
Grazina Frame and her disc MD Charles Blackwell collaborated on the compositions which she sings for this release. Another Like You beats a happy path, with Grazina

Sweet Emma

Sweet Emma, "The Bell Gal" (RCA Victor, London DL 7014)***
RCA Victor, London DL 7014)***
Sweet Emma, "The Bell Gal" (RCA Victor, London DL 7014)***
RCA Victor, London DL 7014)***
Sweet Emma, "The Bell Gal" (RCA Victor, London DL 7014)***
RCA Victor, London DL 7014)***

Her gimmick is a pair of garters which she takes no small pains to show. As she plays they ring out more or less in time to the music. Emma also plays piano and sings, the latter in a half-shouting monosyllabic manner.

The band, very much in the "living legends" tradition of present day New Orleans music, drives along well enough, though I feel it is only the parent fans that will find the disc indispensable.

JAZZ REVIEWS

Owen Bryce on Trad—Tony Hall on Mod

Bells on her garters is her gimmick!

Kid Thomas and his Algiers Stompers

That's A Plenty; Grl Of My Dreams; Diddy; Smile Dear You Smile; Confessin'; Kid Thomas' Boogie Woogie; Algiers Stomp; Gully House Blues; Sing On; Penzance. (Riverdale RLP 365)***
PREHISTORIC recordings by Kid Thomas Valentine and his band with the addition of clarinetist Albert Burbank and banjoist Homer Eugene.

Kid Thomas still leads a band in New Orleans, but times being bad, with the rock and rollers taking over so many joints and with juke boxes being installed in others that he now works as a house-painter, though he is past 67. But for years he kept going on the scores of dance halls that dotted the highways of Louisiana.

Jim Robinson's New Orleans Band

Ice Cream; In The Shade Of The Old Apple Tree; Mobile Stomp; Nopalosa Stomp; Jada; Duple Boy March; Teaming; Whenever You're Lonely; When You Were A Tulip. (Riverdale RLP 369)***

NO series of records devoted to the music of New Orleans today could be complete without at least something by Jim Robinson's band. It is not a regular band, for Robinson plays with whoever he can whenever he can, but as the leader he was able to put into practice his own ideas about the music of the revival.

He favours the constantly shifting lead with little solo work. First it's the trumpet, well played here by Ernest Cagnoli, then it's the trombone and clarinet, then clarinet with the horns quite firm behind.

His own trombone is heavy, stodgy, and not a little square. But

the genuine old time fan likes it that way, and this man will always remain one of their heroes.

Blues on Parade No. 1

Roosevelt Sikes, Jimmy Cotton, Sonny Terry, Brownie McGhee; Walk On; Rockin' and Whoopin'; Rock Me Mama; Let It Rock. (Columbia SEG 8726)***
A LOVELY little EP of four of the best of the visiting blues singers which Jazzbrows imported during 1960 and 1961.

My personal preference is for Brownie McGhee's Walk On, which

has Brownie singing and Sonny Terry backing him. Roosevelt Sikes is the hippest of the bunch and Jimmy Cotton the best accompanist. Cotton has Chris Barber behind him on the trombone, with Alexin Korner on guitar and Keith Scott on piano.

Dave Lee joins the McGhee-Terry team on the piano playing with more understanding than most. Rocking And Whoopin' has him doing a barrelhouse boogie woogie to the shouting and yodelling effect of yet another version of "The Fox Chase."

RAY CHARLES ON ALTO IS GREAT

Ray Charles—Milt Jackson

SOUL MEETING (12in. London Atlantic HA-K 1045)***
A highly informal blowing date with the accent on blues by Ray (on piano most of the time) and Bags with (on all but one track) guitarist Kenny Burrell, Percy Heath and Art Taylor.

Though the standard of solo work is excellent, the record only really comes alive on *X-Ray Blues*, when Ray switches to alto playing with superbly spontaneous honesty.

Dizzy Gillespie Big Band

CARNEGIE HALL CONCERT (12in. Verve VLP 9016)***
DIZZY's 1961 Quintet (with Leo Wright on alto and Lalo Schifrin on piano) augmented by four trumpets, trombones and French horns (plus tuba and Latin percussion) in an often immensely exciting "live" Carnegie concert.

The band's enthusiasm is obvious. And Dizzy is in fantastic form.

Though I hate scat singing for its own sake, Dizzy's duet with Joe Carroll on *Old Ya Koo* is quite remarkable.

Coleman Hawkins

GOOD OLD BROADWAY (12in. Fontana 688 203 21)***
This LP comes from Prestige's Moonville catalogue and lives up to the label's high standards of jazz for relaxed, late night listening.

Hawkins, it seems, gets better and better with age. On these ballad and medium tempo tracks, he displays complete authority and his mature inventiveness is enough to make most young musicians want to give up and sell their saxophones!

Backed by the ever talented Tommy Flanagan, Major Holley on bass and Eddie Locke (drums), Hawk makes really beautiful music with *The Man That Got Away*, *I Talk To The Trees* and six others.

Not for the avant-gardists. But really excellent of its kind.

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ALBUM REVIEWS BY NIGEL HUNTER

SOME TOP POPS FROM THE CRICKETS

The Crickets

Something Old, Something New, Something Blue, Something Bue; Willie And The Hand Jive; Don't Ever Change; Sammamou Blues; Searchin'; Little Hollywood Girl; Pretty Blue Eyes; What'd I Say; Position Girl; Blue, Blue Day; Love Is Strange; He's Old Enough To Know Better; Blue Monday. (Liberty LBY 1120, stereo SLBY 1120)★★★★

THE CRICKETS work through some top pops penned by Gerry Goffin and Carole King and Jerry Leiber and Mike Stoller among others.

The four boys sound well together vocally, even on the more famous type of lyrics, and their playing is right on the current chart-sounding ball. *Willie And Don't Ever Change* come off best in this lot.

Paul and Paula

Young Lovers; Hey Baby; Come Softly To Me; Two People In The World; Sweet Baby; Riser Roller Riser; Young Lovers; My Happiness; All The Love; Hey Baby; Don't Let It End; Be Her By. (Philips 652 028 BL)★★★★

I HOPE I'm wrong, but having heard this LP I can't help wondering whether this duo will repeat the success of that hot-selling debut single *Hey Paula*. In this country, anyway.

Paul and Paula are easy enough on the ear with their set on the theme of young love. Easy, that is, if your ear isn't too susceptible to burn notes. But there's nothing from the duo to distinguish them from a hundred other twosomes warbling the same sort of material. All they can point up their singing and delivery is, then, maybe Paula has found in her Nina and Frederic. Anyway, we'll be able to see and hear for ourselves when

NEW LABEL MAKES A GOOD START

Please, Please Me (The Bell Boys); Walk Right In (Big Jim and The Honeycombs); The Night Has A Thousand Eyes (Tony Scarrow); That's What Love Will Do (Hid Prince); Loop De Loop (Hid Prince); Little Town Flirt (Golden Somers). (Cannon EP 009)★★★★

THE first disc from the new Cannon label to come my way and lacking a title, too, but I'm very impressed. Of course, it's just a round-up of hit parades, but the excellence of the artists, variety of the numbers and the quality of the recording deserve the highest praise.

On top of that, there's additional value in three tracks per side, at 4:14, and in the Cannon crowd maintain the standard of this EP they should get on a good selling disk very quickly.

they tour here, and this first album, done in an obvious rush, could have been worse.

Bobby Vee

Golden Greats; Take Good Care Of My Baby; Drill Or Angel; Polish Her; Suzie Baby; Walkin' With My Angel; Stayin' In; Run To Him; Rubber Ball; Please Don't Ask About Barbara; How Many Tears; Everyday; Sharing You; One Last Kiss; More Than I Can Say; Someday. (Liberty LBY 1112, stereo SLBY 1112)★★★★

FIFTEEN tracks for Vee fans here in this round-up of Bobby's hits spanning 1959-62. The bookings arranged by Ernie Freeman capture all the right teen beat sounds of today, but neither band nor Bobby succeeded in raising my temperature of appreciation.

I'm sick to death of hearing artists singing duets with themselves on disc, and Bobby is a major culprit in bogging this particular album.

Take Good Care, Run To Him and **Someday**, which he does with The Crickets, come off best, but none of them is anywhere near the standard Bobby has just attained with **The Night Has A Thousand Eyes**.

JERRY MURAD—Hesla! (CBS JEPG 63112)★★★★—Jerry leads his Harmonicas through a collec-



THE CRICKETS, plus new member GLEN HARDEN (inset), take some of the best songs in the American scene and make a good job of it.

ments are provided by the orchestras of Ray Martin, Norrie Paramor, Jackie Brown, Phil Green and Roberto Inglez.

GEORGE SEGAL—At Home With That Other Family (Columbia 31 SX 483)★★★★—After Vaughn Meader's phenomenally successful skit on the Kennedys, it was inevitable that some other bunch would do the same for the Khrushchevs, and here it is.

George Segal and his associates are very funny in places, even though their accents are more Brooklyn than Kremlin. But the whole set is nearly ruined by the obviously phony laughter and applause which practically drowns the speech in places.

TERESA BREWER—Greatest Hits (Philips 652 019 BL)★★★★—Teresa goes back through her list of single successes over the years, and serves them up once more with slightly modernized arrangements from Bill Janicis. Her pop personality scores again with **Muscle Muscle, Let Me Go, Lover, Ricochet** and other pleasant reminders of the pop past.

"LAWRENCE OF ARABIA"—Original Sound-track Recording (Pye International NPL 28023)★★★★—Maurice Jarre's music for the epic film played by the London Philharmonic Orchestra conducted by the composer, it's way above the usual run of screen scores.

CARMEN MRAE—Something Wonderful (CBS BPG 62123)★★★★—Carmen uses this LP to doll her cap to famous Broadway

thrillers like *Elmer Bernstein, Mary Martin* and *Dolores Gray* by singing those songs associated with them. She brings her own distinctive vocal style to bear on them with orchestral aid from Buddy Bregman, and the songs sound as good as ever.

dominated outfit which has hit the transatlantic charts. The title track is best, but the other three are good of their kind in the instrumental stakes, and this mariachi brass sound certainly seems to be catching on in pop accompaniments.

BIG BEN BANJO BAND—Have A Party, No. 2 (Columbia 5503 8230)★★★★—Norrie Paramor's banjo pickers and the Mike Sammes singers combine forces for two more sides of EP medleys featuring the usual type of *oldie* standards.

GLEN MILLER—Vintage Miller (Columbia SEG 8237)★★★★—Four recordings by Glenn Miller and his orchestra from the '30s before he hit his peak—that clarinet-and-saxet sound that put him on the dance and pop music map for evermore.

The band was bouncing along nicely when these numbers were made, and the vocals are pleasant if undeniably dated.

BUCK OWENS—Foolin' Around (Capitol EAP 1-1550)★★★★—I've never heard of Buck before, but he can hold his own in the commercial country and western stakes, judging by this LP. He sings easily over a beautiful backing, and the songs are agreeably fresh.

JIMMY BLAIR—Scottish Country Dances, No. 2 (Fontana 465 202 TE)★★★★—If you want to strip the willow in the time, dance the strathspey to a tune called *The Campsie*, or do a lie encore with a title like *Willie Wee His Tartan Trews*, this is for you, Mac.

FRID WARING—The Waring Blend (Capitol EAP 4-1764)★★★★—Veteran choral specialist Frid Waring directs his famous Pennsylvanians in a first-rate set of straight, unadorned singing mixed with some modern swinging ideas. But why blench that beautiful Hoagy Carmichael-Johnny Mercer song *Skyhawk* with a gobbling organ in the accompaniment?

tion of familiar exotica including *Siboney, Peanut Vendor*, and *Mexican Hat Dance*. The harmonica-cas blend well on some good arrangements, and show how musically interesting the humble mouth organ can sound in the hands (and mouths) of experts.

MITCH MILLER—Family Sing Along With Mitch (CBS BPG 62081)★★★★—Mitch Miller has covered the American singalong market in a big way, with three medley albums featuring his game of vocal corn dispensers. This one is like the rest, presenting 18 well-known numbers in uncomplicated fashion.

JACKIE WILSON—At The Copa (Coral LVA 9209)★★★★—Jackie won't lay off the screaming even when he's being recorded live at New York's Copacabana. Which is a pity, because there are places in

the up-tempo spots where he does not get a chance to scream and where he sounds like an enjoyable vocalist.

Two assets of the album: Jackie doesn't sob like he does in the recording studios, and that Copa chorus and orchestra go like a boss.

AL MARTINO—The Exciting Voice Of Al Martino (Capitol T 1774, stereo ST 1774)★★★★—The "Here In My Heart" man has headlined his vocal scope since 1949, his parading days, it seems. There's some opera items included here amongst the popper type of song. Al sings agreeably with a big-sounding voice through the English and Italian lyrics.

THE COASTERS—Coast Along With The Coasters (London HAK 803)★★★★—Bright, bouncy beat from an above-average group who always sound as though they

enjoy what they're singing. Most of the numbers are by Jerry Leiber and Mike Stoller, who produced the set, plus a track apiece penned by Doc Pomus, Mort Shuman and Bobby Darin and Don Kirshner.

STEVE CONWAY—The Unforgettable Steve Conway (Epic ENC 147)★★★★—Steve Conway was one of this country's best pop balladeers of the post-war years, and his untimely death through ill-health before the advent of the LP era was a severe loss at this set of resurrected 78 r.p.m. recordings shows.

His light, medium tenor is still a pleasure to listen to after all this time on these songs, including *My Thanks To You* and *Bless This House*. The excellent accompani-

ment is by the same group who always sound as though they



DANNY WILLIAMS—Sounds a trifle uneasy.

ment is by the same group who always sound as though they

the words with Nat. But it's extremely pleasant to hear nonetheless, even though Nat can't make this last song add up to anything worthwhile.

HERB ALPERT—The Lonely Bull (RCA Victor SE 1007)★★★★—Herb Alpert directs the Tijuana Brass, the trumpet-

Peggy Lee serves up four more winners

Peggy Lee

Sugar 'n' Spice; Ain't That Love; The Best Is Yet To Come; Tell All The World About You; I've Got The World On A String. (Capitol EAP 1-1772)★★★★

PEGGY serves up four more winners in a row, and amply justifies the title of the set. Three of the numbers qualify as Latin heaters, with Tell having a strong dash of rhythm and blues for good measure.

The Best certainly is, as Peggy swings gently through a top-quality song, giving the lyrics full sympathy and meaning. Benny Carter's orchestral backings match the girl's superb singing perfectly.

Tony Orlando

Bless You; Bless You; I'd Never Find Another You; Highway To Paradise; Chills. (Columbia SEG 8238)★★★★

TONY belongs to the wailer school of beatifiers who exaggerate their accents and pronunciation to the point of irritation where I'm concerned. He gets good big-sounding instrumental frameworks here, and the title tune is a catchy one, but I can't rate myself an Orlando fan so far, I'm afraid.

Russ Conway

Happy Days, No. 1; Happy Days Are Here Again; In The Shade Of The Old Apple Tree; Baby Face; The Best Things In Life

Are Free; Have You Ever Been Lonely?; Shine. (Columbia SEG 8234)★★★★

RUSS rolls up his shirt sleeves, and gets cracking at the bar for four bootie-took keyboard once more, backed cheerily as always by Geoff Love and a rhythm section.

You know what's coming and what it will sound like, but the results are always entertaining. Ideal for party atmosphere at all times of the year.

The Tornados

More Sounds From The Tornados; Changing Moods; Theme From A Summer Place; Swinging Barbara; The Breeze And I; (Dues) DEE 821)★★★★

ITS a case of six of The Tornados' instrumentalizing and a half-dozen of Joe Meek's studio effects, I think. Best track is the best, written by organist Roger LaVerne, who switches to Russ Conway-type bootie-took piano for a catchy work-out.

The rest is pleasant but hardly gale force in effect, leave alone tornado.

Danny Williams

The Days Of Wine And Roses; The Greatest Love; To Each His Own; My Own True Love. (HMV 7 EG 8300)★★★★

THE title song by Hank Mancini and Johnny Mercer isn't up to the standard of their "Moon River," and Danny isn't up to standard in this EP either.

He sounds uneasy most of the time, and scores a rather high total of near-miss Mathis-type notes in the baritone.

I can wish he'd swing into some up-tempo material on his records and give the big-sounding ballads with their heavy vocal demands a rest.

Buddy Greco

Songs For Swinging Lovers; A Swinging Lover; Something I Dreamed Last Night; Blame It On My Youth; I Got It Bad And That Ain't Good. (Columbia SEG 8236)★★★★

SAMMY DAVIS JR. wrote the above note for this lot, and I can't do better than quote: "Buddy has no clichés, and he has a great love for what he is doing. He has honesty in his performing, and taste."

Which means that Buddy copies no one, has a style of his own, and a way with a song which captures its exact character and meaning.

Nat King Cole

Ramble's Rose; Wavelength Mountain; BCFI Have To Go; The Good Times. (Capitol EAP 5-1795)★★★★

NAT sings his smooth way along with the commercial country trail which has characterized his recent recordings, backed by a prominent chorus and an orchestra conducted by Belford Hendricks.

It verges on a singalong really with the chorus repeating or singing



JOHN LEYTON (left) goes over a point with MD Charles Blackwell during the session (DISC Pic by Peter Stuart).

'LONESOME' JOHNNY FITS IN A RUSH SESSION

THE John Leyton session at EMI's studios last week was a bit like that long song about the ten green bottles hanging on the wall. Firstly, the musicians had done the accompaniments and departed.

When I got there, John was running through one of the songs with a four-man chorus. As soon as they got their part satisfactorily on tape, off they went too, leaving John by himself to superimpose his solo vocals to complete the effort, watched by the recording engineers, MD Charles Blackwell, manager Robert Stigwood and myself through the large plate glass window of the control room.

• single

John was doing titles for his next LP due out in the summer, and his next single, which we'll hear fairly soon. He worked like a beaver to get things the way Bob Stigwood and Charles Blackwell wanted them, putting as much feeling and enthusiasm into the run-throughs as he did into the final takes.

"There might be a sale of half a million records involved," Bob Stigwood pointed out. "So it's worth all the trouble we take now."

I asked John what was happening on disc for him in the States, where he's gone this week in connection with advance publicity on his film "The Great Escape."

"The Jamie label people have got all the discs I've done so

far," he said. "They're going to listen to them all, and decide which two to try as a single when I get there. 'Johnny Remember Me' was released in America, but only on the West Coast, I believe. I think 'Wild Wind' might do well."

The session resumed, and John struggled with the words "lover's lane" in the number with the chorus. There was a semi-tone involved, and he kept singing the one which wasn't in the original song line after line.

• with it

"I'm a bit deaf on that one, you know," he said ruefully after climbing up to the control room to hear what the others were getting at. "I didn't realize I was off at all."

"It takes John about two hours to warm up completely for singing," said Bob. "By that time he's really with it. We've got six numbers to finish off today before he goes off to the States, and he's been so busy just lately that he's only had about 24 hours to prepare them."

John returned to his lonely life in the deserted studio, and started working away once more. When I left, he was singing a bouncy little beat item about somebody's tail getting cut off, and looking as fresh and unperturbed as he had three hard-working hours earlier.

John Summers

Dr. Kildare wants to have a go at jazz!

THERE'S no doubt about it. Dr. Kildare must be the busiest "doctor" in the world. I had to wait three weeks for a telephone consultation with him, but when I did get through I discovered that if Dick has his way then we might well hear a very different Richard Chamberlain from the singer who put "Hi-Lili Hi-Lo" into the Thirty!

Richard Chamberlain's voice came over the line loud and clear from Culver City, California, where he settles the internationally popular "Dr. Kildare" series at the MGM studios.

"The series takes up a great deal of time," he told me a little ruefully. "We've done about 65 episodes so far, and there's three more to go in the present batch, so it doesn't look as if it's going to be possible for me to cut any more numbers before the middle of June now," he said. "Recording is still only a sideline really, although I'm very pleased and flattered by the success my discs have had."

MOSTLY LOVE BALLADS

"As you know, I've done mostly love ballads so far. I think I'd like to try something different later. I'm fond of jazz, although I've no illusions about becoming a jazz singer! But I really would like to try something in that direction."

"What spare time I do get I like to spend outdoors. I enjoy horse-riding, and we're pretty near to the beach, so I go bathing as often as I can."

"It's great to get out into the open air for a spell. These MGM sound stages can seem like tombs after you've been working in them for hours at a stretch!"

"Still, I can't say I don't enjoy it. Don't forget, despite the success I've had with discs, I'm an actor first and foremost."

A BIT OF PAINTING

But acting wasn't on the cards for Dick as a career at one time. "I majored in art at college, and at one time I thought of becoming an art teacher. But then the acting urge came along and here I am. I still do a bit of painting when I get the time, though."

I asked Dick about the Kildare



by
**Nigel
Hunter**

series. Did it do good, or did it encourage morbid fears among the millions who watch it week by week?

"I suppose there are some people who reckon they've got a different disease each week, depending on what the story is about," he laughed. "But I believe it does more good than harm as a series."

"I know I've learned an awful lot about medical science—not enough to start practising, of course—but if I ever have to go into hospital for treatment, I won't have any qualms or worries."

He's not particularly worried about being typecast as Dr. Kildare either.

COURT-ROOM DRAMA

"That's always a problem, but I hope to be recognised and accepted as an actor in other roles, too. I'm starting work on a movie on May 1 called 'Twilight Of Honour.' I'm playing the part of a young lawyer chosen to defend an unpopular character accused of murdering the leading citizen of a small town in the southern States."

"It's a court-room melodrama and I'm looking forward to this role and its challenge."

"Love to tell you more about it, but I've got to dash back to the studios." "See you soon?" I asked. "Great," said Dick. "There's nothing I'd like more than to come to Britain—but at the moment I can't see any chance of getting there before April of next year!"

As I said—the doc's a very busy man these days!



RICHARD CHAMBERLAIN was recently voted the best actor appearing in a regular TV series and he received a Golden Globe award to mark the occasion.

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DISC

JERRY LEE LEWIS

The wildest man I know

says
GENE VINCENT

ROUND about six years ago now I was touring the United States with one of the wildest guys I know—Jerry Lee Lewis. It was one of the fastest tours I ever made for he and I raced our cars from town to town—and nearly came a cropper more than once!

Right now I'm looking forward to my short British tour with Jerry Lee in May. But for the sake of British road safety I hope nobody lends him a car over here!

He used to own a Buick and I don't think I ever saw him drive that car under 100 m.p.h. outside the town centers. Boy, did we used to have some wild times!

When I first met Jerry Lee he had just made a record called "Whole Lotta Shakin' Goin' On." I had "Be Hop a Lula" at the top of the charts and he joined my show as an unknown artist.

But every night I used to go and watch that cat perform. He was so wild. He seemed to take his anger out on the audience, and they loved every minute of it. He was like that off stage, too.

When we first met there was suspicion in both of us for the other—after all, I was from Virginia and he farther south from Tennessee. But soon we got to being real good friends.

● greatest

I joined him for a couple of shows on his British tour last year and I still reckon him as one of the greatest. I think he took British audiences by surprise when he started taking his shirt off during his act!

I went out to watch him—and the way he does that "Whole Lotta Shakin'" still makes me want to get out there and rock with him.

Overawfully he appeared to have quietened down last year, but he told me that the responsibilities of being married had made him take a little more placid view of the world.

But inwardly I could tell he was the same old Jerry Lee and, of course, it came out on stage, as many theatre managers will have good cause to remember.

I think it's a great shame that more dates can't be fixed for him this time.

But I have an idea things are going to change for him. "Good Golly Miss Molly" has just taken him the nearest he's been to the charts in an awful long time, and it could easily mean the re-birth of wild rock.

I hope so, for that Jerry Lee sure sings up a storm.

Holly—it's the SOUND that REALLY matters

WHO, or what, is responsible for Buddy Holly's latest hit, "Brown Eyed Handsome Man" which has shot up the charts this week to number 5—giving him his biggest smash since "It Doesn't Matter Anymore"?

Is it the sound? Or is it that magical name Buddy Holly on the label?

To try to find out why a disc recorded by an artist so tragically killed four years ago can still make the charts in the face of the ever changing trends I spoke to some leading personalities connected with Buddy.



First I asked Tommy Roe, who admits that the success of his debut hit "Sheila" owes a tremendous debt to Buddy's influence.

"Because," he replied, "the disc has a sound very much in today's idiom. Although his following is tremendous in this country I don't think it alone was sufficient to put the disc in the charts and push it so high."

This was an opinion shared by EVERYONE spoken to.

Mike Berry, whose style is akin to Buddy's, went further and said, "The disc deserves to make the charts on its own merit."

In advance

He went on, "Holly was well ahead of his time. He was in advance of the pop field even in his day, which was when I was a teenager and started buying records. Many of the kids who are buying 'Brown Eyed Handsome Man,' don't even know who Buddy Holly was, so they don't associate the sound with him."

Buddy explained his view by

BUDDY HOLLY—Many new fans don't even know who he was.

comparing this disc with "Reminiscing," an earlier Holly effort which was released last August and didn't hit the charts.

He said, "They didn't buy that one because it was a bad disc. There were a few dodgy notes on it, and the British record buying public is pretty discerning."

A spokesman for Coral told me that 99% of their mail is about Buddy Holly, and he feels that although the Buddy Holly fans are buying "Brown Eyed Handsome Man" to complete their collection of his discs, the record in the main, is selling because it is hit material.

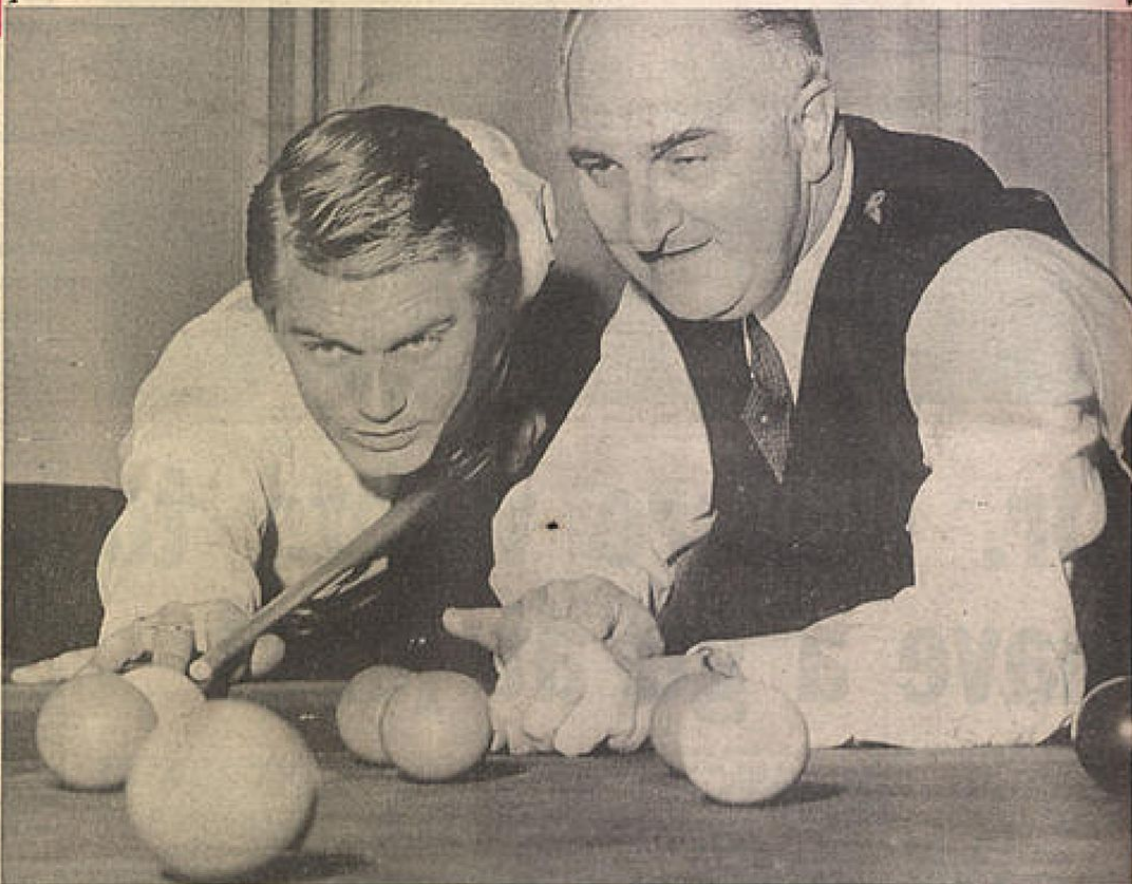
Like Haley

But now why isn't this happening in America? Because the Holly sound has just about died the same death in the States as that of Bill Haley.

Says Tommy Roe, "Brown Eyed Handsome Man" hasn't been issued there, but he has a following in Britain which is helping to keep his name alive, and this following is practically non-existent back home."

"Bo Diddley," recorded by practically every artist, including Bobby Vee and the Crickets, is Buddy's current U.S. release, issued less than two weeks ago, and likely to be his next single here.

June Harris



Give Adam Faith a few hours to kill and the chances are he'll head straight for the nearest snooker table... he's crazy about the game! At his home in Esher he's had the garage converted into a snooker room where his family and friends hold snooker tournaments. He's pretty good, too, especially after his lessons with famous snooker player Sidney Lee. Adam obviously doesn't intend being beaten too often at home!



BY
CHRIS HUTCHINS



Beatles turn publishers

THE BEATLES have gone into music publishing. John Lennon, Paul McCartney and their manager Brian Epstein have formed Northern Songs Ltd. in conjunction with Dick James of Dick James Music. The new company will handle all new Beatle compositions.

PAULA—of the "Hey Paula" team—went shopping on Monday to buy herself a mink coat. "I've always wanted one but never been able to afford it. In London they seem to be so much cheaper than back home," she told me. Paul stayed behind at the hotel. "Guess there's nothing I want," he said. Lucky for him for Paula promises that this was only the start of a shopping expedition likely to last the next three weeks!

ON the recent Larry Parnet tour **EDEN KANE** and **SHANE FENTON** struck a friendship that has resulted in a new record. **EDEN** wrote "A Fool's Paradise" for **SHANE**, who was so pleased with the number that he brought forward a recording session just so that his tunesmith pal could attend. Now Eden waits for the results... and the royalties.

CHEAPER? IN A TANK

● Before leaving London on Monday morning, **TIMMY ROE** told me he intends to do all the family shopping in Paris.

"Although I'm something of an economist," admits Tommy, "I still think that buying presents in Paris is cheaper than getting them in London."

● **ADAM FAITH** brought back a souvenir of his recent trip to Germany to entertain the Forces—a silver tankard presented to him by the Army camp's Corporal's Mess which was their way of saying thanks for the shows he gave free. And he also managed to drive a tank while he was there!