

DISC

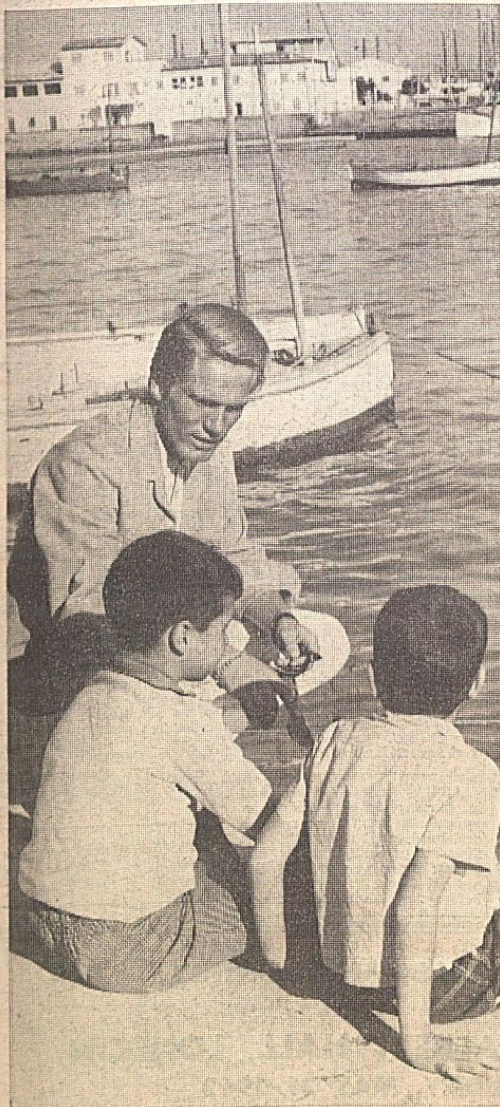
THE TOP RECORD & MUSICAL WEEKLY

No. 269 Week ending May 18, 1963
Every Thursday, price 6d.

Spain —man it's great out there!

A chance to relax, that's what all our pop stars want at least once a year, and the place most of them are choosing for it is Spain! Cliff, The Shadows, Frank Ifield and Adam Faith have just got back from there, Dusty Springfield is all set to go and Tony Meehan wants to fit in a week there soon.

For some it has become almost a second home! But it's not all play as Norrie Paramor, just back from recording Cliff and the boys in Barcelona, reveals in an exclusive article on page 12.



Adam chats to some new found fans on the waterfront at Palma in Majorca, where he has just spent a few days to "get away from it all."



Cliff gives Bruce Welch a helping hand with his camera on the balcony of their hotel in Sitges, just outside Barcelona.

FILMS, LPs, ONE-NIGHTERS—IT'S ALL GO FOR EX-TORNADO HEINZ



THE "white Tornado" is certainly living up to the name of his ex-colleagues. Since he left the group and dropped his surname, Heinz has been hectically busy.

This week is a good example. He is completing his acting-singing role in the forthcoming film musical "Live It Up!" routing numbers for his first LP in conjunction with his recording manager Joe Meek, and is flying to France with Meek tomorrow (Friday) for

negotiations for a part in a French film.

While there he will also discuss dates in France to tie in with the release of his French lyric version of "Dreams Do Come True" in the summer.

Heinz records the French version next Wednesday, and is busy rehearsing the lyrics for a German waxing of the same number with his mother, who speaks the language fluently.

He will begin studio work

on his LP at the end of this month.

Heinz will not do a resident summer season this year, but will play week-end dates at Rank Organisation cinemas in various coastal resorts.

So far booked are Weston-super-Mare (July 7, August 25), Southend (July 14, August 18), Southport (July 20), Llandudno (July 21, September 1), Bournemouth (August 4, September 8) and Folkestone (August 11).



Ex-guitarist of the world famous TORNADOS makes his singing debut with

DREAMS DO COME TRUE

(from the film 'Farewell performance')

HEINZ

F 11652 45 rpm



Produced by RGM Sound

The Decca Record Company Ltd Decca House, Albert Embankment, London SE1

BILLY FURY

WHEN WILL YOU SAY I LOVE YOU

F 1105 45 sec

DECCA

Oh why did they have to call Ray Charles a genius?

THERE'S a big snag in going to see an artist who is always referred to in reverent tones as The Genius, or High Priest. You expect too much.

This wasn't the fault of Ray Charles, whose British debut I watched at the Astoria, Finsbury Park, last Sunday, but nevertheless it happened. Frankly I was disappointed.

A terrific performance yes. But not what I had been led to expect. . . . and certainly not, on this showing, the work of a genius.

But only a portion of the cause lies on Ray's shoulders.

It would have been virtually impossible for any person, genius or not, to have lived up to the ballyhoo that came in advance of his eagerly awaited tour.

Here was the man whom scarcely every pop singer I have ever spoken to looks upon as his high priest and on that opening night he was facing a pretty tough audience.

The stalls were packed with show business celebrities. Within speaking distance of my own seat

were EMI A and R man Norman Newell with Marion Ryan, Adam Faith, Lionel Bari escorting Alma Cogan, Marty Wilde, ex-big band leader and now impresario Vic Lewis, MD Tony Osborne and countless journalists, music publishers, managers and agents.

The audience for some strange reason seemed to be saying, "Right, we're here. We've paid a lot of money to see you . . . now entertain us."

The same attitude seemed to exist when Sinatra made his recent concert appearances here on his opening night at the Royal Festival Hall.

Sinatra finally won through after a hard struggle. Charles didn't really make it until his closing number "What'd I Say," which practically brought the roof down. But by then it was a bit late.

● **falters**

If you've never seen Charles before you'll be immediately taken aback by the way he is led falteringly on to the stage. He doesn't move with the confidence you expect of a person blind so long.

He sat at the piano, swaying rhythmically, his head forming an arc, belting out numbers he's made famous. Hits like "Georgia On My Mind," "Hallelujah I Love Her So," "Hit The Road Jack," "Can't Stop Loving You." The sound is different, but as exciting as the records.

After the applause he mouthed his thanks, gave instructions to the bass player standing on his left and then swung into the next number.

Fine. But while Ray must use so much energy during his performance that he loses pounds, the rest of his orchestra must be putting it all on.

There's not a flicker of movement from any of them. They sit there passively staring ahead and playing their instruments. They play superbly I might add, but it's hardly visual.

● **swing**

It's only really when The Rascals make an appearance that things start to swing in the way we expect.

There's only one way to describe these four girls. Fabulous. Dressed in white they sway, snap their fingers and command every one's attention as they whip up a storm, backing Ray.

And almost as if he'd been perviously battling on alone he responds to the girls and starts to swing himself.

The answer, of course, is to forget the publicity and adulation which surrounds the name Ray Charles. He is a genius, his records show that, but on personal appearances with the type of audience he will face over here, there's too much ballyhoo concealing it.

Richard Adams

DEL SHANNON

TWO KINDS OF TEARDROPS

FLA 3110 45 sec

LONDON

JET, TONY MOVE UP

TOP 30

Week ending May 11, 1963

Last Week	This Week	Title	Artist	Label
1	1	From Me To You	The Beatles	Parlophone
3	2	Can't Get Used To Losing You	Andy Williams	CBS
6	3	Scarlett O'Hara	Jet Harris and Tony Meehan	Decca
5	4	In Dreams	Roy Orbison	London
2	5	How Do You Do It	Gerry and the Pacemakers	Columbia
11	6	Lucky Lips	Cliff Richard	Columbia
8	7	Two Kinds Of Teardrops	Del Shannon	London
15	8	Do You Want To Know A Secret	Billy J. Kramer	Parlophone
7	9	Nobody's Darlin' But Mine	Frank Ifield	Columbia
4	10	From A Jack To A King	Ned Miller	London
12	11	Losing You	Brenda Lee	Brunswick
9	12	Say I Won't Be There	Springfields	Philips
16	13	He's So Fine	The Chiffons	Stateside
22	14	Brown Eyed Handsome Man	Buddy Holly	Coral
14	15	Young Lovers	Paul & Paula	Philips
14	16	Folk Singer	Tommy Roe	HMV
13	17	Rhythm Of The Rain	The Cascades	Warner Bros.
20	18	Deck Of Cards	Wink Martindale	London
17	19	Walk Like A Man	Four Seasons	Stateside
—	20	When Will You Say I Love You	Billy Fury	Decca
—	21	Foot Tapper	The Shadows	Columbia
28	22	Pipeline	Chantays	London
26	23	If You Gotta Make A Fool Of Somebody	Freddy and the Dreamers	Columbia
25	24	Casablanca	Kenny Ball	Pye
23	25	My Way	Eddie Cochran	Liberty
19	26	Say Wonderful Things	Ronnie Carroll	Philips
—	27	I Wanna Be Around	Tony Bennett	CBS
—	28	Little Band Of Gold	James Gilreath	Pye
—	29	Shy Girl	Cascades	Warner Bros.
27	30	Let's Turkey Trot	Little Eva	London

Compiled from dealers' returns from all over Britain



RAY with the blonde Finnish girl, Raina Johnson, who is writing his life story.

BEAT PLUS STUDIO TRICKS MAKE A HIT

...or that's what The Chantays have found

PICK a title like "Pipeline," work out some amplified instrumental and studio effects to suggest a pipeline in working action, add the right amount of beat, and you'll end up with a hit disc. That's what The Chantays have found, anyway. They are five young schoolboys from southern California, who originally recorded the number for the local Downy label. The Downy bosses liked the results so much that they let Randy Wood of the major Dot company hear the tape. He flipped to the extent of arranging nationwide release and asking the Downy boys to get cracking on their first LP.

Young

Oldest of the five Chantays is Warren Waters, the 18-year-old bass guitarist. The others are all seventeen, and comprise Brian Carmen (guitar and vocals), Bob Stickard (lead guitar), Bob Marshall (piano) and Bob Welch (drums). They got together about two years ago for the usual set of local hops and campus dates, rehearsing after classes.

N.H.

JAMES GILREATH
LITTLE BAND OF GOLD

Pye International
7N 25150

BOBBY RYDELL
FORGET HIM

Cameo-Parkway
C 108

SAMMY DAVIS JR.
BEE-BOM

Reprise
R 20175

MARK WYNTER
SHY GIRL

Pye
7N 15525

KENNY BALL
CASABLANCA

Pye Jazz
7N1 2064

JAMES RAY
IF YOU'VE GOTTA MAKE A FOOL OF SOMEBODY

Pye International
7N 25126

BENNY HILL
HARVEST OF LOVE

Pye
7N 15520

THE GUV'NERS
LET'S MAKE A HABIT OF THIS

Piccadilly
7N 35117

DEE DEE SHARP
DO THE BIRD

Cameo-Parkway
C 244

PETULA CLARK
CASANOVA

Pye
7N 15522

The Four Seasons, as they dash into Britain, tell DISC

WE'RE GETTING USED TO TEARING AROUND



"SURPRISED about our last-minute British trip? No, I guess not," said Tommy De Vito of The Four Seasons over fried eggs and sausages at London's swanky Grosvenor House a couple of hours after the group flew in from America on Thursday.

"Our career has been full of odd-ball shots like this one. Like the time we were told on Tuesday that we'd be appearing on the Ed Sullivan Show the following Sunday, and spent the next two days in rehearsal without sleep...."

"Or when we had a date in South Carolina. It was switched to North Carolina and when we finally got there we found the package had been there the night before," cut in Frankie Valli.

EARLY ARRIVAL

But to The Four Seasons this is routine stuff. In the same way that it doesn't seem odd to them to hit a solid workout for two days on the trot, and then relax gratefully in their New Jersey homes, lock and bolt their front doors and take the phone off the hook.

The quartet—Frankie Valli, Bob Gaudio, Nick Massi and Tommy de Vito—arrived in England in the early hours of

THE FOUR SEASONS—Short stop in London and then they headed straight off to work.

last Thursday. Following a quick press conference and a half-hour drive round London, they hit the trail to the north for their opening night in Wakefield on the John Leyton package.

"The only regret we had about coming was that we didn't have too much time to work out an act for Britain," said Tommy. "Recently we paid \$10,000 for a complete night club act. That's an arrange, producer, the lot. Anyway, it's a gas, but I don't know how it will stand up over here. We figure it's the kind of act that hits out at the late teen-adult kind of audience."

MORE THAN JUST WILD

"You can't just give the kids a wild performance—they start screaming for your hits, so we adapt ourselves accordingly."

Although the boys were a last-minute shot for Britain, they didn't arrive without having made extensive shopping and sightseeing plans.

"Most of us want to buy British clothes and shoes, and then, of course, if we see anything that we can't get back home we'll take that back, too—providing the customs will let us through with it."

The Four Seasons had no specific plans for the next two weeks, which is why they were able to come.

"Actually, we'd decided to cut loose for a couple of weeks' vacation. There's only one way to do it, and that's get in your car and drive. When you come to a place where you feel like stopping for a few days, then stop. There's no faster or better way of relaxing."

WE RECORD AT NIGHT

"Of course, this is more a dream than reality," said Tommy. "We plan to do these things, but they never come off. I don't even think I've played a round of golf in months."

But this could be because The Four Seasons sleep through most of the day!

"Well, you see we record at night, and most of our work is done at night. You can't go into a recording studio at noon and hope to turn out our sound," admits Tommy. "Either you stay up all day, and then hit the studio, or sleep. But however you do it, your voice doesn't sound so rough at 4 a.m."

"We once had a 26-hour, non-stop recording session, and when we got out of the studio we were all screaming!"

Jean Carol

Welcome Roy Orbison—the quiet pop singer

"WE were playing a date at the World's Fair in Seattle. There was a singer on the bill—one of the kind who's solid and dependable. He didn't have too much of an act. He just stood there and sang—and he slayed 'em!"

"Funny, because on the action scene, he presented nothing wild, nothing sensational. But his choice of material, and the way he sang it—sometimes using a guitar—made that audience at the Opera House yell for more."

"That guy was Roy Orbison." And discussing him were The Four Seasons, who experienced their first date with Orbison last year and have been avid followers of the singer since then.

• first tour

Orbison was due to arrive yesterday (Wednesday) for his first British tour, opening at the Slough Adelphi on Saturday. The Four Seasons needed no prompting to rave about his possibilities in England, but in their praise they warn British audiences not to expect too much movement on stage.

"For action, in a wild rock 'n' roll style is something you won't see. In a recent phone conversation with DISC, Orbison himself said, "I'll just get up and sing. I'm not one for moving around too much."

Tommy de Vito of the Four Seasons further informed me, "Moody Orbison sings his hits

He's had about 20 back home in the States, which is sufficient for any stage act. He's never recorded or written out and out beat, but his material is very varied, which ensures a pretty well balanced act.

"More than anything, Orbison has a quiet charm with an overwhelming personality. Usually this is good only for an adult audience, yet in his case, it goes down extremely well with teenagers, probably because they don't expect anything else."

Roy Orbison made his first trip to England last June. He came in during a weekend with colleagues John D. Loudermilk and Fred Foster, head of Monument Records.

When he knew he was going out on the road with The Beatles and Gerry and The Pacemakers, Orbison said, "I hope they have more stage action than I do!"

He is unlikely to use his guitar. Instead he was planning to bring Bobby Goldsboro, a guitarist with his own group who has been with him for just over a year.

"I'm not one for moving around," says Roy.



Peter Thomson's

STOP PRESSINGS

CLIFF RICHARD, The Shadows and Frank Field all went to the same Ray Charles London concert together... Cracked Dick James, publisher of The Beatles, Gerry and The Pacemakers and now Billy J. Kramer and The Dakotas' hits: "I want to give Billy and the boys a present, wonder if I can pick up a few Dakotas at London Airport for them?"... Complicated by their absence on "Juke Box Jury," Mark Wynter's "Shy Girl" and Heine's "Dreams Do Come True."

New Frankie Laine CBS album "Wanderlust" includes Anthony Newley's "What Kind Of Fool Am I?"... his latest single here, the Carole King / Gerry Goffin song "Don't Make My Baby Blue" has just entered the American Top 100... Singer Dickie Valentine largely responsible for the chart success of Wink Martindale's 1959 record "Deck of Cards" is included in a recent Sunday "Three-Way Family Favourites" from Cyprus.

THERE are persistent rumors that Little Eva was married shortly before she began her British tour this year... David Jacobs thinks The Shirelles' "Foolish Little Girl" is terrific—and so do I... On Del Shannon's latest LP are versions of Dion's "Run-around Sue," Mark Wynter's "Go Away Little Girl" and Roy Orbison's "Dream Baby."

Johnny Cymbal's follow-up to "Mr. Bass Man" is a "Three Stars"-type song, "Teenage Heaven," there he finds the late Ritchie Valens, Buddy Holly and Big Bopper

All the stars All the news

and looks ahead to Elvis Presley's presence there!... Average number of weekly record releases in America: 250 singles and nearly 100 albums... Wonder how Duane Eddy's fans will react to his new single—a slow, bluesy ballad called "Lonely Boy, Lonely Guitar?"

IF you're a "Naked City" TV fan, watch for a vocal version of the theme entitled "Somewhere In The Night"... As Roy Orbison arrives in Britain, his "In Dreams" hits the No. 1 spot in Australia; his next single "Falling" will be released here before the American issue, to flesh with his tour.

Connie Francis is all set to try for British chart comeback with "If My Pillow Could Talk"... EMI A and R man Norman Newell should be pleased; his "More" has been recorded by Steve Lawrence (CBS) and Della Reese (RCA), and Danny Williams' version has been issued in the States.

PAT BOONES' "Main Attraction," a DISC chart item for several weeks, has only just been issued in the States; coupling is the Russ Conway recitation "Always You And Me"... On a new Reprise single, the Count Basie Band has Ray Charles' "I Can't Stop Loving You" and Frank Sinatra's "Nice 'n' Easy"... Album title of the week: Russian Roulette And Other Bullet-Proof Gags!

Listen to **ALAN DELL'S SHOWCASE**
An E.M.I. Presentation on **RADIO LUXEMBOURG**
200 m. medium wave 49.25 m. short wave
EVERY SUNDAY 8 P.M.

- ★ DAVID ROSE More of the Stripper and other Fun Songs for the Family M-G-M-C-928 (mono)
 - ★ BOBBY VINTON sings the Big Ones Columbia 315X1517 (mono)
 - ★ RAY CHARLES Modern Sounds in C&W Music M.R.V. CD51451 (stereo) CLP1550 (mono)
 - ★ BERNARD CRIBBINS A Combination of Cribbins Parlophone PC53035 (stereo) PNC1186 (mono)
 - ★ SHIRLEY BASSEY Let's Face the Music Columbia SCE1454 (stereo) 315X1454 (mono)
 - ★ AL CAIOLA AND RALPH MARGERIE Acapulco 1922 and The Lonely Ball United Artists ULP1030 (stereo) ULP1030 (mono)
 - ★ FERRANTE AND TEICHER Pianos in Paradise United Artists ULP1024 (stereo) ULP1024 (mono)
- NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

DISC's exclusive competition

£2,000 must be won in All-Britain Beat Championship

first prize

● £500 CASH, plus a recording and agency contract, a nationwide tour with the possibility of a spot on TV's top pop show—"Thank Your Lucky Stars."

second prize

● £250 of musical instruments with bookings that can earn £500 and a recording test with one of the top companies.

third prize

● £350 CONTRACT with the chance to play in some of the top venues, plus a recording test.



For hundreds of beat groups up and down the country this exciting new competition—which DISC is running in association with the George Cooper Organisation—is a dream come true. The prizes listed above **MUST** be won and in addition there's a fourth prize of new band suits for the entire group, plus a recording test.

By filling in the coupon in this panel a struggling group can find the short cut to stardom. But before you rush to fill it in, do you qualify? No group that is already recording will be allowed to enter. It must be in the modern beat idiom (no trad or modern

jazz bands) and it must be an instrumental group with, or without, a vocalist.

Groups will be allowed only one entry and there will be local heats culminating in County and Regional Championships with a Grand Final in London on December 1.

Teams of at least three judges, all competent in the pop field, will pick the heat winners and they'll be on the lookout for musical ability, showmanship and originality.

Entry forms, which will include a complete set of rules, will be despatched as soon as DISC receives the completed coupon and must be completed and returned to DISC by June 14.

The address: All Britain Beat Championship, DISC, 161, Fleet Street, London, E.C.4.

DISC

Please send me entry form for All Britain Beat Championship.

NAME

ADDRESS

NEW
FROM
EMI

RAY CHARLES

Take these chains from my heart



H.M.V. POP 1161

Geoff Goddard
Saturday dance



H.M.V. POP 1160

THE MIKE COTTON JAZZMEN
SWING THAT HAMMER

COLUMBIA DB7029

Duffy



POWER
I saw her standing there

PARLOPHONE R5024

MAN, WAS I A SQUARE! ADMITS BILLY J.

"DON'T think I'm a nut or something, but when I was about ten my favourite singer was Irish tenor Josef Locke!", admitted Billy J. Kramer, leader of the fourth Liverpool group to make the charts—with "Do You Want To Know A Secret"—when I met him after he'd done a BBC "Pop Inn" show last week.

"I didn't go for beat at all. Just had this ambition to see and hear Josef Locke as many times as I could, and perhaps one day end up like him!"

"And, now I land up with one of my own records in the hit parade, and I must admit I don't sound like Josef Locke at all! Guess it's more of a 'Liverpool Blues' note. Anyhow, that's what I call it—"Liverpool Blues."

"That's a new expression for our music, isn't it? It's not just commercial, it's an entirely different sound."

Regardless

"And regardless of what people say, this sound—mine or anyone else's—is not like that of Bo Diddley, Chuck Berry and other American rhythm and blues merchants. It's ours, and the only similarity is that maybe in the very beginning we got the idea from across the water."

Billy J. Kramer's own hit was written by The Beatles. Billy reckons the disc is pretty typical of his own sound, but doesn't agree that you can't tell the difference between his recording and that of The Beatles on their I.P. He just says: "I reckoned it was the ideal number for me and

—BY
JUNE HARRIS

the Dakotas to record."

The Dakotas were formed 18 months ago, and it wasn't until January that they joined forces with Billy J. Today, they still present their own act at each performance.

Drummer Tony Mansfield founded the group, after having quit his father's bakery business in Salford. The other three members—all non-Scousers—are Robin MacDonald, a Scot and former trainee architect who plays Spanish and bass guitar—bass guitarist Ray Jones from Oldham, and Manchester born Mike Maxfield who plays guitar, banjo and piano.

All friends

Says Billy: "We're all good friends, but the boys like to do things differently from me. For instance, they're all nuts about James Bond books. I don't care what I read."

"But when it comes to setting up material for the act, then we all throw in suggestions. In the main, though, I'm the one to make the final choice."

"The boys are great musicians, and I don't think any of them

will be really satisfied until they get a chance to play with top American jazz groups.

"As for me, I have an ambition to star in a film and make 20 LPs."

"Course, it would be no good making a film if people are going to go on mistaking me for Billy Fury. Honestly, I can't tell you how many times this has happened. All I have to do is walk down a street in Liverpool—that's where Billy comes from too—and the girls come rushing at me. I tell them I'm not Billy Fury, but they don't believe me. "As it happens I am a Fury fan. I admire his stage presence, and love the way he sings."

Top singers

"But my favourite singers are Peggy Lee and Brook Benton. I like modern jazz too, but I don't think I'm in a position to criticise. I mean, there's good and bad in all music, and I'm not that much of an expert yet to be able to tell the terrific from the terrible."

"Years ago, when I got over the Josef Locke kick, I went in for swing. Funny how music changes. Maybe in six months time Liverpool will be forgotten."

But until that day comes, Billy J. Kramer is having a spending spree with the proceeds of "Do You Want to Know A Secret." He hates badly dressed singers anyway, so he and the boys are planning entirely new stage wardrobes.



BILLY J. KRAMER—He gets mistaken for another famous scouser, Billy Fury.

In addition to this, Billy is buying new clothes right, left and centre, and intends to purchase his first car within the next few weeks.

"You know, me and the boys have joked about cars for quite a while," he said. "We used to buy toy models, but now we can think about the real thing there's a tremendous amount of competition among us about who's going to buy the biggest real car."

BUDDY Greco
Make up your mind



COLUMBIA DB7039

DON, DAVID AND DEAN
WELL YOU STARTED IT

H.M.V. POP 1159

BIG DEMAND FOR BEATLES, PACEMAKERS, DAKOTA

'LUCKY STARS' BOOKS DREAMERS, SEASONS

HIT parade groups Freddie and The Dreamers and The Four Seasons are new bookings for "Thank Your Lucky Stars" during June.

The Four Seasons are taping a special insert this weekend for showing on June 8, when they join Eden Kane, Susan Maughan, Kenny Lynch, Duffy Power and The Karl Denver Trio.

Freddie and The Dreamers have been added to the show on June 1, which also features Pat Boone, The Tornados, Gerry and The Pacemakers, and new bookings Cherry Roland, Jimmy Justice and The Polka Dots.

John Leyton and Kenny Ball headline "Lucky Stars" on June 15, and Canadian visitor Bobby Curtola has been booked for the same show.

Vaughan in Palladium panto, Aussie tour possible

PANTOMIME, an overseas tour, a British tour and a return season at the Talk of the Town are being fixed for Frankie Vaughan, who left London this week for a season in Copenhagen.

Vaughan will again play the lead in his London Palladium pantomime "Pass In Boots" for Tom Arnold in Birmingham this Christmas.

His manager, Paul Cave, has received offers for Vaughan from Australia, America, New Zealand and Israel, and he told DISC that he is most likely to accept one of ten offers from Australia for November.

A return date at London's "Talk of the Town" is being fixed for the spring.

Before he left for Copenhagen, Frankie Vaughan recorded his next single for release on Philips at the end of the month. Topside is "Hey, Momma," written by Tom Springfield.

The Springfields have been given a starring role in the Frankie Vaughan film, "It's All Over Town." They will sing two or three numbers and one will be composed by Tom Springfield.

A GREAT HIT THE FOUR SEASONS WALK LIKE A MAN State Side SS169 Peter Maurice Music Co. 21 Denmark St., W.C.2

If ever a record had HIT written all over it THIS IS IT! SWING THAT HAMMER by MIKE COTTON'S JAZZMEN Columbia DB 7029 "and Thank you" to Juke Box Jury for voting it so. CANA-VARIETY AGENCY 5, Wardour Street, London, W.1. GER. 0227-8-9.

It's Liverpool all the as bookings pil

Shane plays Jersey SHANE FENTON and The Featonies play a week at the Jersey Springfield Hall from July 16, following Frank Kelly and The Hunters, who play two weeks at the same venue. On June 3 Shane guests in Granada TV's "Scene At 6.30," cancelling an Italian holiday to do the show.

Vince Taylor back

AFTER three years in France where he has been a top star, Vince Taylor is expected back in Britain tomorrow (Friday) to negotiate concert dates. British dates so far fixed are ballrooms in Southampton (June 1), Camberley (9) and Woking (10). Between May 23 and 25, Taylor will visit Amsterdam for radio, TV and one-nighters.

Eden Kane flies to Ireland on May 23 to guest in Ulster TV's "Preview."



SAMSY DAVIS smiles through one of the numbers during last week's midnight session. See page 12.

BASSEY EARNS FABULOUS TAG

THE fabulous Miss Shirley Bassey: That's how she was introduced at London's Talk of the Town where she opened last Monday. Rarely has any artist so deserved this description, for Miss Bassey gave the performance of her life and with that one show lifted herself into the undisputed ranks of world class entertainers. Gone was much of the leanness—out, too, have gone much of the Bassey dramatics, but in their place has come a warmth and sincerity never seen before. No riding on past record hits and other Bassey "classics" is this new Shirley, but a well-chosen selection of show numbers laced with a delightful, relaxed sense of fun. Small wonder she received a triumphant five-minute ovation at the end from an enthralled audience. Fabulous indeed, Shirley. G.M.L.

Van Doren becomes a DJ PIANIST Van Doren starts a Light Programme disc jockey series "Let Me Entertain You," on August 13 (for seven weeks, to be broadcast at 11.30 p.m.

Shapiro home again

HELEN SHAPIRO returned from her German and Swiss concert and TV tour last Saturday, having shared the star billing with Pat Boone and Nana Mouskouri. She will spend the next three weeks resting and undertaking a few personal appearances before flying to Los Angeles for a three-week holiday with her aunt, who lives there. She will return to open her summer season at the Great Yorkshire Aquarium on June 28. Helen's current single, "Woe Is Me," was released in France, Germany, Austria and Switzerland last week.

Mathis to join Warners?

WHEN Johnny Mathis leaves American Columbia in July he will probably sign with Warner Brothers. The same label has also signed Jimmy Durante and The Kirby Stone Four, and Liberty Records have entered into an exclusive deal with Lloyd Price and his own record label, Double L.

BEATLES

Twelve summer Sundays have been confirmed for The Beatles, who will be the first group to play a Sunday date at the Blackpool ABC on July 7. Another date at the same venue has been set for August 11, and the four boys play other Blackpool concerts on July 21, August 4, 25, September 8, 15 and 22. They will either appear at the Queens or the ABC. They will also play three Yarmouth dates at the Regal, on June 30, July 28 and September 1, and one at the Torquay Princess on July 14. In addition, The Beatles top the bill of a special 60-minute Light Programme show "Stepping Out" on this Monday, with Mark Wynter, Mike Berry and Maureen Evans. They have also been confirmed for ABC TV's "Big Night Out" for transmission on August 24, and have "Easy Beat" dates on May 26, July 21 and August 4.

New one-nighters for the group are Bath Pavilion (June 10), Liverpool Graving (12), Manchester Offeron Palace doubling at the Southern Sporting Club (13), New Brighton Tower (14), Brighton Dome (21), Abercromby Town Hall (22), Middlesbrough Astoria (23), Newcastle Majestic (26), Leeds Queens Hall (28), Norwich Memorial Hall (July 6), Rhyd Ritz Ballroom (July 19-20), Nelson Imperial (July 31) and the Liverpool Cavern (August 3).

PACEMAKERS

Gerry and the Pacemakers will join The Beatles for the New Brighton Tower date on June 14, and they have also been set for a four day Scottish ballroom tour from August 7. Their number one British hit, "How Do You Do It," is currently top of the Swedish charts, and manager Brian Epstein is planning to take Gerry and the Pacemakers to Sweden on a lightning personal appearance trip during June or July. Other new bookings include

"Go Man Go" on May 24, and a one-nighter at Manchester Platt Fields on August Bank Holiday Monday.

DAKOTAS

Billy J. Kramer with the Dakotas will join The Beatles for three weeks in variety, and may play some Sunday concerts with them. The variety dates are week commencing July 8 at the Margate Winter Gardens, Llandudno Odeon August 12 and Bournemouth Gasmont, August 19. The group will also join The Beatles and Gerry and the Pacemakers for a one-nighter at the Romford Odeon on June 16.

New radio and TV bookings for Billy J. Kramer are "Tuesday Rendezvous" (May 21), "Parade of the Pops" (22), "Disc A Gogo" (June 3) and the BBC TV "625 Show" on June 15.

BIG THREE

The Big Three, who were recently in the charts with "Some Other Guy," have been added to the Liverpool edition of "Thank Your Lucky Stars" on June 29, along with The Beatles, Gerry and the Pacemakers, Billy J. Kramer with the Dakotas and The Vernons Girls.

Leyton h on Far E

ROBERT STIGWOOD, with including trips to Japan, Iran return from the U.S. in June, for Company regarding his next production. Leyton and Stigwood leave in month, while they are away HMV Cut Your Tail Off, backed with "The Great Escape," written the topside of John's next U.S. rel visit. Following the world premiere in the U.S. in July. Leyton has received repeated Sweden.

IN YOUR SHOPS TODAY (TODAY I MET) THE BOY IN BIKINI HARRY Darlene Love HELD 5728 GRAY WALTZ Steve Allen HELD 5722 Pat Boone LOVER'S LAMB HELD 5726 HE'S THE ONE Eddie Davis F 1148 LOVE SHOULD BE TRUE The Avons F 1147 SORSIDE Digger Revelt's Denver Men F 1103 HELLO STRANGER Barbara Lewis HELD 5724 DREAMS DO COME TRUE (from the film 'Yarwood performance') DECCA WHAT A GUY The Raindrops HELD 5726 DO RAT Bill Black HELD 5728



reviewed by
Nigel Hunter

Frankie caught in the act!

Frankie Vaughan
Sunday Night At The London Palladium
Yester, Nobody Till Somebody Loves You; A Lovely Way To Spend An Evening; Loop De Loop; If You Were The Only Girl In The World; Broken Doll; Loop De Loop; Starline.
(Philips 433 642 BE)*****

FRANKIE boy caught in the ITV act at the Palladium. His own act, that is—not Ella Fitzgerald's! Once again the Vaughan personality comes over at its best due to the presence of a live audience. Frank sings happily through the numbers, egging on the ravers beyond the footlights with some throaty giggles, plugging Loop twice and getting excellent support from Ivor Raymonde's singers, while Jack Parrell and his Palladium band keep up fairly well. Starline, the mauldin Palladium signature tune, winds up an EP which is a must for all Vaughan followers.

Roy Orbison
Updown; Paper Boy; Pretty One; It's The Boy.
(London RE-U 1354)*
ROY'S done much better than this dismal lot in the past, and I doubt whether he'll do worse in the future. Four dead country numbers given the customary treatment vocally and instrumentally, but without a scrap of colour or originality.

The Springfields
Kissed Folky, No. 3
They Took John Away; Eau Es El Amor; Two Brothers; Tzema, Tzema.
(Philips 433 624 BE)*****
ANOTHER wholesome snippet from the trio's first LP for Philips, chock-full of the vigorous

vocalizing that gives the Springfields their unique sound and identity, and including a more sober interlude in the sad American Civil War song **Two Brothers** to contrast with the raucous **John** and the Latin beaters **Eau and Tzema**. A bouquet, too, for Ivor Raymonde, who MD's the trio's

New to the scene

Cannon
Foot Tapper (Alan Moore Foot); Brown-Eyed Handsome Man (Tony Stevens); Rhythms Of The Rain (Derek Player); How Do You Do It (Frank Bacon); Hey Paula (Jan March and June April); Charmaine (Hal Prince).
(Canton EP 010)*****
THE Cannon label serves up its second EP six-tracker covering his from the charts. The arrangements and performances follow the originals as closely as before, and it's a useful round-up package to have if you collect the hit parade numbers without specially training who is doing the singing.

Top Ten
Can't Get Used To Losing You; Walk Like A Man; Scarlet O'Hara; Our Day Will Come; From Me To You; Nobody's Darling But Mine.
(Top Ten Record Club TP5 504) ***
ANOTHER label which is concentrating on covering the current chart findings, using anonymous artists and offering three tracks per EP side. A useful collection, but none of these nameless singers and instrumentalists carries much threat as far as the original hit paradisers are concerned.

discs. The powerful, full-blooded instrumental sounds set off the Springfields' style and character to perfection.

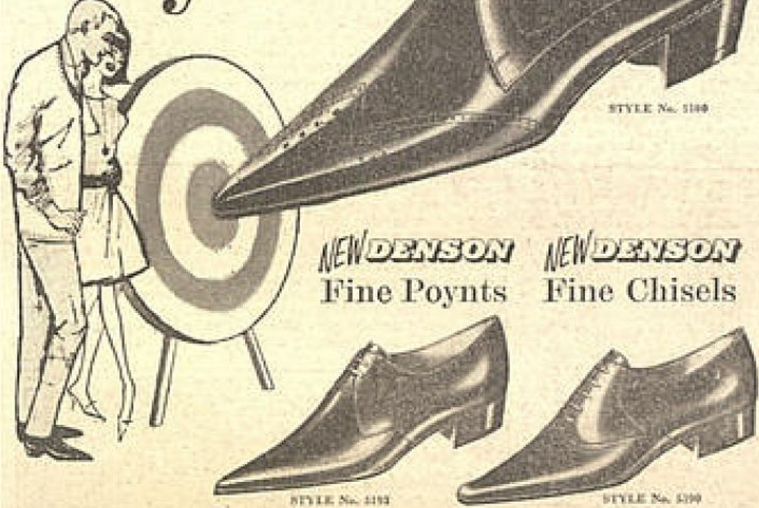
JIMMY BLAIR — Scottish Country Dances, No. 5 (Fontana 465 205 TE)*****—I wouldn't be a bit surprised if one day I'm confronted with a Jimmy Blair EP called "Scottish Country Dances, No. 55". This present one is like all the others, presenting just under the title of Lord Rosslyn's James, a strathspey, a reel called Letham Ladies and a march, strathspey and reel medley.

LOS PARAGUAYOS — Amor, A Amor! (Philips 430 792 BE) *****—the famous Paraguayan group works through four standard boleros with all the colour, warmth and melody for which they've become famous. If you ever wonder what these Latin standards sound like as they were originally written and intended, here's your chance to find out.



Double play for "Loop" from FRANKIE VAUGHAN.

MAN! MAKE A HIT IN THE NEW DENSON Arrow Poynts



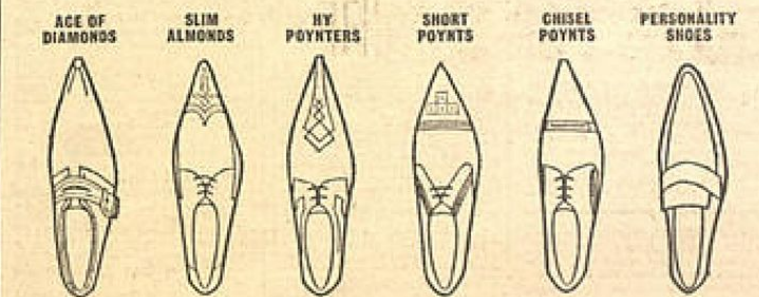
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DENSON
—LEADERS OF FASHION IN SHOES FOR MEN

Disc Date

Continued from previous page

most it's a mashed potatoes of a record aimed at the dance floor. Taking a middle beat road is the **Dartell Stamps**. Again made with both eyes firmly on the ballrooms, this ball has a chance of selling well. Organ pipes compulsively.

Marino Marini
Rozita Cha-Cha-Cha; Mollendo Cafe-Samba Guaracha
(Durian DC 1666)*****
MARINO MARINI'S own composition, **Rozita Cha-Cha-Cha**, makes a snappy slice of Latin for home and his quartet on this Italian language release. Melodious

of it was one of her very best. It will reach into many hearts... the melody helping the lyric's mood beautifully. A touching, sincere effort.

Back In Baby's Arms bounces with more brightness. A warm romantic ballad for happy contrast.

Glenda Collins
I Lost My Heart In The Fairground; I Feel So Good
(HMV POP 1153)*****
GLENDIA COLLINS, on the HMV label now and with an RGM Sound recording, has an echoey merry-go-round of a chant in **I Lost My Heart In The Fairground**. Evocative atmosphere in the backing while she sings. It's got a chance. **I Feel So Good** with extra-tracking is a happy holly-polly buster that snaps across with plenty of excitement.

Rod and Carolyn
How Can You Tell; What About Those Tears
(Pye N 15319)*****
ROD and Carolyn Beatty are brother and sister singers who entered the recent Pye-Quaker Odeo competition. They didn't win, but they were given a recording chance just the same—because Tony Hatch thought they had what it takes. Tony could well be right. This is a brisk duo and they could sell happily on **How Can You Tell**, and indeed, with the turnover ball, too. In fact I tend to like the smoother **What About Those Tears** more than the top deck. Harmonica, incidentally, is played by Gordon Mills of The Viscounts.

The Dovells
You Can't Sit Down; Stompin' Everywhere
(Cannon-Parkway P 167)*****
ORIGINALLY a sizzling instrumental number, **You Can't Sit Down** has now been handed to the American vocal team, The Dovells, with a lyric fitted to it. Makes a hard-hitting beat number with a pace that never flags.

Should also make one of their best sellers on this side of the Atlantic.

Stompin' Everywhere is another unimpaired effort, though without quite so much excitement as the team manages to whip up on the top half.

Steve Perry
My Dad; Find Me A Girl
(Decca F 11656)***
MY DAD is a sentimental ballad which Steve Perry sings fervently on the slow walking beat, while Ivor Raymonde gives him a lush choral accompaniment. The sort of ballad which can reckon on bigger sales in the U.S. than here. **Find Me A Girl** is a slow rock number—Earl Grant directing the backing this time—and Perry makes it plea with plenty of self-pity.

The Avons
Love Should Be True; All About You
(Decca F 11641)***
I LOVE SHOULD BE TRUE is a slow drag with girl and boy taking alternate solos between stately work. It may grow on you, but I found it becoming rather monotonous before the fade-out finish. **Harry Robinson** conducts this one for the Sunny Lewis Ritz series. **All About You** says "love's a story of joy and despair," but the singers don't sound particularly joyful.

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).

with a pleasant noise both on the vocal and instrumental sections. Further Latin work on the reverse with the ducted vocal sounding friendly and very warm with a South of the Border atmosphere. Marini's fans will like both halves—so will Latin American disc-jockeys.

Patsy Cline
Sweet Dreams; Back In Baby's Arms
(Brunswick 0558)*****
SWEET DREAMS is a very sad, very ironic title for the Patsy Cline recording which is now being released. Putting aside any sad, personal thoughts, however, it very should be said that this is a very good country ballad indeed. And good country emotional performance that Patsy's emotional performance

DISC

SWINGING!

Stars flock to Battersea

An autograph hunter's dream come true—that was Battersea Park on Saturday when the top stars of show business "invaded" the Gardens for the Annual Star Gala. Pop stars were there in their dozens, among them that great Liverpool group, Gerry and The Pacemakers, Acker Bilk, Carol Deane, Jess Conrad, Cherry Roland, Johnny Towers, John Barry, Shane Fenton, Patsy Ann Noble and Alma Cogan. Boats, swings, sideshows, they joined in the lot and helped to give everybody an afternoon to remember.



Once you're in the top of the charts, you can't keep the girls away! GERRY and the PACEMAKERS found out (above), but they don't seem to mind!

That boat looks safe enough and you couldn't want a more chaotic sea voyage than PATSY ANN NOBLE (left), but ACKER BILK still looks a little apprehensive.

A pause for work. JESS CONRAD (below left) is stopped by a crowd of fans and willingly signs his autograph for at least the hundredth time that afternoon.

Pictures by Peter Stuart

AS CLIFF AND THE SHADOWS RETURN FROM SPAIN, NORRIE PARAMOR REVEALS

Spanish gamble WILL pay off

"I FEEL like shouting 'Ole!'" grinned Columbia recording manager Norrie Paramor early this week—shortly after arriving back from disc sessions with Cliff, The Shadows and Frank Ifield in Barcelona. "They worked tremendously hard—and the results are great"

Cliff and The Shadows stayed on for a few days' relaxation. "I told me this idea" had been worked out some time before by himself and Peter Gormley, the artist's personal manager. Another reason for high satisfaction was the way Cliff and Frank Ifield—knowing next to nothing of the language—coped with the Spanish lyrics. "They showed an obvious flair," says Norrie. "In fact, one morning shortly before I left Cliff was asked in English what he wanted

by Dick Tatham



Gone midnight, but Sammy can still crack a joke

A BUNCH of people clustered outside the Pye studio entrance in ATV House, trying to avoid the rain and the suspicious glare of the uniformed security men. Inside the studio was assembled a star line-up of top London musicians awaiting the arrival of Sammy Davis Jr. to commence recording his Reprise album, including the London Palladium.

MD Johnny Krating was putting the finishing touches to the arrangement of "My Kind Of Girl" while awaiting Sammy's arrival from the Palladium. The control room was packed with Pye staff and show biz people, and the fringes of the studio were equally crowded.

Sammy arrived at half-past-midnight, immaculate in a snazzy topcoat and matching fedora. Of course the coat and hat, out came a pack of American

cigarettes, which were reinforced by a silver tankard of coke with bourbon flavoured.

He got to grips with the first song as if he'd just come back from a Riviera holiday instead of being near the end of a gruelling two-shows-a-night variety season.

Two takes, and "My Kind Of Girl" was safely in the can. The band swung like the hippest of pendulums.

After a tea-break came "Broken-Hearted," and here we saw Sammy the maestro of entertainers at work. He wasn't happy about the intro and spent nearly ten solid minutes with guitar star Terry Rosen working it out. Then he decided to

change the ending. Five takes and that was in the can, too.

Two hours sped by without anyone really noticing. No panic, no temperament, and no difficulties. And, naturally, there was an abundance of Davis humour in between takes.

"That was really vulgar" (an Oxford accent to a low note from the bass trombonist). "Tea break? You could get arrested for saying that in America" (referring to the slang meaning of tea for drugs in show biz circles). "Well, will somebody please start?" (after a minute's solid silence on the first attempt at "Broken-Hearted" with everyone waiting for somebody else).

I left at 2.30. Sammy was going on till at least 3.30. Before I went he said: "Glad you enjoyed it. It's a bit tough after two shows a night, but my manager, I can still fit in sleep some time as well!"

Nigel Hunter watches a great artist

Sammy was safely in the can. The band swung like the hippest of pendulums.