

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 276 Week ending July 6, 1963  
Every Thursday, price 6d.

## SHADS, IFIELD OR EL?

Who is going to take over the coveted Number One spot from Gerry and the Pacemakers? Can The Shadows, who this week move up to Number Two, show that what they did with "Foot Tapper" they can do with "Atlantis" despite the Liverpool boom, or is Frank Ifield going to put a singer back on top after 15 weeks of nothing but groups? With a jump this week of nine places up to Number Four he must stand a great chance. And don't forget Elvis. "Devil In Disguise" comes in at 15, showing that Presley is far from finished despite what many folks are saying!

### Boggart Hole Clouff is the place for me, SAYS FREDDIE GARRATTY

It had to happen. Especially when you consider just how zany a character Freddie Garratty of Freddie and The Dreamers can be. He's taking a 10-day holiday from July 29. And he's going to spend it at Boggart Hole Clouff. And I'm solemnly assured that it's a real place up north and that you can have holidays up there.

It certainly opens up a whole new field where holiday name-dropping is concerned. Freddie won't say "Cannes," "St. Tropez" or "the Caribbean" when asked about his holiday arrangements. He'll draw himself up to his full height, put on his poshest accent, and say "Boggart Hole Clouff" with a tremendous flourish.

The rest of the boys are more predictable in their arrangements. Derek Quinn and Bernie Dwyer intend to "rave at Great Yarmouth," but hastily added that they would be raving separately. Pete Burrell has got his eye on Jersey for his break, and Roy Crewsdon reckons he'll just get into his new Ford Zephyr, drive off and see where he ends up.  
N.H.

## What they think

OF THE MERSEY BEAT SCENE—See page 2



'I'm Confessin' could be chart topper number four for FRANK IFIELD ... this week it has zoomed up to fourth spot, and its power is not spent yet!

### EMI roll out the red carpet for Nat King Cole

EMI Records will roll out the VIP carpet for Nat Cole when he arrives for his 10-day British tour next Thursday. And they are also putting out two albums to tie-in with the visit.

They are "Where Did Everyone Go"—listed in Capitol's July supplement—and "Those Lazy, Hazy-Crazy Days of Summer."

Nat, his wife Maria, his trio, musical director and personal manager, fly in from Los Angeles, arriving at London Airport at 6.50 a.m. After a rest, Nat will attend the EMI reception at their Manchester Square HQ at 5 p.m.

Nat opens his tour with the string-augmented Ted Heath Orchestra at the Finsbury Park Astoria on Saturday (July 13). The occasion will mark his first meeting with Ted since he toured the States with the Heath band back in 1956.

### Top stars set for Rolf Harris TV

MORE top-line stars have been set or rescheduled for the forthcoming Rolf Harris BBC TV series, "A Swingin' Time." Among them are Adam Faith, The Bachelors and Gerry and The Pacemakers.

Susan Maughan will guest in the August 8 edition, which will also include The Alberts. Rosemary Squires takes part on August 15, and Eden Kane has been moved forward to an August 29 slot.

Clinton Ford, The Dallas Boys and Desmond Lane are lined up for September 5, and Adam Faith and The Bachelors will star in the September 12 edition.

Gerry and The Pacemakers are scheduled for September 19.

Billy Fury and Gerry Grant will guest in "Parade Of The Pops" on July 24.

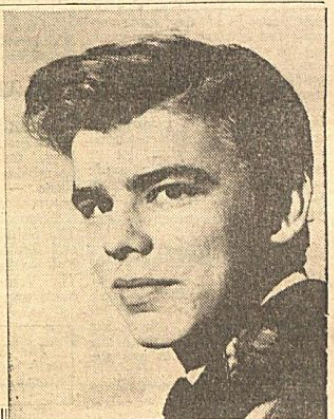
Have you bought your record?

## DARYL QUIST

singing THANKS TO YOU

c/w KEEP MOVIN' No. 7N 15538

Please remember that for the month of JULY only, if you buy this record you will receive a 4 COLOUR SLEEVE FREE with an EXCITING PORTRAIT of DARYL QUIST





# What they think of the Liverpool boys



CLIFF

The Liverpool sound? Is there such a thing? If these Liverpool groups have anything in common surely it is a style, not a sound. It would be terrible if they all sounded alike. Thank goodness they don't. But they all have a tremendous enthusiasm. This comes across on the records and I'm sure it is this that has caught the fans' imagination.

I definitely like what I hear from the Liverpool groups, but please don't tell me that they all sound like The Beatles. If any one group has a distinctive sound it is The Beatles. Firstly, because they write their own material, secondly because they are really a vocal group.

But most of these Merseyside groups can be classed as R and B outfits and this is what has caught on. It had to start somewhere, why not Liverpool?

Each of them so far—Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, the Big Three—is a little different, just different enough to make the public want to hear more.



BRUCE

Liverpool Sound! Sorry—there just isn't one—it doesn't exist—musically that is. There's a Liverpool ACCENT, of course—just as there's a Cockney and a Brummie accent. And it comes over in the vocals of these Merseyside lads. But it has nothing to do with the music they produce.

I've only really listened to three of the leading "scene" groups and for my money they are all quite different from each other. Take The Beatles. They have what I call rough, homely voices in a Liverpool accent with a touch of American quality. And in everything they do they give the impression that they are having a ball—thoroughly enjoying themselves with their great, original material.

At the other extreme, Billy J. Kramer produces a much sharper, cleaner sound—with Gerry and The Pacemakers somewhere between the two.

I like all three—each in their own style. But about the only thing I can find that they have in common, is that all have a big beat.



JOE

What do I think of Mersey beat? These days I get asked that question more than any other. And I don't care how many times I have to reply: I think it's great.

I'm not saying there's anything specially new about it. Roughly you can sum it up as a mixture of original rock and Ray Charles! Also, I don't reckon it's right to suggest this particular sound is confined for one moment to Liverpool groups.

But it fits in fine with my own listening tastes. Also it is selling a heck of a lot of records and packing in lots of fans at concerts—and anything that achieves this is certainly welcome in show business!



BILLY

I am knocked out by all that has been happening on Mersey-side—all the more so because I happen to come from these parts myself. No, I can't claim to have been wise in advance about all this excitement brewing up on my home territory. First I heard about it was when The Tornados came back from playing a date at Liverpool's Cavern Club with Gerry and The Pacemakers and told me big things were cooking up there.

I'm on the side of those who think Mersey beat does have a sound of its own—and a real gas of a sound it is!



HELEN

Put me down for a big vote in favour! Show business can never have too much excitement—and that is something Mersey beat is providing in large quantities. My favourites are The Beatles.

I have been a fan of theirs for months—right from the time I first worked with them. I didn't take long getting the message! Now I have all their discs.

How long will Mersey beat last? Show business is pretty unpredictable, but I certainly think it will be going strong at the end of the year—and maybe months after that!

## POST BAG

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

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

### Bo, Jerry Lee—give 'em a chance!

#### PRIZE LETTER

THE RECORD industry in Britain is now being given a pep pill in the form of the new R and B groups which are sweeping the charts. Yet the kind of music they play is, in fact, far from new as in the early rock days such people as Chuck Berry were producing a very similar sound.

The difference lies, I suspect, in the public who now appreciate R and B for what it is and not simply because it is "different."

Let us hope that our own very fine groups will help to recreate interest in such all time greats as Bo Diddley and Jerry Lee Lewis who are still masters in their field. — PADDY NEWBERRY, Chelsea Farm, Brent Knoll, Highbridge, Somerset.

#### SUB 'BO'

I CANNOT understand how even the staunchest of Buddy Holly fans can want to buy Holly's latest single release "Bo Diddley." Buddy was a good beat singer in his day, more versatile and entertaining than most, but the recent records of his that Coral have pushed onto the public are most definitely sub-standard.

Holly himself would never have allowed such material to reach the public; he gave us good pop music when alive, let us remember him for his good music now that he is dead. — CHARLES F. DUMONT, Popesfield, St. Albans, Herts.

#### ALSO-RANS

OUT of the vast number of singles released each month, some reach the hit parade on appeal, others are certain hits because of the artist, others are near misses and the rest are also-rans.

But if some of the near misses were aired more often, we might

Come on girls, show us what you can do! — THOMAS BARCLAY, Broadfoot, 50 Powfoot Street, Parkhead, Glasgow, E.I.

#### 'WILD' DANNY

CONGRATULATIONS to Danny Williamson on his latest recording "Wild Wind." This is just the number to put him back into the charts where he belongs.

Danny may not be a consistent hit-maker but his records sell well and he has the qualities needed to last for a long time. — WANDA A. HOVEY, 21 Bognor Road, Chichester, Sussex.

#### NEW IDEAS

I CANNOT see the objection to our stars travelling to America to work. After all, we're proud of 'em so why shouldn't other nations share their talents?

On returning from visits to the States the majority of our stars arrive with new ideas, gimmicks and more polished outlooks. We MUST keep this exchange of stars and ideas moving to prevent our entertainment becoming a bore. — MARGARET WHITE, Leez, 52 Summit Street, Heywood, Lancs.



JERRY LEE LEWIS—One of the all-time greats. See Prize Letter.

find a few of these discs climbing into the top 20 or 30.

Perhaps someone could produce a programme called "The Bottom Thirty," and then the public could be the judges and maybe push the best of these discs into the hit parade.—W. J. AYLWARD, 27, Woodland Road, Thornton Heath, Surrey.

#### DELUGE

SINCE The Beatles we have had a deluge of British vocal groups, but all have been boys. Only one thing seems to be missing on our new swinging scene—a good British girl group.

From America we have had The Shirelles, Crystals, Chiffons and similar groups ad infinitum. Yet we have only one group—The Vernons Girls—which has made any charts impact.

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

## AND THIS IS WHAT YOU THINK

Miss ANN FRIDAY, aged 16, of Dagenham, Essex: "I like all the Liverpool groups, and The Beatles most of all. I've got The Beatles' LP, and some of the singles of the other groups, too. I don't think we can possibly have too many of these Liverpool groups while they sound like they do."

DEREK CLARK, trainee hairdresser, Southampton: "I think maybe there are too many of these Liverpool groups coming up, but The Beatles are my favourites."

Miss HELEN POPKIN, aged 16, of Bow, East London: "I think The Beatles are really marvellous, and I like the other groups, too. I've got their photos pinned up all round my bedroom. I don't mind how many Liverpool groups there are on record—the more the better!"

Miss ANGELA EDEN, aged 18, of Maybush, near Southampton: "My favourites are Gerry and The Pacemakers, but I enjoy The Beatles and the others too."

Miss LESLEY TRUSSON, aged 18, of Cockfosters, North London: "The Beatles aren't bad, but I think most of these Liverpool people are a bit nondescript. When you've heard one group, you've heard the lot. Still, I wish them all luck in trying to make good."

MIKE WRIGHT, aged 13, of Gospel Oak, North London: "I like all the Liverpool groups at the moment, but my favourites are The Beatles. But if too many more are put on record, I think it might get a bit monotonous and spoil the whole thing."

TONY MUTTON, aged 19, of Henley Road, Brighton, Sussex: "There's not much to choose between The Beatles and The Pacemakers—but I think my verdict would go to The Pacemakers. They get such a good sound. I think that business about a 'Liverpool sound' is all rot, though."

MARGARET O'HARA, aged 15 of Cranleigh Avenue, Rottingdean: "The Beatles won't ever beat Elvis, but he has come down a bit recently—his records have sounded so much the same. But Elvis will always be tops with 'the faithful'. I don't care for Gerry and the Pacemakers—they have a very tummy sound"

## The world's top pops

AMERICA		Week ending June 29	
Last Week	This Week	TITLE	ARTIST
5	1	Easier Said Than Done	Exter
1	2	Sukiyaki	Kyu Sakamoto
4	3	Blue On Blue	Bobby Vinton
3	4	Hello Stranger	Barbara Lewis
2	5	It's My Party	Lesley Gore
7	6	One Fine Day	Chiffons
10	7	Surf City	Jan and Dean
9	8	Memphis	Louise Mack
13	9	So Much In Love	Tymes
14	10	The Mc Kangaroo Down Sport	Roel Harris
8	11	You Can't Sit Down	Dovells
6	12	Those Lazy-Hazy-Crazy Days of Summer	Nat King Cole
11	13	Da Doo Ron Ron	Crystals
20	14	On Top Of Spaghetti	Tom Glazer & the Children's Chorus
24	15	Pride And Joy	Marvin Gaye
18	16	My Summer Love	Ruby and the Romantics
51	17	Wipe Out	Surfaris
58	18	Fingertips (Part II)	Little Stevie Wonder
15	19	Still	Bill Anderson
43	20	Not Me	Olonts

Australia		Hong Kong	
Last Week	This Week	Last Week	This Week
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

Norway		S. Africa	
Last Week	This Week	Last Week	This Week
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

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



COME ON THE ROLLING STONES

F 11475 45 rpm

DECCA

THE SAGA OF 'TWIST AND SHOUT'

The Beatles did it on an LP, now the Isley Brothers and Tremeloes make the 30

THERE are very few way-out, wild rhythm and blues numbers which hit the British charts. "Twist And Shout" by The Isley Brothers is one of them. And if those three boys could contact The Beatles, no doubt they would thank the Liverpool boys for making their success possible in Britain. For, by recording "Twist And Shout" on their recent "Please

Please Me" album, they succeeded in creating a singles demand for this exciting Isley Brothers composition, which Brian Poole and the Tremeloes have now pushed in at 21, two above the Isleys! Now, because the demand for a Beatles single of this great song is still high, Parlophone are to issue an EP later this month, called "Beatles No. 1," and

featuring "Twist And Shout." Said Paul McCartney, in London last week: "This is typically our sound, and that of Liverpool. It is a natural for The Beatles to record and use in our stage act, and when we do feature it on stage, it seems to be as much a favourite with the audience as it is with us.

"It's good that the Isleys should have the hit. Personally, I think that "Twist And Shout" is fab, and before long, it should become a standard here too." The Isley Brothers are not entirely unknown in this country. Their own composition "Shout—Part One And Two," was released here in 1959, following a terrific Stateside success. "Shout" was later recorded by Jerry Dee and The Starlites in the early days of the Twist. The three Isley Brothers—O'Kelly, Rudolph and Ronald, were raised in Cincinnati, Ohio, and were trained by their mother, an accomplished pianist, to become spiritual singers.

SAN FRANCISCO BAY

BURR BAILEY & The Six Shooters

F 11466 45 rpm

DECCA

As their style developed, the Isleys brought their own feeling for rhythm and blues into the music, and created an exciting, individual sound, which gave them a firm footing in American music. "Shout" blew the lid off the American top hundred, and quickly settled down to become an R and B standard. The boys followed its success with "Respectable," and in fact, stayed with RCA for some time before moving to another label, released here through Stateside. June Harris

Ifield jumps up to No. 4

TOP 30



Holly—'Bo' moves up to 7

Who heads the chart race?

Cliff out in front after six months, but Elvis lags behind at 29!

A YEAR ago it wouldn't have been possible, but it is a fact that after six months of 1963 Elvis Presley can only manage 29th place on our Top Thirty artists! The man who has hit the top slot in the U.S. charts no less than 16 times, but only two points more than newcomers Freddie and The Dreamers!

But this shock apart, what a tremendous encouragement to the British recording industry it is to find that the first eight placings go to our own artists, and no less than three new groups are in the first six.

Apart from the obvious success of Britain's established big four—Cliff, The Shadows, Frank Ifield and Billy Fury—all of whom have made consistent chart entries in the past six months, The Merseybeat groups have emerged triumphantly. The Beatles at number two, Gerry and The Pacemakers just 11 points above The Springfields, and Billy J. Kramer and The Dakotas, with only one smash hit, at number 19!

Notice the absence of Helen Shapiro, Brenda Lee stands at number 13, and Maureen Evans at 22. But no Helen to make it a happy trio. Still, out of the Top Thirty, 17 names are British. We've never had it so good!

JANUARY—JUNE 1963

(30 points for Number One, 29 for Number Two, and so on)

1 Cliff Richard . . . . . 722	15 Buddy Holly . . . . . 251
2 Beatles . . . . . 583	16 Paul and Paula . . . . . 251
3 Shadows . . . . . 538	17 Cascades . . . . . 223
4 Frank Ifield . . . . . 535	18 Bobby Vee . . . . . 222
5 Jet Harris and Tony Meehan . . . . . 475	19 Billy J. Kramer and The Dakotas . . . . . 209
6 Gerry and The Pacemakers . . . . . 459	20 Ray Charles . . . . . 185
7 Springfields . . . . . 448	21 Bachelors . . . . . 184
8 Billy Fury . . . . . 392	22 Maureen Evans . . . . . 182
9 Del Shannon . . . . . 375	23 Ronnie Carroll . . . . . 179
10 Roy Orbison . . . . . 342	24 Frankie Vaughan . . . . . 178
11 Ned Miller . . . . . 323	25 Tornados . . . . . 177
12 Joe Brown . . . . . 302	26 Tommy Roe . . . . . 176
13 Brenda Lee . . . . . 287	27 Wink Martindale . . . . . 157
14 Andy Williams . . . . . 259	28 Mike Berry . . . . . 154
	29 Elvis Presley . . . . . 147
	30 Freddie and The Dreamers . . . . . 145

Week ending June 29, 1963

Last Week	This Week	Title	Artist	Label
1	1	I Like It	Gerry and the Pacemakers	Columbia
3	2	Atlantis	Shadows	Columbia
2	3	If You Gotta Make A Fool Of Somebody	Freddie and the Dreamers	Columbia
13	4	I'm Confessin'	Frank Ifield	Columbia
4	5	Take These Chains From My Heart	Ray Charles	HMV
6	6	From Me To You	The Beatles	Parlophone
8	7	Bo Diddley	Buddy Holly	Coral
7	8	Deck Of Cards	Wink Martindale	London
10	9	Falling	Roy Orbison	London
5	10	Do You Want To Know A Secret	Billy J. Kramer and The Dakotas	Parlophone
9	11	When Will You Say I Love You	Billy Fury	Decca
16	12	It's My Party	Lesley Gore	Mercury
18	13	Da Doo Ron Ron	Crystals	London
11	14	Forget Him	Bobby Rydell	Cameo Parkway
—	15	Devil In Disguise	Elvis Presley	RCA
17	16	Welcome To My World	Jim Reeves	RCA
12	17	Lucky Lips	Cliff Richard	Columbia
15	18	Scarlett O'Hara	Jet Harris and Tony Meehan	Decca
14	19	In Dreams	Roy Orbison	London
19	20	Ice Cream Man	Tornados	Decca
—	21	Twist And Shout	Brian Poole and The Tremeloes	Decca
21	22	Bobby Tomorrow	Bobby Vee	Liberty
27	23	Twist And Shout	Isley Brothers	Stateside
—	24	I'll Cut Your Tail Off	John Leyton	HMV
—	25	You Can Never Stop Me Loving You	Kenny Lynch	HMV
20	26	Two Kinds Of Teardrops	Del Shannon	London
28	27	Rondo	Kenny Ball	Pye
—	28	It's Too Late Now	Swinging Blue Jeans	HMV
22	29	Can't Get Used To Losing You	Andy Williams	CBS
23	30	Just Like Me	The Hollies	Parlophone

Compiled from dealers' returns from all over Britain



Rydell—On his way down



Orbison—Still has two in



**JULIE GRANT**  
'Don't Ever Let Me Down'  
7N 15545

**THE KING BROTHERS**  
ONE BOY TOO LATE  
7N 15540

**THE UNDERTAKERS**  
EVERYBODY LOVES A LOVER  
7N 15543

**DIAN AND THE GREENBRIAR BOYS**  
HE WAS A FRIEND  
7N 25208

**CHUCK BERRY**  
GO, GO, GO  
7N 25209

**ANDY CAVELL**  
ANDY  
7N 15539

**BEN RICHMOND**  
YOU GOTTA HAVE LOVE  
7N 25132



# SAVILE—AND HIS ROLLS—TAKE ON GREAT YARMOUTH

**A NEW, glittering, maroon-coloured Rolls pulled up outside Great Yarmouth's Royal Aquarium one afternoon early this week—and out stepped Jimmy Savile. He took a jumbo-sized cigar from his mouth and said "Hi!" Then we went into the theatre to talk about why this highly-paid DJ had agreed to take on his first summer stage season.**

"It's not for the money, mate," said Jimmy—sharp 'n spry in well-cut riding rig. "My salary is OK—but because of what I already have coming in from my dance halls, radio and newspaper work, bang goes 19s. 6d. in the pound to the income tax."

"No! I took this season as a challenge. After all, facing a live audience is the fiercest test of the lot."

I told him that—from what I had seen—he could be quite satisfied.

He stubbed out his cigar and went on: "What helps, I guess, is that I'm fairly unappable. On the first night, for instance, I was out front-cloth and had to ad lib like mad because a scenery change had run into trouble."

"I found that instead of worrying about whether I could keep the audience happy, I was killing myself with laughing at the thought of everyone backstage doing their nut!"

Jimmy has booked a luxury hotel suite for the season. It has a generous view of the sea. He clearly likes to live it up; but, for all that, he doesn't seem likely to lose the earthy side to his character.

He says: "I've already got friendly with the Bokes at the local fair ground. They work

like crazy to help other people enjoy themselves. My only argument with them is that I've had umpteen poos on the roller-coaster and they refuse to let me pay."

"Yesterday I went for a walk on the sands and met some people from Bradford who said they listened to my Luxembourg shows regularly. We went for a snack at a little refreshment bar. Later I went into a cafe for fish 'n chips and got talking to a party of day-trippers from Chelmsford."

## ● peckish

"We all crowded together at one table for a picture—and managed to break a vinegar bottle in the process."

"When I left the cafe I was still a bit peckish—and I guess a few passers-by did a double-take when they saw me climbing into the Rolls with a whacking great portion of candy floss!"

So far Jimmy hasn't had a chance to see other shows in Yarmouth—or to talk to the stars in them. "One exception," he says, "is Freddie Garratty of The Dreamers."

"I was pulled up at the kerb when there came a bang on the window. I looked up and saw it was Freddie—and that he was being mobbed by fans. I let him in quick. He said, 'Britannia Pier, driver—and hurry!'"

"Seems I had just rescued Freddie in time. He was so humbled in by the fans, he was worried about being late for his Sunday concert."

**Dick Tatham**



Just a publicity shot, they told ACKER, but that bike had a mind of its own!

## Hotfoot from Paris Acker explains about frogs legs and a motor-scooter that got away

EVER tried fried frogs legs? I had a plateful last week. In Paris, of course. And Dad, they're great. We had arrived in Paris from Baden Baden, in Germany. We were over there for a festival featuring stars whose discs had been top sellers over the past year.

"Stranger" was my bit, of course, and I played it with a bunch of German boys. We had sent the arrangement in advance.

Believe me, they're no squares. They got it off great—and the whole thing went out on TV. It was a gas when we first walked into the show. The lights were low, and we heard a girl sing—

We liked her voice, and we could just see she was blonde.

Then the lights went up. A knock-out. It was Marlene Dietrich—looking as young as ever.

We were pretty tired when we hit Paris. The train was late. It happens on the Continent, too—don't believe everything you read!

But one thing IS true. That French food is terrific. Those frogs legs taste like fried chicken. You wouldn't know the difference. Just make sure they don't tell you what they are before you start tucking in!

We did three TVs, a broadcast

and had lots of interviews in Paris. But I did find time to jam with some of those French jazzmen—stars like Maxine Sauter and Claude Luter. At one time we had five clarinets going.

TV is very casual out there. I was passing one studio when they grabbed me. Before I knew what was happening, we were on transmission.

We had a great time—but I won't get on one of those scooters again. This one took off while I was being photographed and I nearly ended up under the Eiffel Tower.

I can hear Kenny Ball laughing. Believe me, I wasn't!



JIMMY SAVILE and PETER JAY cheer HELEN after a great evening night.

## Helen proves her talent

HELEN SHAPIRO opened her summer season at Great Yarmouth last Friday—and for my money proved beyond question she will become one of the greats of Britain's show business. Throughout her 45-minute set she showed a skill and lazzie well above anything earlier in her career.

Her scope is admirably wide. It ranges, for example, from the buoyant "I Wanna Be Happy" to her pulsing, dramatic "Blues In The Night" from a tenderly-etched "Can't Get Used To Losing You" to a waltz of a "What'd I Say?"

But perhaps the clearest sign of how much she has matured is in "You Don't Know." Her rendering now carries so much more "heart" than her old disc version.

Peter Jay's jawwalkers are Helen's chief support. They perform favourites like "Can Can" and "Foot And Hand" with their usual unshakable showmanship. They have also added a strictly-for-laugh take-off of The Beatles to their act.

Show is compered by DJ Jimmy Savile. He may lack professional polish—but he shows himself to be a bouncy, steady performer from the first moment he comes on stage.

D.T.

## STOP PRESSINGS

original hit; but Jet and Tony are selling in Australia. . . . Wherever 16-year-old Lesley Gore appears, her mother, father and brother go too. . . . Pop stars on-stage this summer include Brenda Lee (in "Wizard of Oz"), Pat Boone (in "Sunday in New York"), Tab Hunter (in Frank Sinatra's "The Tender Trap") and Bobby Rydell (in "West Side Story"). . . . Four months after issue, Kenny Lynch's "Puff" is selling well in certain areas in U.S.A. . . . Is promoter Phil Solomon pleased that Jim Reeves' "Welcome To My World" is No. 1 in Ireland? . . . Talk about carrying coals to Newcastle (or something!); Pat Boone's cover of "The Kangaroo Down South" has been issued in Australia! . . .

by Peter Thomson

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single. . . . Freddie and The Dreamers' hit, "If You Gotta Make A Fool Of Somebody" recorded instrumentally by U.S. pianist Dave Grusin on Epic. . . .

THERE'S a new Wink Martindale coupling—"Next Time" and "Violet And A Rose". . . . New titles from The Cascades: "I Wanna Be Your Lover" and "My First Day Alone". . . . Joe Meek recorded disc by The Thunderbolts out in the States. . . . Duane Eddy is making a "Surfin' album. . . . I'm delighted that Lesley Gore's "It's My Party" has hit the British charts; her follow-up title is "Judy's Turn To Cry".

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

- ★ **BUDDY GRECO** Buddy's Back in Town Columbia SCX3482 (stereo) 33SX1519 (mono)
  - ★ **PAUL SMITH QUARTET** Slightly Latin M-G-M MCM-C-938 (mono)
  - ★ **HARRY BETTS and his Orchestra** Bossa Nova Goes to the Movies M-G-M MGM-C-925 (mono)
  - ★ **PEGGY LEE** I'm a Woman Capitol ST1857 (stereo) T1857 (mono)
  - ★ **FRANK SINATRA** sings Rogers and Hart Capitol W1825 (mono)
  - ★ **WALT DISNEY** presents the stars and music from his new film SUMMER MAGIC R.M.V. CSD1504 (stereo) CLP1463 (mono)
- NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs**  
E.M.I. RECORDS LTD., E.M.I. HOUSE 20 MANDRETTA SQUARE, LONDON, W.1.




# NEW FROM EMI

**HOLLIES**  
**Shapiro**  
 NOT RESPONSIBLE  
 COLUMBIA DB702

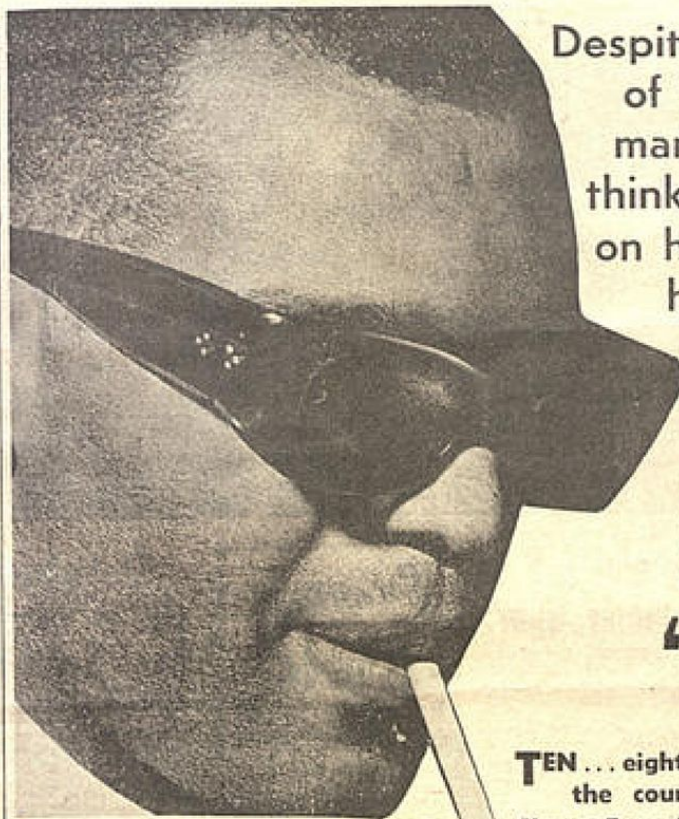


**TOMMY ROE**  
 KISS AND RUN  
 H.M.V. POP1174



**ROLF HARRIS**  
 I KNOW A MAN  
 COLUMBIA DB706

**FRANK IFIELD**  
 Confessin' (that I love you)  
 COLUMBIA DB7062

Despite an avalanche of publicity which many critics didn't think he lived up to on his tour, 'Chains' has proved that

# RAY IS STILL A 'GENIUS'

**TEN... eight... five.** That has been the countdown on "Take These Chains From My Heart", the Ray Charles single that has shot steadily up DISC's Top 30.

No sign that Ray's popularity on record is waning—despite the mixed reception for the "Genius" on his recent British tour... "A poor man's Little Richard"... "monotonous"... "inflated reputation"... "disappointing"... "Not the genius we expected."

These were just some of the adverse verdicts on the most controversial personality to hit the disc scene in years.

Yet Ray rides above them all. The fans still want him. And they prove it by keeping him there, way up in those charts.

And Ray has beaten a jinx that has dogged some performers who rode into Britain on the crest of a boom-record wave. For some, it proved a disastrous one-way ride. Bill Haley and Johnnie Ray are just two.

### ● selling

It has been said that even the great El would be better advised to give a wide berth to Britain if he wants to retain that million-seller magic.

Well, Ray Charles came—and conquered, though he didn't conquer everyone who saw him in person. Yet he is still selling.

Why? Because that "Genius plus Soul" tag is true. Ray's burning integrity makes a searing, unforgettable mark on all his listeners.

His is almost a religious approach to a song. Ray explains it best himself when he says: "I was reared in the church and naturally my music reflects this. I don't think there is any conflict at all between religious music and my music."

"I just sing with feeling—and gospel music is sung with feeling." And so are the pops. When Ray Charles sings them.

**Laurie Henshaw**

## MARVELLOUS! CRAZY! THE HOLLIES CAN REJOICE AT LAST

"It's crazy," said Hollie Number 1... "Fantastic," said Hollie Number 2... "Marvellous," said Hollie Number 3... "We're having a ball," broke in Hollie Number 4. The fifth member of the group, Eric Haydock, wasn't present but no doubt he, too, would have joined in the jubilation.

It centered on "Just Like Me," the debut disc by The Hollies which has been in, out, in-out of DISC's chart since the beginning of June.

"We had our doubts about it being a hit," said singer Allan Clarke. "Getting away with a first disc is difficult and all we thought was that this would introduce us to people so that perhaps they'd buy our next release."

"We didn't think it would really take off but everywhere we play it goes down like a bomb."

The Hollies have been playing together as a group for five months. Allan Clarke gave them their name. The fans are giving them plenty of work. One-nighters up and down the country, a tour with Shane Fenton in September and they've just completed their first film parts. They appear in Frankie Vaughan's satirical musical "It's All Over Town."

### Not cashing in

"Things have really been going for us lately," said Graham. "but we don't want people to think that we're just cashing in on the boom for Northern music. We've all been slogging away for six years in various groups. There's been plenty of hard work and frustration I can tell you."

But they have run up against one snag—the complaint among Northern groups that they are forever pinching each other's material.

"It's only because in the North we've been raving for years about people like Chuck Berry, The Isley Brothers, Howling Wolf, Arthur Alexander and Bo Diddley. Most of the Northern groups use material that they've recorded in the past so people think they're pinching."


"In our act we only use some of Chuck Berry's stuff or Johnny Kidd numbers plus our own songs, some of which Allan and I write. We've written the episode of 'Just Like Me' and we've done a couple more that we're hoping to record."

**Brian Gibson**

**Johnny Thunder**  
 JAILER, BRING ME WATER  
 STATESIDE 33200



**BRIAN HYLAND**  
 SOMEWHERE IN THE NIGHT  
 H.M.V. POP1163



Billy gets time for a spot of sea air

FULLY fit and rarin' to go—that's how Billy Fury looked when I called at his dressing room at Great Yarmouth. "It's doing me the world of good—keeping my concerts to Sundays only throughout the summer," he said.

"All I have on my plate besides these is recording dates: I hope to get enough in the can for two LPs and some singles during the coming weeks. But this still leaves me time to get some sea air."

"There's nothing I like better than to drive through the night from London and reach the South Coast just as dawn is breaking. Sleep? Don't worry: I catch up on that. Believe me, I shall move right into top gear when I go out on Larry Parnes' big autumn tour."

Box office note: Billy and The Beatles were rival attractions at Yarmouth last Sunday. Each played to packed audiences at both performances.

D.T.



# GERRY AND THE BOYS WIN AGAIN



## Silver Disc Billy and Joe on 'I Like It' 'Summer Spin'

**A**NOTHER Silver Disc has been won by Gerry and The Pacemakers, for their second number one smash hit single, "I Like It." Sales topped the quarter-million mark last week, and the award was made to Gerry during a recording of EMI's "Friday Spectacular" on Monday. It was presented by DISC Managing Editor, Gerald Marks.

After the show, Gerry Marsden told DISC: "When Manuel Young announced that I'd won it during the show, I thought she was joking, but naturally, I'm knocked out."

"Now, I only hope people go on liking me long enough to get me a third one!"

The show will be broadcast on Radio Luxembourg tomorrow (Friday).

**BILLY FURY, Joe Brown, Billy J. Kramer and Freddie and the Dreamers** are among new bookings for "Lucky Stars Summer Spin."

Billy and Joe head the show on July 27, and other guests are The Clyde Valley Stompers, Kathy Kirby, The King Brothers, Shane Fenlon and Daryl Quist.

Billy J. Kramer and Freddie and the Dreamers are being set for August 3, along with Ronnie Carroll.

The Rolling Stones and The Vincents have been added to the July 13 edition of "Lucky Stars."

## Frank Ifield

Has success changed him?... what sort of man is he at heart?... Don't miss next week's exclusive feature

## Adam Faith chosen one of Britain's best-dressed men

**A**DAM FAITH has been named the Best Dressed Show Business Personality of the Year by the British Federation of Clothing Manufacturers.

He takes the title from Cliff Richard who won it last year. But both have the same tailor—show business expert Dougie Millings!

Faith was named in the official list of 10 revealed on Monday.

## The Springs fly out

**T**HE Springsfields who last night (Wednesday) appeared in the Royal Variety Performance at the Glasgow Alhambra are flying to Oxford today to pre-record two radio shows and star in a BFN concert on Saturday.

They have been booked for two more guest spots in BBC TV's "Dick Emery Show" on July 13 and 27, and forthcoming one-nighters include Sandown Pier Pavilion and Shanklin Theatre (July 7); Scarborough Floral Hall (14); Bridlington Royal Hall (21); Bournemouth Pavilion (28) and Bognor Explanade (August 4).

## Helen on 'The Girls'

**H**ELEN SHAPIRO tele-recorded her A-R TV "Here Come The Girls" programme in Norwich on Tuesday. During the show she featured her new Columbia single tribute, "Not Responsible" which will be released tomorrow (Friday).

The programme is expected to be transmitted in about a fortnight's time, probably on July 17.

## LeGrand writes score

**F**RENCH composer Michel LeGrand has written the score for a new film musical starring Stanley Baker and Jeanne Moreau. Title is "Eve" and it will be shown at the Cameo-Royal in London on July 18.

Philips Records will release the sound-track highlights on an EP.

## Louis Benjamin promoted

**L**OUIS BENJAMIN has been appointed managing director of Pye Records. He has been with the company a little less than five years, and was formerly director and general manager.

## October date likely for Beatles Palladium TV spot

**A**TENTATIVE "Sunday Night" date, first news of which was given in last week's DISC, has now been fixed for The Beatles. Two dates have been mentioned, October 20 and 27, but at present it was most likely they would accept the later one.

Before appearing on the Palladium show, The Beatles are planning a holiday. They will probably take a break in mid-September and if they do, Gerry and the Pacemakers will fill in on their Sunday "soft" dates at the Blackpool Queens from September 15.

## Quickly now, Brian!

**T**OMMY QUICKLY, 18, and the latest Liverpoolian pop discovery of Beatles manager Brian Epstein, will set his first single for Pye next Monday.

Among the titles from which the disc will be selected are "On The Tip Of My Tongue" by John Lennon and Paul McCartney, and "Heaven Only Knows" by Mitch Murray.

## Platters' anniversary

**T**HIS month The Platters celebrate their tenth anniversary in show business. To mark the occasion they have recorded an album in Spanish and a new single, "Here Comes Heaven Again," for Mercury.

During the last ten years, the group have won five Gold Discs.

Sweet, swinging, and 21! That's "Bobby's Girl" **SUSAN MAUGHAN**, who of age with an informal party background at the London Palladium on... with presents and telegrams of congratulation—and it was holding the... sented to her by Bobby Turner, of her fan club, while the Palladium boys honour of the happy occasion. And this may be a specially big year for already coming in for her from America for TV appearances and a good

## BRENDA LEE SIGNS A RECORD, FILM

**BRENDA LEE** has signed a new contract with American Decca, and the less than 35,000 dollars (£12,000) pictures for Universal-International.

Brenda, who has smashed all records to become the world's top girl singer, was last here in March. Plans are still going ahead to bring her back for another tour—her last was a complete sell-out—in the autumn, following a recording tour in Germany.

Brenda has also signed a new contract with her manager, Dob Albritton, giving him a 20 per cent slice of her earnings. Both deals had to be passed by a Nashville Court as the singer is still a minor.

Following the success of "Loving You," Brenda Lee's next single release here will be "I Wanna Be Shaken" backed with "My Whole World's Falling Down." It will be issued next Friday, July 12.

## It was one in the eye for Miki

**M**IKI, of Miki and Grill, appeared in the duo's spot in Lonnie Donegan's Blackpool show, the other night wearing dark glasses. Just before going on-stage Miki was spraying her hair, when some of the loquax went into her eye.

Treatment by a Red Cross nurse, and a pain-killing injection administered by a hurriedly-called doctor, enabled her to struggle through the act.

## Phil Tate's series

**V**ETERAN dance band leader Phil Tate begins a Light Programme series called "Non Stop Pop" tomorrow (Friday) with his orchestra and singers Ken Barrie and Jo Marney.

Tate, now resident at Hford Palais after nine years at the Hammer-smith Palais, will also interview pop stars in each show, beginning with Roy Orbison.

**B**illie Davis (July 6) and Cherry Robson (July 8) will guest in Irish TV's "Show Band Show."

## Lynch's second LP

**K**ENNY LYNCH will record his second LP for HMV at the end of this summer. One side will be devoted to swinging numbers, and the other to ballads.

Lynch, in partnership with his manager, Jean Lincoln, and songwriter Len Samwell, has formed a production company which has taken over the Rialto Hall in Bournemouth.

It will open as a dance hall in September, with both live and disc entertainment.

## Newley on BBC TV

**B**BC TV is screening a film profile of Anthony Newley next Monday evening, which Newley tele-recorded before he left to star in the Broadway production of "Stop The World."

It is a one-man show, with Newley giving an on-foot survey of his films with excerpts including one from his latest, "The Small World Of Sammy Lee."

## JOHN NORMAN REVIEWS THE 'BIG STAR SHOW' AT THE SOUTH PIER, BLACKPOOL

## Karl Denver leaves the fans yelling for more

**"A**FTER this I may do one more pop show," said Marty Wilde following the opening of Lacy Parson's "Big Star Show" at the South Pier, Blackpool, on Wednesday of last week. "I hope that by then I will be all set for either a film or a stage musical. Bye, Bye Birdie gave me my first taste—but my part in the Joe Brown show, "What A Crazy World," showed me the way ahead."

There is, however, no acting for Marty in the Blackpool show. It is an unadorned sequence of pop acts, linked by comers Larry Burns and a dancing troupe, introducing comedians Mack and Kirk (who are a big hit), with "pit" jokes handled by The Deterikkers.

Lacy Parson's new Canadian discovery, Daryl Quist, is the first singer, followed by a mouth-improver Julie Grant, and Marty with his Whitecats, who close the first half. Eden Kane, looking smart in a white suit and matching cowboy boots, sang a selection of his disc hits in the second half—but suffered (so did Marty) from an over-load backing.

Closing the show is the top-of-the-bill Karl Denver Trio. And Karl's 60-seconds-act showed just how the group has gained in stature. It presents an ACT—drilled, routine, including comedy in "The Green Grass Grew All Around"—offered with a relaxed confidence, and ending with "Wimoweh," which left the audience yelling for more.

Assuming that the inevitable first-night troubles in staging, timing, in balance between amplified voice and over-ampified instruments will be ironed-out, it was a good start to the season, and if the advance bookings are any criterion, it should be hilariously happy, too!

<b>IN YOUR SHOPS TODAY</b>		<b>Dorothy PROVINE</b> (Put another nickel in) Musio! Musio! Musio! WB 304	
THAT'S WHAT I WANT The Marauders P 1504	BE MY GIRL The Demmons P 1501	DECCA	
DETROIT CITY Bobby Bare RCA 502			
MY LITTLE GIRL The Diamond Boys RCA 1501		REACTOR	
JUST ONE LOOK Doris Troy RCA 504			
The Drifters HIT RACE RCA 508		CAPITOL	
THE GREAT ESCAPE WARD (from the film) The Kirby Stone Four WB 302			
		THE CLICK SONG Miriam Makeba RCA 503	
		LITTLE LUP The Righties	



# Rydell: Palladium TV, three-week tour

**CLIFF, THE SHADOWS AND A SLIPPED DISC!**

**CLIFF RICHARD** and The Shadows may record a "slipped disc" session at Columbia's Abbey Road studios this Sunday. Why? Because at press-time, Columbia A and R chief, Norrie Paramor, was confined to bed with a slipped disc!

But he hopes to be fit enough to handle Sunday's session, which takes place from 7 to 10 p.m. Cliff and the boys are travelling down from Blackpool, where they are currently starring in "Holiday Carnival."

Norrie told DISC: "We plan to do four sides." This will be the first recording for Cliff and The Shadows since they opened their Blackpool season on May 31.

## Kenny down under

**KENNY BALL'S** autumn tour down under is now definite. He and the band will begin a two-week concert tour in New Zealand on October 9, followed by a week in Australia.

The band will probably play three days in Singapore on the way back to Britain.

## 250th 'Saturday Club' honours Cliff, Shadows

**THE** Light Programme's long-running "Saturday Club" will celebrate its 250th edition on July 13 when Cliff Richard and The Shadows head a bill including The Brook Brothers, Lorie Mann and the Alan Eldon jazz band. The show has run continuously for five years, and draws an average weekly audience of ten million—second only to Sunday's "Two Way Family Favourites."

Producer Jimmy Grant, who devised "Saturday Club" and has been associated with it since the first programme, told DISC: "It's been a kind of barometer where pop music is concerned, reflecting the trends and changes as they occurred from skiffle up to the present rhythm and blues vogue. It's also given radio debuts to artists like Cliff Richard, Craig Douglas, Adam Faith and Shane Fenton."

Future "Club" bookings include The Hollies and Gene Vincent (July 20); Freddie and The Dreamers, Johnny Cymbal, John Leyton, Billie Davis and Karl Dreyer (27), and Joe Brown and Kenny Ball (August 2).

He added he will be here in good time for the Royal opening of "Birdie," in which he has a leading role. The film is premiered in the presence of the Queen and Duke of Edinburgh on November 7 at the Marble Arch Odeon. Another of the film's stars, Ann-Margret, is also due to attend the opening.

Following his appearance on "Sunday Night At The London Palladium," Rydell has a three-week tour for Arthur Hanes, opening at a London Rank theatre on November 16. Other dates are being set. The package will co-star Billy J. Kramer and the Dakotas, and Hanes told DISC he is hoping to sign Helen Shapiro as a third lead, following a Scottish tour.

If time permits, Rydell will cut some new sides with Tony Hatch for the British market. His current hit, "Forget Him," a Tony Hatch composition, was recorded here during his last trip in April.

## Heinz cuts tribute to Eddie Cochran

**HEINZ** has recorded a tribute to Eddie Cochran for his second Decca single to be released on July 12. Entitled "Just Like Eddie," it was written by Geoff Goddard, composer of Mike Berry's controversial "Tribute To Buddy Holly" disc.

Heinz is being backed by a London group, The Saints, for his Sunday Rank theatre concert dates at Weston-super-Mare (July 7), Southend (10), Llandudno (21), Southampton (28), Bournemouth (August 4) and Folkestone (11).

The Saints accompanied Andy Cavell on his Piccadilly debut single "Wipe Out," released next week.

## Jet, Tony—new tour

**JET HARRIS** and Tony Meehan will star in an autumn package tour of one-nighters, with a leading American pop artist. The tour will start at the end of October and will last for three weeks.

At press-time promoter Don Arden told DISC that he was unable to reveal the American's identity of any further details.

## Connie Francis flies in

**CONNIE FRANCIS** flew into Prestwick Airport on Tuesday morning for her Royal Variety Performance spot at the Glasgow Alhambra last night. This morning (Thursday) she flies to Paris for a record dubbing session before returning to the States.

## 'JUST FOR FUN' RESULT

The judges of the "Just For Fun" competition winners of which were listed last week, have given their opinion of the order of popularity of titles from the soundtrack LP suitable for party playing. They are:

1. Man From Nowhere—Jet Harris
2. Keep On Dancing—Brian Poole and the Tremeloes
3. Can You Forgive Me?—The Karl Denver Trio
4. Just For Fun—Cherry Redd
5. All The Stars In The Sky—The Tornados
6. Go—Sounds Inc.
7. Just Another Girl—The Vernons Girls
8. Everyone But You—Jimmy Powell
9. Which Way The Wind Blows—Louise Cordic
10. Sweet Boy—Clod's Rodgers
11. Kisses Can Lie—Lyn Cornell
12. Holly Golly—Jet Harris and Tony Meehan

Disc number three, hit number two—that's what **THE BACHELORS** were hoping for in the studios last week. Top side of their next release will be another oddie, "Whispering."

## EMI issue R 'n' B

**EMI** are releasing three American rhythm and blues discs next Friday (July 12) on their Stateside label in response to growing public interest in the idiom here.

They are John Lee Hooker's "Boom Boom"; Pisco Blues; Jimmy Reed's "Shame Shame Shame"; Let's Get Together; and Roscoe Gordon's "Just A Little Bit"/"What I Wouldn't Do."

## Terry jazzes Dickens

**TERRY LIGHTFOOT** and his New Orleans Jazzmen have covered "If I Ruled The World," one of the main themes from the new Harry Secombe musical "Pickwick" for Columbia. It will be released on July 19.

ATV will screen an excerpt from Lonnie Donegan's Blackpool Queens Theatre show "Puttin' On The Doggin'" on August 25.



celebrated her coming y. She was showered y. of the floor" pood girls chair bar in Susan. Enquiries are spot in Las Vegas.

## 240,000 M DEAL

year recording contract guarantees her next year, and calls for two bin the next two years!

## ie Stevens back

**HE STEVENS**, who was Britain last week, will on the Continent for one concert for Harold Fielde Blackpool Opera House 21. She tops a bill featuring Harris and Tony Meehan, Lyster and The Hollies. Ball has now been added agast 4 show at the Black- vera House, which also Harris ad Meehan, Mark and Susan Mangan.

## Needon' guitar

**NEEDON** has had a new itar model named after the American Guitar he Guild will present him e of the new line soon. on will star in the Light me's "Holiday Music n July 20 and in ATV's "Spectacular" on the fol- lay.

## dians join Wynter

**NG** Mark Wynter, who is the title role in "Robin at the Coventry Theatre week run opening Decem- are Arthur Askey and d Bernie Winters.

**TOP OF AGHETTI**  
er & The Do-Re-Mi ren's Chorus  
H.M.V. 5750

**LATIN LU**  
s Brothers

**CRY BABY**  
Mal Ryder  
F 11688

**DANCE ON**  
Kathy Kirby  
F 11682

**PAELLA**  
The Sunspots  
F 11679

**The Original CHECKMATES**  
Union Pacific  
F 11688

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**RICHARD ANTHONY**  
TOO LATE TO WORRY  
COLUMBIA DB7073

**CLIFF BENNETT**  
and The Rebel Rousers  
EVERYBODY LOVES A LOVER  
PARLOPHONE R5046

**FREDDY CANNON**  
PATTY BABY  
STATESIDE 55203

**RICHARD CHAMBERLAIN**  
TRUE LOVE  
M.C.M. MCM1205

**THE CHIFFONS**  
ONE FINE DAY  
STATESIDE 55202

**THE DAKOTAS**  
THE CRUEL SEA  
PARLOPHONE R5044

**JAN AND DEAN**  
SHE'S MY SUMMER GIRL  
LIBERTY LIB55200

**BILL EVANS**  
and Orchestra  
55 DAYS AT PEKING  
(From film of same name)  
VERVE V5531

**THE EXCITERS**  
GET HIM  
UNITED ARTISTS UP5006

**GERRY GRANT**  
I KNOW A GIRL  
H.M.V. POP1182

**JAY JUSTIN**  
PROUD OF YOU  
H.M.V. POP1183

**MARK ROGERS**  
and The Marksmen  
BUBBLE POP  
PARLOPHONE R5045

**HELEN SHAPIRO**  
NOT RESPONSIBLE  
COLUMBIA DB7072

**ALEX WELSH**  
and His Band  
UGLY BUG BALL  
(From film 'Summer Magic')  
COLUMBIA DB7074

**DAVID WHITFIELD**  
THIS HEART OF MINE  
H.M.V. POP1180

K.L. RECORDS LTD., 24 MARK LANE, LONDON, W.C.1



# DISC DATE BY DON NICHOLL

## An odd name—but this U.S. hit could be big here

### The Essex

Easier Said Than Done? Are You Going My Way (Columbia DB 7077)

**D**ON'T is an odd name for a girl singer, but it hasn't held her back from the big time in America. In fact, her "Easier Said Than Done" has roared into the U.S. Top Ten. I've a feeling it's one of those that could repeat their success on this side of the Atlantic.

Voice is clear and pert with personality as The Essex whips out the clipped, quick-moving beat of the number. It'll work into your head after a couple of hearings. "Are You Going My Way" moves quickly, too, with men chanting behind the girl as she snaps out the number in a take-it-or-leave-it, no nonsense manner.

singers again accompany her for this. Mbebe's path Karl Denver right in the shade.

### Richard Chamberlain

True Love; I Will Love You (MGM 1205)\*\*\*

**C**OLE PORTER'S True Love—a lot when Bing Crosby and Grace Kelly danced for the film "High Society"—is revived by Dr. Kildare in slow, solemn fashion. Strings and girl chorus provide a soft lush accompaniment as Chamberlain places the ballad quietly. Another romantic ballad for the Beside with Chamberlain pledging a true staidly.

### Jan and Dean

She's My Summer Girl; Surf City (Liberty LIB 35580)\*\*\*

**S**URF CITY is in the American Top Twenty for Jan and Dean, but it is being treated as the B-side of their coupling on release in this country. She's My Summer Girl has a stirring lyric, too, so it cannot be that the label thinks the water board business is death over here.

The two boys chant about their summer girl with a steady hand-clapping beat. May still, but on the other hand could be too monotonous to climb high.

Surf City with its driving beat

## RONNIE GOES FOR THE OLD ONES

### Ronnie Carroll

Mary Rose; Speak Oze (Philips BF 1262)\*\*\*\*

**M**ARY ROSE is a simple melodic ballad of the type which might have been written for Dean Martin. Ronnie sings it with tender charm, the slight frisk on his chords adding to its undeniable commercial appeal.

Wally Stott provides an orchestral and choral accompaniment for the star, and Ronnie will be wooing all the older consumers no doubt.

Speak Oze works a slender idea to death in a very ordinary lyric. Carroll tries to pretend it's significant.

### Miriam Makeba

The Click Song; Mbebe (London HL 947)\*\*\*\*

**T**HIS recording by Miss Miriam Makeba, whose real name is a lengthy string of African tribal syllables, was actually made three years ago.

Yet issued now it could easily sleep its way into our hit parade because it has a most infectious rhythm and sound.

Doesn't matter that you cannot understand the African perform, an exciting and authentic African version of the song we know as "Wimoweh" for the turnover. Male

### 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).

### Clyde Valley Stompers

Itanah; Cashah (Parlophone R 5063)\*\*\*\*

**T**HE evergreen Itanah is revived by The Clyde Valley Stompers with a toe-tappy trad jazz performance here. Chantist leads the way on the well-known top line, but the half builds contagiously as everyone else joins in.

Phil Green's Cashah is used in the picture "It's All Happening" and provides the band with a predictable middle eastern romp.

### The Exciters

Get Him; It's So Exciting (United Artists UPI 206)\*\*\*\*

**O**BVIOUSLY intended as a follow-up to their high selling version of "Tell Him" comes The Exciters' Get Him. Strings and rhythm whop along enjoyably while the lead girl chants the advice about the piping of the others. Fine if you want another "Tell Him."

It's So Exciting seems to have more spirit to it and the group push it along happily over a fine beat backing in which sax honks beneath the string bank.

A better half than the top side in my opinion.

### Ace Cannon

Cottonfields; Mildew (London HL 9743)\*\*\*\*

**F**ULL-THROATED gospel chorus opens up Cottonfields as if we had strayed into a down south religious meeting. Then in steps the hooking sax to whip up a fascinating rock-gospel theme.

You'll find yourself nodding happily to this track and getting into the spirit of the chorus backing as it moves along. If the gospel lick gets off the ground in Britain then this half ought to be among the leading sellers.

Mildew is a different dish of beat. Ace blows up a Latin-influenced wind for this one.

### Chuck Berry

Go Go Go; Come On (Pye International N2520)\*\*\*\*

**C**HUCK BERRY has probably been the main inspiration of the Mersey-side "n" B surge. He is interesting, therefore, to see how many customers will actually buy material from the source.

Go Go Go is a steady rocker with some gummy guitar work as well as Berry's driving vocal to make it a must for the fans. Come On is lifted from Berry's recent long player in Pye's rhythm 'n' blues series.

Collectors won't need to be told about this one—they'll know it.



"Dr. Kildare" takes over a Big Crosby—Grace Kelly hit.

### Russ Sainy

Unforgettable Love; The Twinkle In Your Eye (HMV POP 1181)\*\*\*

**T**WO of Sainy's own compositions for this release, Unforgettable Love has double-tracks on a living beat with guitars twanging in accompaniment. I feel a little more imagination in the arrangement might have made a power of difference.

Russ sings The Twinkle In Your Eye lightly and ably, but the number's a weak one, I'm afraid.

### Kirby Stone Four

The Great Escape March; Fancy Dan (Warner Bros. WB 102)\*\*\*\*

**C**RISP chorus singing from The Kirby Stone Four as they whip through the film march The Great Escape. Blend of male and female voices is heard smartly over drums, banjo and xylophone. Catchy of its kind and with a good professional gloss.

## SWITCH ON VINCENT AND STEELE DISCS

RECENTLY I reviewed discs by Gene Vincent and Tommy Steele. Now the companies have had second thoughts about these particular releases. As a result you won't be able to buy them in exactly the form I mentioned them.

For Tommy Steele, Columbia have withdrawn the second side to the "Dream Maker" disc. This song "Maximum Plea" (rated rather weakly in this column) has now been replaced by "Ezz and Chizz". Like the title "The Dream Maker," "Ezz and Chizz" is from Tommy's film "It's All Happening." Happy surely relating along on a roomer with the girl in the corner cafe. Cockney performance by Steele will be enjoyed.

The other disc switch is by Capitol. Rip It Up has been replaced at the top side of CL 15307 by "Crazy Beat". This is a finger-snapping offering which Gene Vincent lends out infectionally and with plenty of help from girl group and rhythm backing. Second side—"High Blood Pressure" remains the same.

Fancy Dan is an amusing updated version of "Campown Races." The character is a horse who managed to come in "seventh in a six-horse race".

### Key Starr

No Regrets; Chevre La Rose (Capitol CL 15388)\*\*\*\*

**A**NY day now our disc exploitation men are going to wake up to the fact that Key Starr is not a back number. Her "Bona Nova Casanova" should have risen here. Now they issue her version of the famous French song No Regrets. Piel and others have already creamed the market with this one, yet it's still worth giving Key a spin for her dynamic, lively performance. Pete King's orchestra and chorus accompany.

Chevre La Rose is a slow ballad full of advice to lovers and sung with a bitter-sweet accomplishment.

Contd. on next page

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

## This Mersey group is different

**JOHNNY SANDON AND THE REMO** FOUR—Lies; On The Horizon (Pye N 35542)\*\*\*\*—Johnny Sandon used to work as vocalist with The Searchers until he joined this other Liverpool group The

Remo Four. Three guitars and drums make up the Four's noise, and it's a good, urgent noise. For Lies, the vocal and backing swing comfortably together in a fashion which is not readily identifiable with the other Mersey men we've heard.

Personally, I prefer the extra thoughts and dramatic solo pulse of On The Horizon.

**BILLY AND CAROL**—Gravy Waltz; Who Stole My Bird Dog? (Vocacion POP V 928)\*\*\*\*—Ray Brown's tune and Steve Allen's words have made the Gravy Waltz one of those quirky items which are liable to stick around for years. Already well covered on disc, the number's treated to a hill-billy kind of duet here by Billy and Carol with the Ozarks supplying a barn fiddle backing.

Who Stole My Bird Dog? is mainly a simple country ball instrumental with the guitars twanging while singers chant "Bird Dog" over and over again.

**THE DENNISOONS**—Be My Girl; Little Lulu (Lute La Decca L 1169)\*\*\*—Boy group chanting the steady beat of Be My Girl strongly yet without whipping up any great excitement. A suitable disc for a pile of the current cuttings. Little Lulu Lute La puts them into opposition with The Righteous Brothers. Guilt here will please dancers for the rest, it's constant.



JOHNNY SANDON and the REMO FOUR—Good urgent noise could mean success for them, too.

**RICHARD ANTHONY**—Too Late To Weary; Music Maker (Columbia DB 7073)\*\*\*—The rocking Richard Anthony made this heater with liver paintment of band and chorus. Too Late To Weary thumps along happily and Anthony may find himself with British fans as a result. Music Maker is a contrasting light filler which the singer puts across smoothly and sentimentally.

**DORIS TROY**—Just One Look; Bona Nova Blues (London HLK 9749)\*\*\*—Intriguing slow pulsing beat behind Miss Troy as she sings Just One Look. May collect custom from the outskirts of the rhythm 'n' blues sector—the girl certainly has a set of leather lungs.

The Bona Nova Blues speak for themselves.

bouncing beat of the ballad Thanks To You is doubtful but the personality which comes over is pleasant in its assurance that Mr. Quint will make progress.

Keep Moving has a hard-rocking attack to it, but the lyric is pale.

**TEDDY GREEN**—Can I Take You Out Tonight; Talk (Piccadilly N 3511)\*\*\*\*—Teddy Green is a song-and-dance man who is scene-stealing from Harry Secombe in the musical "Pickwick." Not surprisingly the disc company is enthusiastically about his potential. And Mr. Green bounces merrily through the ballad Can I Take You Out Tonight. A catchy deck with rhythm and chorus backing the singer assiduously.

Talk is one of the show songs... a snappy Cockney novelty. Green presents it cockily with a clever sense of character. I'd like to have seen the label show more courage by making this the top side.

**LAWRENCE WELK**—The Wonderful World Of The Brothers Grimm; Breakwater (London HLH 911)\*\*\*\*—The fun melody The Wonderful World Of The Brothers Grimm is given the champagne bubble of Lawrence Welk's music. A bright and snappy arrangement.

Like a shiny painted rubber ball, Breakwater opens with roiling sound effects before lancing along in some excitement on guitars and organ. Hard hitting beat instrumental.

**DARRELL McCALL**—Hud; No Place to Hide (Philips RF 1259)\*\*\*\*—Title song of the picture Hud has something of the Big Bad John flavor about it. Something of the tempo and treatment, too, as Darrell McCALL sings it strongly. Clicking effects in accompaniment, with chorus swelling the size.

Thank, Cockney country ballad No Place to Hide goes prissy into position with familiar piano work behind the singer as he cries those country tears.

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**SOUNDS OF THE ECHOS**  
**SCREAMING LORD SUTCH**  
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**DISC DATE** Continued from previous page

**Maureen is set for stardom—but not as a folk singer**

**Maureen Scott**  
 He's So Near Ugly Bug Ball (HMV POP 11818)★★★★  
**MAUREEN SCOTT** is a 20-year-old Buckinghamshire girl who has been making steady progress in the folk singing field. Now she's making very rapid progress in the disc world—having just been signed up by Walt Disney's Buena Vista label. At a recent, her debut, released here on HMV, will also be re-released in the U.S. with big promotion behind it.

The lovely young blonde look—and sounds—set for stardom. Her first disc is not a folk effort, however—it's a slick pop performance on the light-beating love ballad He's So Near. I think a more potent song might have been chosen, but this one may just be good enough to help her into the charts.

**Ugly Bug Ball**, of course, comes from Disney's "Summer Magic." Maureen punches it across amiably to a Bernard Ebbinghouse backing. The girl's got strength and personality.

**David Whitfield**  
 This Heart Of Mine; You Belong In Someone Else's Arms (HMV POP 11800)★★★★  
**MAKING** one of his now rare excursions into the world of singles, David Whitfield shows that he's lost none of his forceful ballad style. He strides through the slow straightforward romantic song **This Heart Of Mine** with a wealth of the expression which still holds thousands of fans.

A sad Latin lull to the song on the other side allows David a sob in the voice.

**Burl Ives**  
 Ugly Bug Ball; On The Front Porch (HMV POP 1179)★★★★  
**FROM** the Disney film "Summer Magic," Burl Ives' singing of

**... shorts ... shorts ...**

Here they chant the steady walking ballad **In Real Life**. Feminine choir and some strings supplement the close-up rhythm accompaniment. A song which doesn't quite sound like a big one, but it could be a very comfortable filler just below the mark.

Tony Kent, the group's manager, collaborated with Conrad Wagner to pen **Drums Of A Lifetime**, a languid filler which the boys sing melodiously.

**THE MARAUDERS—That's What I Want!** (HMV POP 1169)★★★★  
 Scramping, thumping beat team with the boys chanting backwards hoarsely as they put forward the Carter-Lewis composition **That's What I Want**. It has the firmness of beat to recommend it but never really explodes.

For the turnover **The Marauders** march brightly through a romantic invitation.

**DIAN AND THE GREENBRIAR BOYS—He Was A Friend!** Brown's Ferry Blues (Pye International N 2520)★★★★  
 The Greenbriar boys too guitar, banjo and mandolin make up one of the best folk music groups in America at the present time. Here they work with a New York girl who's a teenage went into movies before moving on to sing country.

**He Was A Friend** could do the folk fashion a heap of good in Britain. Do give this a spin, and you'll see the brighter pace and rousing vocal of Brown's **Ferry Blues**. A disc which'll be waiting this before the end of the summer.

**BILL EVANS—55 Days At Peking; On Broadway** (Verve VS 55 Days At Peking)★★★★  
 The time of the epic Latin polish by Bill gives a high Latin feel. The piano makes some crisp chording with neat jazz phrases while strings and rhythm dance in the background. Very pleasant.

**On Broadway**, a very good modern song which I praised some weeks ago, has a compelling quality even without the piano. Piano captures its mood while chorus interprets only the title phrase.

**JAY JUSTIN—Proud Of You; Love Me Baby; Darling** (HMV POP 1181)★★★★  
 Clipped delivery from Jay Justin on **Proud Of You**.

the **Ugly Bug Ball** and making a very amusing picture out of this innocent night out. Children will love it... but so will grown-ups.

Burl invests the catchy tune and humorous set of words with a touch of his own commercial magic. Good for dancing, too, by the way.

**On The Front Porch** (also from the film) is a lary lulling effort rather old fashioned in tailoring but with nostalgic charm about it.

**The Surfaris**  
 Wipe Out; Surfer Joe (London HIK 9751)★★★★  
**HARD-RACING** drums and guitars after gimmicky opening, then make **Wipe Out** an instrumental half which could stir up some excitement here. Good of its kind, and at its best no doubt in a noisy party. For **Surfer Joe** the team plod steadily, but which will attract dancers. There's a vocal on this disc—in technical terms.

**Julie Grant**  
 Don't Ever Let Me Down; Somebody Cares (Pye N 11545)★★★★  
**A LITTLE** lack of courage, I feel, in choosing Julie's new release. **Don't Ever Let Me Down**. And in seeking currency for the old commercial formula she and Tony Hatch, the composer (and recording manager) may have slipped up. Certainly the number does nothing for me. A routine driver and only average performance from the girl herself.

**Somebody Cares** whips up the old fashioned philosophical clichés.

**The Drifters**  
 Rat Race; If You Don't Come Back (London HIK 9750)★★★★  
**ANOTHER** example of the intelligence which keeps forcing its way into the pop song scene. Some folk won't give up—and I applaud them because they're making their influence felt.

**Rat Race** makes a confident, unapologetic number for **The Drifters** which their lead voice lays down pointedly. May not prove to be immediately commercial, even though the insistence of the beat is effective, but as one of their sides whose effect will be felt on the rest of the business.

**If You Don't Come Back** will prove a good dancing bet. It's also a smooth production in which **The Drifters** work well.



MAUREEN SCOTT—Signed by Walt Disney.

**Alex Welsh**  
 The Ugly Bug Ball; On The Front Porch (Columbia DB 7074)★★★★  
**TWO** of the tunes from Disney's "Summer Magic" films given the trad treatment by Alex Welsh and his trad men. **The Ugly Bug Ball** bounces along on a happy top line. **On The Front Porch** strums along in straw hat and rocking chair mood with trumpet leading the way pleasantly.

**Jack Teagarden**  
 The Dixie Sound Of Jack Teagarden (Columbia 318X 1504)★★★★  
**EXCELLENT** Dixieland from Jack Teagarden and his six-piece band. Don Ewell, one of the best of the ragtime-styled pianists, adds delicate bounce to an already good sound.

**Lionel Hampton**  
 Many Splendored Viles (Columbia 318X 1504)★★★★  
**I GET** a lot of enjoyment from Hampton's vibes, but I listened right through this without once being moved more than to say that's pleasant" every now and then.

**Tubby Hayes All-Stars**  
 RETURN VISIT (12in. Fontana RT 11)★★★★  
**THIS** must have been quite an occasion for Tubby. A completely unrehearsed blowing date with the incredible Roland Kirk, the legendary James Moody and an excellent rhythm section of Walter Bishop Jr., Sam Jones and Lou Hayes.

**The Montgomerys**  
 THE MONTGOMERY STORY (12in. Fontana 685 113 ZL)★★★★  
**THIS** is a Pacific Jazz collection taken from various Montgomery brothers albums over the past five years. Gairland West, of course, is by far the most talented. I was especially knocked out by **Sound Carrier** and **Back To Back** again.

**THE MONTGOMERY STORY**—This came from an LP called "The Brothers and Five Others" which knocked me out when first released in 1958. They still sound excellent today.

**GREAT EFFORT, BOBBY!**

**Bobby Vee**  
 A Forever Kind Of Love (Capitol EP 7089)★★★★  
**DEFINITELY** one of Bobby's best efforts on disc so far, and more than usually interesting because the first and last tracks were recorded in London with Scobie Parmace accompaniments. The middle two were done in the States, with the Johnny Mann Singers and anonymous instrumental support.

**Mike Berry**  
 A Tribute To Buddy Holly (Capitol EP 4-1771)★★★★  
**TRIBUTE** to Buddy Holly. **It's Just A Matter Of Time; My Little Baby; You'll Do It; You'll Fall In Love**. **SIDE 1** tends to be more reminiscent of the late great Mr. Holly, while **Side 2** demonstrates just how usefully commercial and competent our Mr. Berry now is as a popster in the Holly tradition.

**Nelson Riddle**  
 Route 66 (Capitol EP 4-1771)★★★★  
**SOME** TV themes are excellent and stand up by themselves

away from their programmes; others don't. Nelson Riddle, however, picked a good batch for his Capitol LP from which this EP is taken, and these four examples score well.

Score is the operative word, because Riddle has written some stunning arrangements which give the tunes additional interest and colour, especially when played by star sessionists like those who make up his recording orchestra.

**EPs**  
 by Nigel Hunter

example, swinging nearly all the way and well removed from its usual rather maudlin framework.

**The Shadows**  
 Out Of The Shadows, No. 2 (Columbia MEG 8249)★★★★  
**ANOTHER** good four-track from **The Shadows** LP with the same title. **The Rumble** goes like an instrumental bomb, and Brian Bennett proves himself a worthy successor to Tony Meehan with his dramatics in his own composition **Little "B"**. It goes on a bit too long for maximum effect, however.

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**Kinda Cool**, written by Hank Marvin and Bruce Welch, has a nice first-handed piano solo by Hank himself.

**Maureen Evans**  
 Melancholy Me (Mercury J 4000)★★★★  
**ORIGINEE** talented Webb songstress rings the bell four times in a row here with the skillful ill

of arranger-MD Frank Barber. The first and last numbers have the benefit of tunes already familiar in more classical context, but this doesn't detract from Maureen's very pleasant and quietly competent singing performances.

Dorothy Squires' **Acaculo** is



MIKE BERRY—Commercial and competent.

one of the best local pop ditties for some time too, and gets excellent treatment.

**Top Ten**  
 Won't You Say I Love You? (Top Ten Record Club TPS 505)★★★★  
**ANOTHER** six-track EP from the Top Ten Record Club for 6s. 3d. And I've told it's available through your ordinary record dealers too.

**Tommy Flanagan** is the pianist on most tracks, ably supported by a very moving Sam Jones on bass and Art Taylor on the drums. What matters most, his phrasing is superb, his tone a joy.



**Teagarden—as superb as he always is**

**Jack Teagarden**  
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Trad by Owen Bryce  
 Mod by Tony Hall

**A SURE HIT!**

**JOHNNY SANDON AND THE REMO FOUR**

**'LIES'**

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LPs

BY NIGEL HUNTER

# Two great songsmiths and a classic from Frank

**Frank Sinatra**

Sings Rodgers and Hart *The Lady Is A Tramp; Little Girl Blue; Spring Is Here; Dancing On The Ceiling; Walk Till You See Her; I Wish I Were In Love Again; Love Is A Never-Ending My Mind; My Funny Valentine; It's Easy To Remember; Glad To Be Unhappy; Blue Moon.* (Capitol W 1825)★★★★

WHAT more could you ask? From the sound of them, most of the backing were in the capable hands of Nelson Riddle, although neither sleeve nor label offer any information on this topic. Frank sings or sentimentalises each song demurely, and as usual he has a class of his own when working with such top-quality material.

**Peggy Lee**

I'm A Woman *The Alley Cat Song; Mama's Gone; Goodbye; I'm Walkin'; Come Rain Or Come Shine; There Ain't No Sweet Man That's Worth The Sill Of My Tears; I'm A Woman; Mack The Knife; You're Nobody Till Somebody Loves You; I'll Get By; I Left My Heart In San Francisco; A Taste Of Honey; Our New Samba.* (Capitol T 1857, stereo ST 1857)

IF anyone ever doubted that expressed in the album title, this record will certainly set them right. Peggy glides smoothly and skillfully through another varied collection of high-grade songs, richly described by a very fine and swinging. Benny Carter is MD for the title song and I'll Get By, and Dick Hazard takes care of the rest.

**Frank Sinatra** (Capitol W 1825)★★★★  
**Peggy Lee** (Capitol T 1857, stereo ST 1857)

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PEGGY LEE—She's great, but some of the backings are not so hot.

of the music halls which discovered and nurtured him about 60 years ago.

**AXEL STORDAHL**—Guitarist. Around "The World (Brunswick LAT 857)★★★★—Veteran MD Axel Stordahl directs strings and rhythm as they weave the framework for some excellent guitar solos of the calibre of

Laurindo Almeida, Howard Roberts and Allan Reiss.

The album hops around the world, picking well-known tunes associated with various countries and featuring the first men on the appropriate members of the guitar family.

A good idea which came off very well, and especially interesting to guitar fans.

**BRIGITTE BARDOT**—(Philips BL 7561)★★★★. Yes, she sings too. Lads, according to this record. And she's not bad, either. Most of it is in French, of course, with some helpful backings leaning towards the twenties by Claude Bolling's orchestra. Brigitte goes Latin with appropriate support for El Cuchillo, La Madrugada and Faite Pour Dormir, and does Everybody Loves My Baby in quaint English.

**JOHNNY THUNDER**—Loop De Loop. (Starline SL 10029)★★★★. This is the lad whose American "Loop" hit was eclipsed in all aspects by Frankie Vaughan's local version. Johnny is another example of the blues booster operating in the pop markets. Backed by a good chorus and instrumental support and some dramatic echoing studio sound, he really belts through a raucous selection.

**CARMEN CAVALLARO**—For All Latin Lovers (Age of Beats AL 52)★★★★—I've always thought that Carmen's piano style was too heavy-handed and flashy to justify his American description as "The Poet Of The Piano." But heavy hands and flashiness are useful when working the Latin beats from the key board, and he benefits accordingly. These remnant tracks date from

over a dozen years ago, but still have your toes tapping on numbers like Miami Beach Rumba, Voodoo Moon, and Copacabana.

**HARRY BETTS**—Bossa Nova Goes To The Movies. (MGM C 935)★★★★. Another bossa selection, and better than you might expect from the title. Harry and an excellent session orchestra have adapted the bossa beat to a good cross-section of movie themes of mostly recent origin, and make a highly listenable job of it, helped instead of hindered (for once!) by a chorus.

**BOBBY VINTON**—Sings The Big Ones. (Columbia 33 SX 151)★★★★. Bobby's voice seems to have gone off recently judging by this disappointing lot of other people's hit numbers. He sounds weak and grates off a lot of his notes. Quite a few of the songs are excellent in themselves, but like Twelfth Of Never and Autumn Leaves, and suffer from such mediocre treatment.

**CHRISTOPHER WEEKS**—My Son, The President (Fontana FL 5196)★★★★—Yet another in the long line of Presidential homages sparked off by Vaughn Meader, who still hasn't been beaten for laughs so far. This particular one is a little different, being a musical satire on Mr. Kennedy and his family in a set of short songs using mostly familiar traditional tunes.

Christopher Weeks and his colleagues are quite witty in places, although the Weeks impression of the Kennedy accents is more amusing than working the Latin beats from the key board, and he benefits accordingly. These remnant tracks date from

## OUT OF LUCK KARL TRIES A RABBIT'S FOOT

ONE of the first things that Karl Denver did when he started his summer season in Blackpool last week was to buy a lucky rabbit's foot.

For Karl is convinced that he is well and truly in the running for the title of "the unluckiest singer in show-business."

When I saw him at Blackpool's South Pier he was busily placing his rabbit's foot in a prominent place in his dressing-room.

"It's right you know!" bemoaned Karl. "I'm so fed up with my luck that I don't go for a walk out of doors in case I get struck by lightning!"

## CAR CRASH

Karl's bad luck began last summer when he was playing his first-ever summer season in Yarmouth.

He hit a lamp-post in his car and ended up in hospital with a cracked skull, a broken jaw and fractured ribs.

As part of his convalescence, he took up fishing to help him relax, and he now tells a fisherman's story with a difference.

"It's incredible, but I have not yet caught a single fish," says Karl. "I fish at least three times a week and I'm sure I haven't had one within three miles of my hook yet."

## A CRAB

"I'm so unlucky that when I pull my line in, not only haven't I caught anything—I've usually lost my bait into the bargain!"

During his first week at Blackpool, Karl decided to have a dip in the sea.

Before I'd gone five steps into the water, I trod on a crab and it bit my foot," he said.

But at least the show is doing well. It opened to a terrific advance booking and is proving itself a winner with holiday audiences.

The fans are packing the theatre out every night and clamouring for "Wimoweh" and Karl's latest release, "Indian Love Call."

## SQUARE

"The strange thing is that 'Indian Love Call' is probably what most people would call a 'square' long in its original form," says Karl.

"I think this proves that any song can be made to suit popular tastes if it is given the right treatment."

Karl is spending much of his spare time in Blackpool working for charity. As soon as he arrives in the town he contacted local charitable organisations to offer his services for opening fetes, bazaars and similar events.

"It's nice to be able to help other people not so fortunate as oneself," he says.

John Peters

# Wanted—A cool chick for the 'Charmaine' boys

I've just been talking to those three "Charmaine" boys, Con and Dec Clusky and John Stokes—better known as The Bachelors—and believe me, what they need more than anything else is a woman about the house!

But before you all rush I ought to point out that she would be expected to do an awful lot of hard work clearing up the mess the boys manage to make in their North London flat and organising their lives so that the accidents which seem to happen to them far too frequently are avoided. It's a job that calls for a cool female with an efficient frame of mind and no fear of elbow grease.

Con, Dec and John dropped into the office the other day to explain a little something about life in the raw.

holes in the wall than on the board."

Actually, the boys have started looking for a new flat—one with a built-in maid (preferably blonde).

"Well, it was rather embarrassing the other night," said Con. "We were sitting minding our own business and watching television, when there was this terrible thud on the door. We knew it was the landlord, so we made out we weren't there."

"Then we heard these terrible threats about owing two months

rent. That's a lie, it's only seven weeks, really!"

"Anyhow, it was then we decided to move! That's really where 'Faraway Places' comes in."

"Seriously though, we did think of all our missing relatives when we recorded the song, and now that 'Charmaine' is in the American top 150, if it goes up, we might be able to go and see them all on royalties."

June Harris



KARL, seen here with a couple of chorus girls from his show, obviously doesn't have bad luck all the time!

## eburns

No sooner had refreshments been served, than Dec upset a glass of milk all over his mohair sleeve, and then proceeded, quite unwittingly, to burn out the effect with a lighted cigarette.

"See how badly I need a girl to take care of me," he confessed, "I have a jinx. Can't go anywhere without spitting the apple cart or setting someone on fire."

The carpet in the living room at the flat is absolutely full of burn holes. One more and it will have to be moved down to the cellar.

"Usually, though," Con said, things work out quite well. We share things like housework and cooking between us, providing no one wants more than a can of beans on toast, Dec does the hoovering..."

"I just clear out of the way," cut in John Stokes. "When three two are at it, they don't mix me."

"What I do while they're being so domesticated, is get in a little darts practice. Sure, we've got a darts board up in the flat and all. Course, Dec's such a lousy shot that we've got more



# ALL CHANGE SPRINGS GO FOR R AND B

Film mad  
Cliff  
runs a  
'cinema'  
at his  
Blackpool  
—theatre



WAY out in front as Blackpool's number one film fan is... Cliff Richard! Britain's top singer devotes almost as much time to film-watching as he does to pop singing, and it's not just films he has taken with his own camera that hold his interest.

Practically every day Cliff runs a show of full-length feature films on the stage of the ABC Theatre where he is starring. But no money could buy a ticket to this performance! Only personal friends and some of the many stars at the resort are invited. Cliff has his own projector and screen and the shows run as smoothly as in any proper cinema.

Cliff used to run the projector himself. "But looking after it used to distract me from the film so I handed the job over to my road-manager," says Cliff with a grin.

## • favourite

Top of the list in Cliff's film likes comes musicals.

"I think 'West Side Story' was the best film ever made," he told me. "It had everything—a great story, fabulous songs and dancing that was out of this world."

Other musicals which Cliff has ordered specially for his private shows are Doris Day's "Calamity Jane" and "Guys and Dolls," which starred Frank Sinatra.

And after musicals come Westerns. "If I were American, I'd love to take part in a Western," he said. "Some of the greatest films of all time were Westerns, like 'Shane,'

'High Noon' and 'The Magnificent Seven.'"

Cliff's interest in films isn't confined to watching them, of course.

He is a keen amateur cine-enthusiast and writes, directs and films his own "screen epics" as he calls them with a laugh.

"The Shadows and I think up stories for films then go out and shoot them," he told me.

"Unfortunately, no matter what sort of story it's supposed to be, it usually finishes up a comedy by the time we've done it!"

Plans are well advanced for Cliff's next film, which is going to have a strong adventure line.

"It's not going to be a musical James Bond affair but it will certainly have a lot of excitement in it," he confided.

John Peters

TOM Springfield gave a gusty yawn over the 'phone, remarked, "I'm not with it this afternoon, mate" and asked for two minutes silence to put his thoughts in order!

"Sorry about sounding so dumb," he apologised. "But we've had so many early mornings and late nights that we're half asleep most of the time."

"The new record? (Title is "Come On Home" and it is due out next week.) Oh, yes, I have heard a lot of comments on that. A lot of people say it's not us. But it is. I wrote it myself, and because I was a bit frightened the group would get stuck in a groove after our last two hits I decided to go for a rhythm and blues number.

"Not out and out, because nothing out and out is commercial, but the kind of number which I consider to be nicely adapted for British disc buyers."

## ALL KINDS

"For too long The Springfields have been considered a C and W group. People get surprised if you sing anything else."

"But please remember that before we even made discs we used to sing all kinds of music, and in several different languages. All I'm doing with the new record is proving that we're still capable of varying our repertoire."

"We don't want to get stale," Tom continued. "You can't afford to be labelled. If you don't get fed up with the same old stuff, the public will, and that's what counts."

"We've got our usual vocal row on disc," he went on, "but this one's a little more split up into odd bits."

"For instance, instead of getting the middle eight, Dusty

comes in all over the place. I play a twelve-string guitar for the intro, and Mike gets a guitar solo."

"Then we have a gaily chorus, making squeaky negro-type noises. And if you think it is still too "different" when you hear it, then just be glad that each of the trio hasn't got his or her own way completely! For Tom would like to do a Latin American album, Dusty has her heart set on out and out gospel, and Mike would love to record a Johnny Cash-type country and western set!

June Harris



TOM SPRINGFIELD and DUSTY are determined the group will not get stuck in a groove.

## Leyton wants a house—in the South of France!

JOHN LEYTON was happily posing for photographers near EMI's office in London. As usual he was handsomely groomed and well dressed. And, despite the fact that his earnings over the last year have been in the region of £100,000, neither his manner, nor outlook, have changed.

"In fact, you could say I've reached a very interesting stage in my career," he admitted between sips. "Believe me, you're not in show business for the loot, although I must say it's

a considerable help to know your cheque won't bounce!

"No. It's more than that. It's the feeling of achieving your ultimate goal, and believing that

on the way up that ladder, you're going in the right direction."

Over a lunch of asparagus tips—John has a passion for them—medium rare steak and green salad, which is his staple diet but not his favourite food, John talked more about his career.

"Isn't it funny how the cookie crumbles," he said. "A year ago, there was almost nothing in the book. Now I have a terrific film contract and feel reasonably confident about the future."

"But because I plan to make my way in films—remember basically I am an actor anyway—I'm not scared that my recording career will fall by the wayside. I think, if anything, the testing time was last year, when I was out of the country filming 'The Great Escape' for five and a half months, and couldn't be here to make personal appearances."

## new house

"If I was going to suffer, it would have been then, not now," He added that at least when he's out of the country again, there'll be a movie doing the rounds which should keep him in the public eye.

Abruptly John changed the subject—he can talk quite happily and lengthily on any amount of things, preferring to keep the topic away from John Leyton. With no prompting at all he began enthusing over the new house he's buying in Chelsea.

"It's a beautiful pad with a tremendous roof garden where I'll be able to do a lot of entertaining," he said. "I'm also planning to buy a villa in the South of France. Not the commercial part, but somewhere quiet where I can take off and relax either alone or with a group of friends."

## drama

This week, film director Walter Mirisch is in town and John's whole future could depend on this trip.

"Personally, I would love to play heavy drama with a touch of comedy. Not the kitchen sink stuff, but the kind of role that Paul Newman plays in 'Hud.'"

"If on the other hand, Mirisch offered me a musical, providing it had a good story line I would be very keen. A 'Pal Joey' type script would be ideal."

Jean Carol

## BRENDA LEE 'TAKES OVER' FROM JUDY GARLAND

BRENDA LEE has started rehearsing this summer in the show that made Judy Garland famous, "The Wizard Of Oz." And on her recent opening night at the Copacabana executives from the Decca Company complimented her on the fact that since "Sweet Nothings" made the hit parade three years ago, Brenda has never been out of the charts.

Dion really is getting versatile these days. Apart from his own hits and the fact that he has started producing for Columbia, he has now accepted a leading role in a summer production of the musical "Wish You Were Here."

★ ★ ★  
STILL building like crazy, the Sinatra-owned Reprise Company have now signed the popular comedy team of Marty Allen and Steve Roed as well as actress-singer Debbie Reynolds. Rumours have been going round for some time that the company intends to sell out, but this is very wrong although it would be a good singles and LP bet for any major label now.

BRENDA LEE—Never out of the charts for three years.

Surfing has always been one of the major sports in the States and since the great success, recently of many "Surfin'" discs it has got bigger and bigger. Manufacturers of surfing equipment are selling their goods as fast as the disc companies are selling records. Biggest of the many discs so far has been

"Surfin' U.S.A." by The Beach Boys, but Jan and Dean are going great guns now with their "Surf City."

Tamla Records are expecting big sales with their 12-year-old artist Little Stevie Wonder. He already has a big single seller "Finger Tips," in the top 50 in two weeks and this week Tamla released his first LP, which was recorded live. This includes his current hit,



## CABLE FROM AMERICA

Robert Goulet has been signed by MGM to star in a new musical film "His And Hers," which will have a score written by Jimmy Van Heusen and Sammy Cahn.

Nat "King" Cole is looking forward to meeting up

stars of the very popular TV series "The Virginians," to a long recording contract. Gary's first disc is out next week and Decca are going all out on the promotion of this.

Star pianists Ferrante and Teicher look like having a big hit with their single the "Antony and Cleopatra" theme. It's gone into the sellers in the first week of release. They have a number of TV spots lined up to promote both this and the album of music from the film.

His latest album "The Star Spangled Banner," should prove to be a big seller for Pat Boone. It features all the best-known American patriotic songs. Part One has just been released and already a second part is being prepared by Dot Records.

## edited by Maurice Clark

with Ted Heath again when Nat starts his tour next week. George Sidney is to direct the next Elvis Presley film "Viva Las Vegas," in which Elvis will have as his co-star Ann-Margret.

★ ★ ★  
YOU can expect lots of good songs in the newest Walt Disney film "Beach Party," which stars Amette and Frankie Avalon as well as newcomer Dick Dale, known as "King of the Surfers."

Decca have managed to sign Gary Clarke, one of the

Veteran song star Frances Langford held a DJ cocktail party aboard her yacht "Chanticleer" (moored at the moment in New York's harbour) to celebrate her new LP release on Capitol. It's called "Old Songs For Old Friends" and should appeal not only to her many fans from the '40s but also help make a lot more.

Jackie Wilson and Linda Hopkins, who are riding high in the charts with a gospel number "Shake A Hand," are to be teamed in similar type numbers on an LP Pop Gospel which is said to be the up and coming sound.



# DISC

# Great session by Billy J— but those tonsils will have

# to come out!



**B**ILLY J. KRAMER has tonsil trouble. "I reckon I'll have 'em chopped out in September," he told me over the phone last week. "The specialist said that the operation won't affect my voice, so I'm not scared about having it done."

When I spoke to Billy he had just cut the first side of a new single; he sounded fine, not at all "throaty."

"Luckily," went on Billy, "it hasn't affected any dates so far, but I don't want to wait for the day when I'll have to cancel a whole string of engagements."

"The nearest I got to trouble was after I'd taped a 'Thank Your Lucky Stars.' We were in Birmingham and it was round about midnight when my throat gave out completely. The doctor came and dragged me up. After a day or so, I felt much better."

## VOICE WAS HARDER

"But even then, no matter how bad my throat, I've managed to keep it in check before and during a performance."

But Billy admits that sometimes the agony is so great, his voice sounds like a nutting grater!

"This morning at the session my throat started playing me up a bit. You won't notice the difference on the record, but to me my voice sounded a little harder than usual."

"But anyway," he continued, "this side we cut is so different from 'Do You Want To Know A Secret' that I don't reckon you're gonna recognise my voice in comparison."

"For a start I haven't double-tracked."

It almost goes without saying that his next two sides are both Beatles compositions.

## NO DANGER HERE

"I'm lucky I've got them," he confessed. "I'm knocked out with all their stuff, and they give me what I want, so why should we split company."

No, I don't think I'm in danger of becoming too Beatles-fied. Apart from the material of theirs that I've recorded, I don't feature any of their numbers in my stage act. And if they do mine, it's only because they wrote 'em in the first place.

And no one will be as happy as Billy J. if his group, The Dakotas, make it big with their own first single, 'The Cruel Sea'.

"That would be wonderful," he said. "Apart from the success they deserve in their own right, think how good it's been for Cliff with The Shadows and Billy with The Tornados."

June Harris

As The Dakotas listen to the playback of the number they and Billy J. Kramer cut last week for their new single, BILLY talks to the man who, with John Lennon, wrote it for them. PAUL McCARTNEY of The Beatles (extreme right).

That 'I don't like Presley' remark on 'Juke Box Jury' has caused an uproar, but JOHN LENNON is sticking to what he said . . . .

# EL'S STILL THE KING—BUT HE'S GOT TO WATCH IT!

**JOHN LENNON**, of The Beatles, caused something of a rumpus when he openly admitted on "Juke Box Jury" last Saturday that he's "off" Elvis. And he's fully expecting the hordes of Presley fans to scream back at him with remarks like "How can a two hit disc group knock the King?" and "What does a Scouse know about Presley?"

"But I wasn't knocking Presley," he told me over the phone on Tuesday. "All I did was voice the opinions of so many other Presley followers who think that his discs of late are odd but . . . ."

"You can't dispute the fact that El is still the King. No one has ever got near the record that he's set up. BUT HE'S GOT TO WATCH IT."

## lower

"For a start his voice keeps getting lower all the time. In the old days he had a fabulous sound on record, and even when he sang low numbers like 'Don't Be Cruel' and 'Teddy Bear' they were great because at least he broke them up."

"But he just doesn't seem to bother any more. I think half the trouble came when he started using the Jordanaires. For years he'd been quite happy to work with Scotty

Moore, Bill Black and D. J. Fontana without using any regular vocal backing group."

"Then as soon as the Jordanaires came on the scene that started to finish it."

"I was pretty about El for years. Thought he was fab. I bought every one of his records and saw all his films."

"If some of his old singles were released again, particularly those on the HMV label, I'm sure they'd sell like hot cakes. People are still playing rock and roll. Presley's part of that."

"'Devil in Disguise' is better than El's last couple of discs, but it's still not up to standard. Where's the excitement? Where's the teamwork that was evident on his early discs?"

"Surely El must know that he's going wrong somewhere. He must get letters, even if he doesn't open them? Perhaps he doesn't have enough time in the recording studio. After all, we

don't know how busy he is over there."

"And another thing. If it wasn't by Presley, all that film stuff wouldn't sell. It's one thing cutting a film soundtrack, but it's another just releasing any old thing because you haven't got any sales in the can."

"But obviously El is still the King, otherwise the teenagers who'd never heard of him six

years ago wouldn't be buying his discs today. Perhaps that's the sound they want."

"I don't honestly know. But it's not the sound that myself and people of my age group want. That's why I criticised him. I didn't slam him, but I was just a bit sick of hearing the same old stuff."

Jean Carol

# Jet and Tony get down to hard work in the studios

**JET HARRIS** and **Tony Meehan** take their recording very seriously. They've been locked (more or less) in the Decca studios ever since they completed that marathon John Leyton package tour, and it's reckoned they have at least another fortnight's hard work in the can before they finish what they've planned. Jet made time to go along to the premiere of John Leyton's "The Great Escape" film starer, though. He escorted Billie Davis, and manager Roy Moseley made up the party with one of Britain's top models.

Jet has moved into a new flat at Hampstead now, not so far from Tony's north-west London home. He's furnishing the pad with what is described as "tasteful and comfortable" purchases.

Tony has additional pressure or work in as much as he supervises the duo's recordings from the A and R angle as well as playing drums. On top of that, he is also busy with other A and R activities and projects claiming his attention these days.

Joe gets a cottage —but he's not saying where!

**JOE BROWN** has rented a cottage for the summer. It is on a farm about 20 miles from Yarmouth—but Joe won't say exactly where because he wants a bit of peace and quiet if he can get it.

"Thing is, mate, I want to be sure of a certain amount of time in the open air—right away from show business." Can't blame Joe for that! Noemilly the fans pursue him everywhere, as they did when he went to buy some fishing tackle.

"I've decided to take fishing seriously," he told me. "I went into a Yarmouth shop to buy some gear and within minutes people were charging round as if President Kennedy had just arrived."

"Then someone knocked over a couple of reels of line—and everyone ended up in a right old tangle." D.T.