

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 270 Week ending May 25, 1963
Every Thursday, price 6d.

ELVIS and MARRIAGE

CAN THERE EVER BE A MRS. ELVIS PRESLEY?

see page 4

Billy Fury



The Beatles

page 12

page 5

JET TONY

"Scarlett O'Hara," the boys' second hit, has just missed the top of the charts and now, after a successful tour, Jet and Tony are back in the studios determined to do even better with hit number three. Full story on page 3.

Lonnie right for Broadway

Lonnie Donegan is definitely "number one choice" for the lead part in a new Broadway musical—news of which was revealed in DISC last week. Mannie Greenfield, who has represented Lonnie in the States for the past seven years, arrived in town last weekend for talks on the project with Lonnie's manager Cyril Berlin. Greenfield told DISC, "The musical is called 'Kelly' and is about Steve Brodie, a famous character in America in the eighteen hundreds. He was an Irish immigrant and the part is ready made for Mr. Donegan. He is our number one choice. I'm also planning with Cyril Berlin and Pye Records for a new label outfit for Lonnie in the States which will give him even bigger exploitation there."

MATHIS FORMS LABEL

Johnny Mathis will not be signing with Warner Brothers. Instead his manager, Helen Loga, has formed a new company, Global Records, and signed a contract with Mercury Records for them to release all his masters. His contract begins on July 1 and during that month he will cut several singles and a Christmas album. His discs will be issued here through Philips.



Jet and Tony — They're enjoying a break from autograph books and travelling

PETER WILL BE AGAINST HIS DAD

IT'S going to be an interesting summer season in Great Yarmouth this year. Peter Jay and The Jaywalkers will be on the Helen Shapiro bill at the Aquarium Theatre. Opposite in the Windmill Theatre will be Joe Brown, Mark Wynter and The Tornados, and the proprietor of the Windmill happens to be Jack Jay, Peter's dad!

"It just worked out that way," says Peter. "We got this offer for the Aquarium, and it was a very good one, so we took it. There's no ill feeling. Dad's one of our greatest fans, and there's



Peter Jay

going to be some keen competition this summer up there!"

Peter and The Jaywalkers have come very close to really big hits with their previous Decca releases, and they're hoping their current one "Poet and Peasant" will do the trick.

They wanted to watch their tele-recorded plug of it in last Saturday's "Thank Your Lucky Stars," but found out that they would have to be on route for Maidstone at the time. So they clubbed together, and bought a portable television, which they intend taking everywhere now.

N.I.L.

THE THIRD WINNER FROM

PETER JAY



& THE JAYWALKERS

POET AND PEASANT

F 11659 45 rpm

Sole booking agent General Artists Ltd

DECCA

THE DECCA RECORD COMPANY LIMITED
DECCA HOUSE ALBERT EMBANKMENT LONDON SE1



Marriage won't change a thing, Brenda



KENNY AND HEINZ 'LIVE IT UP'

Kenny Ball and ex-Tornado Heinz found out what it's like on the other end of a camera last week during a break in scenes in filming "Live It Up" at Pinewood Studios. Heinz, as you can see from our picture, even took over directing imaginary start, but then he's getting to know his way round the studios now. This is his second picture. And Kenny? He was quite content to "drive" the cameras.

I CANNOT agree that Brenda Lee's career is in jeopardy because of her marriage. After all, she has enough strength and talent to get through this tough spot, and certainly her male fans will not abandon her because of her marriage. Even if they do, she has enough female fans to keep her going for some time yet!—HELEN CROSBY, 59, Vaughan Road, Wallasey, Cheshire.

PRIZE LETTER

WITH IT
IT'S about time disc jockeys learnt a bit more about their subject. Skeetchy knowledge is exposed where it is least expected, particularly on "Juke Box Jury." Surely the position of these people, who represent the shop

down to earth and is in no way big-headed.
Do you suppose that with all this, he is going to disappear just like that?—CAROL STEELE, 12, Bryanstone Road, Tyersal, Bradford, Yorks.

has gained him a Silver Disc, how about calling the album "Cliff's Solid Silver Smashes"? —RONALD TARBERT, 6, Chaford Way, Little Heath, Romford, Essex.

business, should almost sink into oblivion as far as her own career is concerned.
There's been nothing from her since "It Might As Well Rain Until September." She's just spent her time writing hits for other people.—STEVE GILBERT, Chester House, Midland Road, Wellingborough, Northants.

NOT ALIKE
H. R. GRAHAM (DISC, 11-5-63) says that The Beatles have proved themselves better than The Shadows. In my opinion, they are completely different and cannot possibly be compared with each other.
The Shadows might not be able to make records like "From Me To You," but could The Beatles record "Apache" or "Foot Tapper"?—G. DAVIES, 224, Bedford Road, Rock Ferry, Birkenhead, Cheshire.

A SHAME
I QUITE agree with Brian Simpson (DISC, 11-5-63) that Johnny Burnette has been neglected during the past 18 months or so because of his disc, "God, Country And My Baby," but why?
This singer is one of the few artists today whose records are really original material. It seems a shame he should be persecuted for so long.—ELAINE LAURENCE, 13, Gainsborough Place, Honicknowle, Plymouth, Devon.

WITTY PAIR
WHAT a charming, witty pair of panelists Del Shannon and Johnny Tillotson made on "Juke Box Jury." Del Shannon especially was always ready with constructive criticism and a witty remark, and both surprised me with their extensive knowledge of the British pop scene.—ELIZABETH THORN, 38, Alderton Hill, Loughton, Essex.

SILVER HITS
I RECENTLY read of Columbia's plan to issue an LP containing most of Cliff Richard's hits. As nearly every one of Cliff's discs since "Living Doll"

JUST WRITING
AS top girl singers are so few and far between as their hits, it seems a pity that Carole King, the most talented and promising girl singer in the

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



Every week the writer of the best letter gets an LP of his or her choice, and once a month there is a bonus prize of a Ronson lighter-ashtray set! Write to Post Bag, DISC, 161 Fleet Street, London, E.C.4.

window of the disc industry, warrants a little more know-how on their part. The only examples who deserve exception are Jimmy Savile and Alan Freeman.—A. C. O'DONNELL, 29, Beecham Road, Reading, Berks.

MORE, LONNIE
WHAT a change has come over Lonnie Donegan. The rhythm and blues style which he uses in his current TV series is really excellent, and the feeling which he puts into his singing certainly rivals that of the top American rhythm and blues singers.
After hearing Lonnie's version of "What'd I Say" on a recent show, backed by The Grandions, I am waiting expectantly for a rhythm and blues single from him.—P. L. BRADSHAW, 24, Rookery Avenue, Grimsby, Lincs.

TOUGH JOB
ELVIS may have had a tough job with his last single, "One Broken Heart For Sale," but such a great artist doesn't just fade away after so many fabulous years at the top.
Elvis has a great voice, is an excellent actor, has a dynamic personality and possesses a great personal sincerity. On top of all this, he has managed to stay

The world's top pops

AMERICA

Week ending May 18

Last Week	This Week	TITLE	ARTIST
1	1	If You Wanna Be Happy ...	Jimmy Soul
2	2	I Will Follow Him	Little Peggy March
3	3	Surfin' U.S.A.	Beach Boys
5	4	Foolish Little Girl	Shirelles
10	5	I Love You Because	Al Martino
7	6	Losing You	Brenda Lee
11	7	Two Faces Have I	Lou Christie
12	8	Take These Chains From My Heart	Ray Charles
26	9	It's My Party	Lesley Gore
14	10	Another Saturday Night	Sam Cooke
13	11	Hot Pastoral	Dartells
3	12	Puff	Peter, Paul & Mary
19	13	Da Doo Ron Ron	Crystals
8	14	Reverend Mr. Black	Kingston Trio
18	15	You Can't Sit Down	Doyell
6	16	Pipeline	Chantays
24	17	Still	Bill Anderson
9	18	Can't Get Used To Losing You	Andy Williams
16	19	Killer Joe	Rocky Fellers
45	20	Sukiyaki	Kyu Sakamoto

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE	ARTIST
2	1	I Will Follow Him—Little Peggy March	Little Peggy March
1	2	In Dreams—Roy Orbison	Roy Orbison
3	3	Pipeline—The Chantays	The Chantays
—	4	Foot Tapper—The Shadows	The Shadows
—	5	Butterfly Baby—Bobby Rydell	Bobby Rydell
4	6	From A Jack To A King—Ned Miller	Ned Miller
6	7	Tell Him—The Exciters	The Exciters
—	8	Summer Holiday—Cliff Richard	Cliff Richard
10	9	You'll Never Learn To Walk—Barry Stanton	Barry Stanton
—	10	Blame It On The Bossa Nova—Eydie Gorme	Eydie Gorme

Norway

(Courtesy Videns Gang)

Last Week	This Week	TITLE	ARTIST
1	1	Summer Holiday—Cliff Richard	Cliff Richard
2	2	From A Jack To A King—Ned Miller	Ned Miller
3	3	Hey Paula—Paul and Paula	Paul and Paula
4	4	One Broken Heart For Sale—Elvis Presley	Elvis Presley
5	5	Revenge—Nati-Ana-Lena Lofgren	Nati-Ana-Lena Lofgren
6	6	Blame It On The Bossa Nova—Eydie Gorme	Eydie Gorme
10	7	Kiss Me Quick—Elvis Presley	Elvis Presley
8	8	Sweet—Og Sana—Oksanen	Og Sana—Oksanen
—	9	Rhythm Of The Rain—Cascades	Cascades
7	10	Danserev—Gothe and Jørgen Tormann	Gothe and Jørgen Tormann

Hong Kong

(Courtesy Southern African Manufacturers & Distributors Association)

Last Week	This Week	TITLE	ARTIST
1	1	Rhythm Of The Rain—The Cascades	The Cascades
2	2	Summer Holiday—Cliff Richard	Cliff Richard
—	3	Loop De Loop—The Fabulous Echoes	The Fabulous Echoes
—	4	Follow The Boys—Connie Francis	Connie Francis
—	5	Remember Diana—Paul Anka	Paul Anka
—	6	Don't Be Afraid, Little Darling—Steve Lawrence	Steve Lawrence
—	7	Dance With The Guitar Man—Steve Lawrence	Steve Lawrence
6	8	Bachelor Boy—Cliff Richard	Cliff Richard
—	9	Walk Right In—The Monies	The Monies
7	10	Puff—Peter, Paul and Mary	Peter, Paul and Mary

S. Africa

(Courtesy Southern African Manufacturers & Distributors Association)

Last Week	This Week	TITLE	ARTIST
1	1	From A Jack To A King—Ned Miller	Ned Miller
5	2	Blame It On The Bossa Nova—Eydie Gorme	Eydie Gorme
2	3	Ruby Ruby—Dionne Warwick	Dionne Warwick
4	4	Dancing Shoes—Cliff Richard	Cliff Richard
8	5	Hey Paula—Paul and Paula	Paul and Paula
6	6	Foot Tapper—The Shadows	The Shadows
—	7	One Broken Heart For Sale—Elvis Presley	Elvis Presley
—	8	The Longest Day—Kenneth McKellar	Kenneth McKellar
3	9	Bachelor Boy—Cliff Richard	Cliff Richard
10	10	Summer Holiday—Cliff Richard	Cliff Richard

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

Produced by FURY MONTHLY
at the
ROYAL ALBERT HALL, LONDON
FRIDAY, MAY 31, 1963
7.30 p.m. to 10 p.m. (Doors open 7 p.m.)

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JIM REEVES

Welcome to my world

BCA 1341 45 rpm



DOUG'S FILM ROMANCE IS NEARLY OVER

Filming of "The Yellow Teddy Bears" at Shepperton Studios is nearly completed and when the last camera has rolled all that will be left of a film romance between Doug Sheldon and Georgina Patterson (right) will be the finished picture shortly due for release.

Doug and Georgina, two teenagers who in company with their friends, fail to get any understanding from their parents. Their adventures, some of them ending in tragedy, are told in this film.

The cast have all enjoyed making the picture and they'll be a little sad when the last take is in the can... particularly Georgina and Doug.



SAM COOKE

Another Saturday night

BCA 1341 45 rpm



Billy J. keeps Cliff away

TOP 30

Week ending May 18, 1963

Last Week	This Week	Title	Artist	Label
1	1	From Me To You	The Beatles	Parlophone
8	2	Do You Want To Know A Secret	Billy J. Kramer	Parlophone
6	3	Lucky Lips	Cliff Richard	Columbia
2	4	Can't Get Used To Losing You	Andy Williams	CBS
3	5	Scarlett O'Hara	Jet Harris and Tony Mechan	Decca
7	6	Two Kinds Of Teardrops	Del Shannon	London
4	7	In Dreams	Roy Orbison	London
9	8	Nobody's Darlin' But Mine	Frank Ifield	Columbia
5	9	How Do You Do It	Gerry and the Pacemakers	Columbia
20	10	When Will You Say I Love You	Billy Fury	Decca
15	11	Young Lovers	Paul & Paula	Philips
10	12	From A Jack To A King	Ned Miller	London
—	13	Take These Chains From My Heart	Ray Charles	HMV
18	14	Deck Of Cards	Wink Martindale	London
11	15	Losing You	Brenda Lee	Brunswick
13	16	He's So Fine	The Chiffons	Stateside
12	17	Say I Won't Be There	Springfields	Philips
22	18	Pipeline	Chantays	London
23	19	If You Gotta Make A Fool Of Somebody	Freddy and the Dreamers	Columbia
14	20	Brown Eyed Handsome Man	Buddy Holly	Coral
24	21	Casablanca	Kenny Ball	Pye
16	22	Folk Singer	Tommy Roe	HMV
—	23	Forget Him	Bobby Rydell	Cameo Parkway
17	24	Rhythm Of The Rain	The Cascades	Bros. Warner
19	25	Walk Like A Man	Four Seasons	Stateside
25	26	My Way	Eddie Cochran	Liberty
—	27	Harvest Of Love	Benny Hill	Pye
—	28	Another Saturday Night	Sam Cooke	RCA
—	29	She's New To You	Susan Maughan	Philips
28	30	Little Band Of Gold	James Gilbreath	Pye

Compiled from dealers' returns from all over Britain

Jet and Tony

We only look fit because of our make-up, but... man, we're enjoying ourselves

JET HARRIS poked his head out of the doorway of dressing room 6 at the Edmondston Granada last Friday evening, and grinned a welcome. It was rather a tired grin—not surprising at the end of a marathon tour of one nighters in the John Leyton package. Otherwise he looked fine, and I told him so.

"It's only because I've got make-up on, mate," he smiled. "Come in."

Inside the dressing room John Leyton was changing and Jet's partner, Tony Mechan, was flopped out in a chair, gamely working his way through a mound of autograph books. There was a minor flurry of activity to discover whether I wanted to sit down or have a drink.

One of the Granada staff came in while this was going on with yet another pile of autograph books.

"How many of those do you reckon you've signed?" I asked Tony.

"No idea," he shrugged after a moment's thought. "Must be hundreds on this tour alone."

NOT SO TOUGH

Despite the length of the tour and the wide area it covered, the two boys have found the going reasonably smooth and enjoyable.

"Things have improved quite a bit since the time when we toured with The Shadows," said Tony. "Mind you, conditions aren't perfect yet, but they're not so rough as they were."

"Any amusing or unfortunate incidents?" I inquired.

There was a combined groan of response from Jet and Tony.

"Last night," Tony recalled with a grimace, "we were playing at Norwich, and didn't fancy driving back to town after the show. I tried to book a room in Norwich, but everywhere was full. There was a convention or something going on."

"I drove out of town, expecting to find somewhere along the road where I could stay. I didn't. Next thing I knew the car was out of gas, and there wasn't a

filling station to be found. I was stranded there in the middle of nowhere until the AA came to my rescue. I got home finally about five."

"Same thing happened to me, more or less," said Jet. "I wanted to get back to town anyway, and I started off after the show. I ran out of petrol as well, and couldn't find anywhere to fill up. I ended up by riding back with Duffy Power, and having a record session at his place until about six."

The final date of the tour was at Bournemouth on Saturday. Next item on the Harris-Mechan agenda is an important one—recordings.

"We've only got one left in the can," explained Tony, "so we've got to put in some hard work on this. We'll have to think about an eventual follow-up to 'Scarlett O'Hara,' and we want to do titles for an EP and an LP as well."

SHOW STOPPER

"Scarlett" has been the show stopper of the tour," added Jet. "The audiences seem to like all we do, but that's the favourite."

Suppose it's because it's the current single?

Tony was called down to the stage, and Jet decided to get a bit of fresh air from the fire-escape.

Outside on the balcony of the fire-escape Jet waved an acknowledgment to the screams of recognition from the queue for the second house. He leaned on the railing, and gazed out beyond the crowds. His expression became as distant as his thoughts.

LIKE TO BE AWAY

"Do you ever get the feeling that you'd like to be miles away from where you are?" he asked. "Funny, isn't it? I think I'll take a few days off as soon as I can. Get away from everything for a bit. I fancy the Channel Islands. Haven't been there yet."

"Can you get away from it all," I remarked, "or will you be recognised?"

Jet grinned. "I went to the Isle of Wight, and didn't get a moment's peace. Still, it would be a bit dodgy if that didn't happen, wouldn't it?"

Nigel Hunter



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THE GUITAR PLAYER

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JULIE GRANT
THAT'S HOW HEARTACHES ARE MADE

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BOB WALLIS
7N1 2066



WOTCHER GONNA 'AV'



LES REED
ON THE SCENE

7N 35122

JACKIE TRENT
MELANCHOLY ME

7N 35121

MRS. ELVIS PRESLEY

Three month wait for Tony Bennett



ANITA WOOD—Best bet to be Mrs. P.?

Two girls lead the race to become the world's most envied woman—but can El afford to marry?



PRISCILLA BEAULIEU—Dated in Germany.

WITHIN the next two years Elvis Presley is going to have to face one of the biggest decisions of his fantastic life. Can the world's richest pop singer afford to get married? Does his position as the idol of millions of teenagers throughout the world mean that he will never be able to risk taking the one step that could drastically change his whole career?

Elvis is now 28. And in the seven years he has been at the top his name has been linked with countless girls. Nearly all of them have lasted only a short time and then faded away. **BUT NOT ALL. THERE ARE TWO WHO WERE AROUND FOUR YEARS AGO AND WHO ARE STILL AROUND TODAY, HEADING THE LIST OF THOSE WHO COULD BECOME THE WORLD'S MOST ENVIED WOMAN, MRS. ELVIS PRESLEY.**

Their names? Priscilla Beaulieu and Anita Wood. Priscilla, now 18, first came into El's life when he was a GI based in Germany. She was a steady date.

And when El flew home just two days before being demobbed in 1960, he said, "There is only one reason why I shall be sorry to leave here—and that is Priscilla. She is very mature and intelligent."

More significantly, he added, "I think she's the most beautiful girl I have ever seen. I've dated plenty of girls while I've been here, both German and American, but Priscilla's definitely the sharpest of them all."

Whispered Priscilla: "I sure have a place in my heart for him. And he sure has a place in his for me."

• eligible

And this is one Elvis romance that hasn't grown cold with time. Just recently Priscilla has been seen on the back of Elvis's motor bike flying through Memphis.

What's more, she already has a dainty foot in the door of El's million-dollar mansion. She lives with his father and stepmother Mr. and Mrs. Vernon Presley. As the daughter of Captain Joseph Beaulieu, a U.S. Air Force navigator, she seems a pretty eligible bet.

But Priscilla has a rival. And one who could pip her to the altar—according to Dave Cardwell, co-editor of the Elvis Presley Encyclopaedia. In his view, Anita Wood, who lives in Memphis and who also knows El's parents, is the best bet to become Mrs. P.

If expensive presents are any indication, then Anita is sitting pretty. El gave her a Cadillac and a diamond solitaire ring.

There have been other good friends of El's. One was Molly

Bea. She's the singer whom El dated for about six months. Then there was Barbara Hears. She can claim to be the first girl, a gawky High School kid—who was to become the world's highest paid entertainer

—ever asked to share a soda pop. Barbara, a Memphis lass, confessed she found El "lots of fun." But she added a note of gentle criticism. "He's too restless and drives himself too hard. He should learn to slow down."

His name has been linked with Rita Moreno—fiery star of "West Side Story"—and with none other than "Marilyn" herself, Natalie Wood.

Natalie was said to be "crazy for Elvis." She collected all his recordings, and—according to top Hollywood columnist Hedda Hopper, "pumped nickles and dimes into a juke box to make it play Presley non stop."

Like Priscilla, Natalie also en-

joyed a ride on El's motor-bike. But that all important trip to the altar was with someone else.

El also dated Venetia Stevenson, statuesque blonde with the Mona Lisa smile who once graced "Juke Box Jury." Nothing came of that, either. Neither did meetings with stripper Tempest Storm, whom El is reported to have met while on vacation in Las Vegas; Judy Sprechel—be met her while filming "King Creole" and "G.I. Blues"—and June Wilbanks, who dated El three times around the "King Creole" era.

Actress Juliette Prowse also figured in the romance stakes. But only briefly. Rumour has it that El dropped out "because things began to get too hot for him." Why? Because Sinatra was then going steady with Juliette.

Inevitably, El has been linked in off-duty hours with other co-stars of his films. There was

Stella Stevens, of "Gilt, Girl, Gilt," Joan Blackman of "Kid Galahad," and now Ursula Andress, who stars with El in "Fun In Acapulco."

The Hollywood gossips have also gone to work on a romantic tie between El and Joan O'Brien, his co-star in "It Happened at the World's Fair," which opens in London's West End on May 30.

While serving as a G.I. in Germany El met a succession of cavewoman frauleins. Among them Margarit Bueglin, Ursula Siebert and Vera Tscherebova—who returned with El to America when he was demobbed. Then flew back to Germany.

It was left to starlet Kitty Dolan to make the boldest claim on El. She met him on the Hollywood set of "King Creole" and bravely proclaimed: "I may one day be Mrs. Elvis Presley."

But whatever happens, El will have the final word. It's up to him to pop the question. Asked when he calmly draws: "When I fall in love, I guess."

Peter Thomson's

STOP PRESSINGS

ROY ORBISON'S first call was at Kilburn to say hello to *The Four Seasons* and *Del Shannon*; then dinner at London's exotic Beach-Comber restaurant with *Del and Johnny Tillotson*. Quote from a Liverpool group's manager: "Music from the South sounds anaemic compared with that in Merseyside!"... **Sammy Davis'** brief appearance on *Michael Bestine's* BBC TV show took the studio audience completely by surprise.

DISC contributor **Tony Hall**, named by "Daily Express" recently as one of Britain's top ten DJs, makes "Thank Your Lucky Stars" debut this Saturday... **Buzz Cason**, an original member of *Brenda Lee's* backing group *The Casuals*, has become assistant to **Bobby Vee's** ace Liberty Records A and R man **Smully Garrett**... **Bobby Darin** and **Sammy Davis Jr.** are to make a film together. TV crack by **Lonnie Done-**

gan about his partner **Jill Westlake**: "She'd be a sensation if her dress matched her stockings—and she's not wearing any stockings!"... **Both The Beatles and Gerry and The Pacemakers** were once auditioned by manager **Larry Parnes** as possible backing groups for **Billy Fury**... **The Hollies**, new **Pye** group, didke being tagged "Manchester's Beatles".

If you're holidaying in Spain you'll hear on juke boxes **Johnny Mathis**, **Steve Lawrence**, **Eddie Gorme** and **Andy Williams**—singing in Spanish... **Billy Fury's** favourite track on his new LP, "Bumble Bee," was once a hit for **LaVern Baker**... **Veteran hitmakers Les Paul and Mary Ford** have split up—both professionally and privately.

HERE'S a twist: America's **Four Preps** have covered **The Bachelors'** hit "Charmaine" for **Capitol**!... **Acker Bilk's** latest U.S. release

is **Flanagan and Allen** oldie, "Underneath The Arches"... **Heading for U.S. Top 20:** **Dion's** "This Little Girl," **The Four Seasons'** "Ain't That Shame," and **Ray Barretto's** "El Watusi"... **EMI** singer **Duffy Power** (who has just recorded a Beatles' song) wrote **Pye** singer **Vince Hill's** latest single... **Fabian's** latest date: **MGM** starlet **Linda Evans**... **Singer-composer John D. Loudermilk** is writing a book about song titles.

EYDIE GORME'S follow-up to her international hit "Blame It On The Bossa Nova" is called "Don't Try To Fight It, Baby"... **The Beatles** used to call themselves **The Quarrymen**... **Next Bob B. Soxx and The Blue Jeans** record is "Not Too Young To Get Married"... **Good pals Johnny Tillotson and Del Shannon** made excellent "Juke Box Jury" panelists.

Old Johnnie Ray hit "Just Walkin' In The Rain" revived by **Jerry Wallace**... **Pat Boone** may film in Dublin with **Kim Novak's** present understudy, **Olive White**... **Next Everly Brothers** title is "It's Been Nice (Goodnight)"... **Cracked Bob Hoper**: If takes **Anita Ekberg** an hour to pack—and that's before she gets to the luggage!

Listen to **ALAN DELL'S SHOWCASE**
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- ★ **PEGGY LEE** I'm a Woman
Capital ST1857 (stereo) T1857 (mono)
- ★ **QUINCY JONES** Big Band Bossa Nova
Mercury CMS18080 (stereo) MMC14125 (mono)
- ★ **ROY CLARK**
The Lightning Fingers of Roy Clark
Capital ST1780 (stereo) T1780 (mono)
- ★ **KENNY LYNCH** Up on the Roof
H.M.V. CSD1489 (stereo) CLP1435 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs
E.M.I. RECORDS LTD., 2, R.I. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1


NEW FROM EMI

Maxine Brown
ASK ME
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FATS DOMINO
There goes (My heart again)
H.M.V. POP1164



KENNY LYNCH
YOU CAN NEVER STOP ME LOVING YOU
H.M.V. POP1165



GERRY and the Pacemakers
I LIKE IT
Columbia DB7041



JAMES GILREATH IS A REAL SINGING COWBOY

TWENTY-THREE-YEAR-OLD James Gilreath, whose "Little Band Of Gold" has been a big hit in the States and entered our own Top 30 last week, was a cowboy and a potential baseball star before he became a singer.

He could hardly have avoided the cowboy bit, being born and bred on a cattle ranch near a place called Prairie in the state of Mississippi.

In the evenings Jim used to wander over to the ranch bunkhouse to listen to the cowhands singing. They taught him to play the guitar, and he began working out several of his own numbers.

Like most American boys, Jim was very interested in the national game of baseball, and as he grew older he became good enough to aim for a career as a major league pitcher. But his pitching arm was broken in an accident while he was at junior high school, ending his baseball hopes but fortunately not affecting his guitar playing.

Quick deal

Jim formed a group called the Nile Leters for dates in Prairie clubs and for broadcasts on a local Mississippi radio station. Local interest grew, and the boys made some records for a company operating in the area.

One of these, "Little Band Of Gold," attracted the attention of a bigger label called Joy, whose executives negotiated a quick deal for its wide release in the States.

The record hit the charts, and has repeated its success here on Pye International. At first hearing it's not particularly commercial, starting in march fashion before opening out into more familiar territory.

But the tempo change hasn't hindered its sales, and Jim's strong, convincing vocal performance indicates that he's joined the ranks of singing cowboys on a permanent basis. N.I.L.

Back from their holiday in the Canary Isles, the boys tell of the moment when

Disaster nearly struck The Beatles!

JUST over a week ago The Beatles got back from a great holiday in the Canary Isles and Spain—but you'll never believe how close the four of them came to becoming a duo! For George Harrison and Paul McCartney both had incredibly narrow escapes from drowning!

The boys told me all about it when I met them in their manager's London office last week, and although they treated it as a huge joke it couldn't have been very funny at the time.

"I got the worst end of the deal," said Paul McCartney, who had gone to Tenerife with George Harrison and Ringo Starr, while John Lennon went to Spain with manager Brian Epstein.

"I left George and Ringo on the beach and went for a swim. When I got past a reef the waves started looking murderous, so I turned back but got washed out. I started waving frantically to the boys, but they just grinned back. Suddenly, I felt miserable!

There was everything just happening and so Paul McCartney to share in the benefits. I whacked the bell out of them when I eventually got back on the beach!"

"As for me, I got my foot caught in a rock," said George, "and I can hardly swim at all! Those currents look a darn sight more dangerous when you think you're drowning. Ringo wouldn't have laughed so much if it had happened to him!"

Suspiciously, most of the time

The Beatles had bad weather. But this didn't deter them from having a real ball.

"We stayed with some German friends—well, what decent hotel would have us," said Ringo. "And we hired a car, a Hillman Minx, but your readers can be told it was a Rolls Bentley."

"We drove all round the island, which is about three feet square, decided there wasn't enough room for all of us, and dropped George on top of a mountain!"

"That bit about me on top of the mountain is quite true," admitted George. "When it's cloudy on the island, you drive up the mountain and through the cloud. When you reach the top the sky is a fabulous colour blue, and the sun just beats down on you."

NO SUN

"We didn't take coats or anything, because everyone said the weather would be just great. But when we got out at Barcelona airport we had to start searching for the sun. Then we were told our flight to Tenerife had been cancelled because of bad weather. We tried to make the receptionist understand that they just couldn't have had weather there, but all she did was direct us to the nearest hotel. We finally arrived in the Canaries a day later."

They still managed to get in some sunbathing, however, and have returned with gloriously tanned bodies and white faces (which they couldn't explain).

On one occasion they attended a bullfight. This gave rise to a particularly colourful scene in their London office, with three of them playing matador, picador and bull.

"They make this big production scene, even when the most frightened of amateur matadors comes on," said Ringo. "The trumpets play, everyone shouts 'ole,' and if the matador shows a yellow streak they start throwing coca-cola bottles at him."

a fuss

"The first bull came in the arena with such a cool look it was unbelievable. It then glanced up at the matador with the expression, 'O.K., buster, get in there and pitch,' and the poor guy had a helluva job after that."

"When the star bullfighter comes on there's as much fuss as if it's Cliff appearing on the Palladium. Finally, this bloke managed to stab the bull a couple of times and then, just when you thought it was dead, it stuck its face on one side and groaned!"

Apart from making a financial bid for the island, the three Beatles came home laden with the usual kind of presents for the family.

George Harrison bought a new, washable suede coat, Paul McCartney some shirts, but Ringo pipped the lot of them, buying 36 china bulls, a dozen swords and some torador miniatures.

But they were still relieved to get home. "Next time we'll go somewhere in the sun," they said. "Maybe like the Caribbean!"

June Harris



There's still four of THE BEATLES—but it was a narrow escape for George and Paul!

Al Martino
I LOVE YOU BECAUSE
Capitol CL15300



THE ROCKIN' REBELS
ROCKIN' CRICKETS
Stateside SS187



SINATRA IN PLANS FOR A RETURN VISIT

FRANK SINATRA may return to Britain towards the end of this year or early in 1964—depending on his current film commitments. Impresario Harold Davison told DISC that he is flying to Hollywood on June 20 to discuss the deal with Frank.

"Until then, I can say nothing definite," said Davison. "It all depends on Frank. He is certainly keen to come back to Britain—it's just a question of availability." Davison will virtually take in a world tour during his forthcoming trip. Apart from Hollywood, he will visit New York, Honolulu, Tokyo, Hong Kong, Bangkok and Istanbul.

Orbison heads U.S. blitz on TV shows

ROY ORBISON, The Four Seasons, Jane Morgan, Jim Reeves and Kitty Lester lead an American blitz on top TV and radio programmes during the next four weeks.

Granada TV's "Scene at 6.30" features Roy Orbison on May 30 and Jim Reeves on June 21. An extra radio date for Reeves is "Saturday Club," which he will record on June 10, and a date on "Pop Inn" is being arranged.

The Four Seasons, following one appearance on "Thank Your Lucky Stars" on June 8, can again be seen on the programme on June 22, when another American visitor, Kitty Lester, will also appear.

Jane Morgan makes a surprise visit this weekend to star in her second "Sunday Night At The London Palladium." Her first visit was three years ago.

French beat star Johnny Hallyday flies into London this weekend to record titles at Philips' studio for release on the Continent.

PALLADIUM SHOW, FOR THE FAMILY

THE National Press praised the "Swing Along '63" Palladium revue because "it had nothing new." Actually it makes no pretence of being new, offering a well-conceived, star-packed programme of two and a quarter hours ideal for the whole family.

Susan Maughan entertains, singing, dancing and talking with assurance and polish. She doesn't have her act on her bits—a welcome change for a pop star—and captivates the audience with her pleasing personality.

Frank Field has only one spot in the bill, but he handles it in immaculate fashion. He does include his dice bits, but again doesn't lean on these shows for the appeal of his act.

Bob Walls and his Steeplechase lancers shine as much as conditions allow, swinging in fine fashion. The rest of the show is very much ITV in buntour and inspiration. With TV ace comedian Arthur Haynes topping, that's hardly surprising. G.M.

Bossa beat for TV series

IVOR SLANEY has written the background music, which has a strong bossa nova beat, for the new ATV series "Sentimental Agent" which begins in September.

Jet, Tony may play Paris in October

JET HARRIS and Tony Meehan have received an offer to play Paris. Their agent, Keith Devon, would not confirm that the offer comes from the Olympia, but he told DISC that the boys are likely to play dates in the French capital in the autumn, probably October.

CLIFF GOES INTO HUSH HUSH SESSION

IT'S been a frantic week of hush-hush rehearsal sessions for Cliff Richard and The Shadows, who are the star attractions at the opening of Blackpool's lavish £400,000 New Theatre, on May 31.

That night, every one of the 2,000 seats will be packed with an invited audience with the Mayor of Blackpool in attendance. The theatre opens to the public on June 1.

Cliff and The Shadows have been running through brand new routines for the show's new 16-week summer season which will feature Cliff on stage throughout each performance. The boys have all been fitted with new costumes for "an entirely new type of presentation."

Cliff and The Shadows plunged into their locked-doors rehearsal routines immediately following their sell-out concert at Paris's Olympia theatre on Tuesday of last week.

Peters Sisters' tour

AMERICAN group The Peters Sisters will spend at least eight days in Britain in July—starting with a TV recording for ABC in Manchester on July 7.

The next day they start a week in Cabaret at La Dolce Vita, Newcastle, and the following Sunday will play two Harold Fielding concerts at Blackpool.

Ray Charles set for return visit in May

We're great!

FRENCH disc star Richard Anthony was so thrilled with the sides he recorded last week for Columbia with A and R chief Norrie Paramor that he is flying back from Paris this weekend for another session.

Six more titles are scheduled for Monday afternoon and evening. They will be re-released in France.

Titles from the singer's session last week will be re-released in Britain on July 5.

OCTOBER RELEASE LIKELY FOR JOE BROWN FILM

FINAL shooting date on the Joe Brown film, "What A Crazy World," is June 7, and the film is likely to have a late autumn release.

Sound-track recordings have already been completed, and although it may not be possible to issue a sound-track LP, owing to the different recording contracts held by Joe Brown, Marty Wilde and Susan Maughan, several singles and an EP are expected.

Springfields' trip

THE SPRINGFIELDS have accepted an invitation to represent Britain at the Grand Gala du Disque, to be held in Amsterdam in October. The event will be covered by Continental radio and TV.

The trio go to Brussels on July 6 for a radio show, and will then star in a big Ostend pop concert, organised by the British Forces Network.

Sammy takes Bart song

TODAY (Thursday) Sammy Davis Jr. flies home with a brand new Lionel Bart song he plans to feature in his act at the Sands Hotel, Las Vegas, and to record for Reprise.

It was penned specially for Sammy by Lionel, in collaboration with Leslie Bricusse—who wrote Malt Monro's smash, "My Kind Of Girl." Title is "Chances Are I Can," and Sammy will be backed by MD-arranger-pianist Marty Paich on the Reprise disc.

Danny Williams stars in a nine-day variety bill at the Blackpool South Pier at Whitman.

THIS WEEK'S TOP POPS ON

THE MARCELS
I WANNA BE THE LEADER
TN 2524

FRANKIE AVALON
CLEOPATRA
TN 2525

TOM & JERRY
LOOKING AT YOU
TN 2522

THE FABULOUS DIALS
BOSSA NOVA STOMP
TN 2520

STEVE ALAIMO
IT'S A LONG WAY TO HAPPINESS
TN 2519

ETTA JAMES
PUSH OVER
TN 2526

THE WAKIKIS
TIKI TIKI PUKA
TN 2524

JOHN LENNON



will write his own account of the Beatles—Orbison tour next week

DON'T MISS IT!

IN YOUR SHOPS TODAY

Peter Jay & The Jaywalkers
POET AND PEASANT P 1108

The Tornados
THE ICE CREAM MAN
(from the film "Farwest performance") P 1102

WHO TOLD YOU
Freddie Starr & The Midnighters P 1104

MIN-LIHA Val Doonican P 1100

Shirley Jackson
THE BOY OF THE YEAR P 1101

Duane Eddy
LONELY BOY, LONELY GUITAR RCA 1104

Skeeter Davis
I'M SAYING MY LOVE RCA 1105

ROY ORBISON
FADING HELLO 9127

Ned Miller
JUST BEFORE DAWN HC 9128

PRISONER OF LOVE James Brown & The Famous Flames HC 9126

Johnny Cymbal
TELEPHONE HEAVEN HC 9129

BOB, BOB, BOB Orval Prophet HLL 9128

(Today I met) THE BOY I'M GONNA MARRY
Darlene Love
LONDON

GRAVY WALTZ
Steve Allen
HLD 9123
LONDON

SECOND SILVER FOR



Last Saturday was a great day for The Beatles. Their new four got off to a swinging start at Slough, and to crown a great set they were presented with their second Silver Disc—for "From Me To You," sales of which are nearing the half-million mark. Fittingly the presentation was made on behalf of DISC by Gerry Marsden of Gerry and The Pacemakers!

Billy J. and the Dakotas booked for Sunday dates

SEVEN Sunday concerts—two of them with The Beatles—have been set for Billy J. Kramer and the Dakotas, whose "Do You Want To Know A Secret" jumped to Number 2 this week.

The group join The Beatles at the Blackpool ABC on August 4 and 11, and play another date at the same venue, this time heading their own bill, on July 14.

Their four other Sundays are Scarborough (July 21), Blackpool Queens (28), Torquay Princess (September 1) and Great Yarmouth (8).

Billy J. Kramer and the Dakotas guest on "Saturday Club" on June 22 and "Easy Beat" on August 11.

U.S. stars coming

BRITISH tours involving Chubby Checker, The Everly Brothers, Nat Cole, Duane Eddy and Kitty Lester were being worked out this week between officials of America's powerful General Artists Corporation and Britain's Blackburn-Lewis Agency.

Buddy Howe, president of GAC and Norman Weiss, executive vice-president, flew into London last weekend for talks with Vic Lewis.

Nat Cole's opening on July 13 at the Astoria, Finsbury Park, has been confirmed, but further tour dates were being set up as DISC went to press.

Kitty Lester, who arrives on June 17, begins two weeks of ballroom dates for the George Cooper Organisation, though only three dates have so far been set. These are: Pavilion, Bath (June 24); The Public Hall, Wallington (25) and Pizzas Old Hill and Handsworth (28).

Also set are cabaret dates at Newcastle's La Dolce Vita restaurant (July 1) and Manchester Cabaret Club (14).

NEW FROM EMI

CHRIS BARBER'S JAZZ BAND
WINI-WINI
(LET'S DO THE TAMBOURÉ)
COLUMBIA DB1047

THE CRICKETS
DON'T TRY TO CHANGE ME
LIBERTY LIB1002

RALPH DOLLIMORE
(piano)
THE WHISTLER
N.M.V. POP1102

FATS DOMINO
THERE GOES
(MY HEART AGAIN)
N.M.V. POP1104

GERRY AND THE PACEMAKERS
I LIKE IT
COLUMBIA DB1041

LESLEY GORE
IT'S MY PARTY
MERCURY AM1205

JOHNNY De LITTLE
THE WIND AND THE RAIN
(from film "It's All Happening")
COLUMBIA DB1044

KENNY LYNCH
YOU CAN NEVER STOP
ME LOVING YOU
N.M.V. POP1108

THE MAORI HI-FIVE
SOUTH SEA TAMBOURÉ
COLUMBIA DB1046 (Helen Mar)

PINKY and PERKY
THE ICE-CREAM MAN
COLUMBIA DB1043

CONWAY TWITTY
HANDY MAN
N.O.M. MOM1201

DAVID THORNE
ONE MORE FOOL
ONE MORE BROKEN HEART
STATISCHE SS119

ADAM WADE
WHY DO WE HAVE
TO WAIT SO LONG
COLUMBIA DB1045

DIONNE WARWICK
THIS EMPTY PLACE
STATISCHE SS111

ST IS WINNER!

ISC. And it's still not too late to apply. Any group not already working can enter, but it must be in the modern beat idiom (or modern jazz bands), and it must be an instrumental top with, or without a cast. Groups will be allowed only to enter and there will be no cash prizes. The final will be held in London on December 1. Teams of at least three players, all competent in the field, will pick the best instrumental and they'll be on the spot for musical ability, originality, and ownership. Entry forms, which will include a complete set of rules, will be despatched as soon as possible. The coupon which must be completed (in gitalis please), and returned to ISC by June 14. The address: All Britain Beat Championship, DISC, 161, Fleet Street, London, E.C.4.

THE BEATLES

Adam, Mark, Lonnie ... and now they are to be given their own radio series!

THE BEATLES have been given their own radio series! There will be four weekly programmes, each of 30 minutes, and the first goes out in the Light Programme on June 4 at 5 p.m. Title is "Pop Go The Beatles!"

100th spectacular

EMT's "Friday Spectacular" on Radio Luxembourg celebrates its hundredth show tomorrow (Friday). Heading the list of birthday guests are Billy J. Kramer and the Dakotas, Acker Bilk and Helen Young, June Thorburn, The Hollies, Patsy Ann Noble and Don, David and Dean.

On May 31, "Friday Spectacular" will feature Joe Loss and Johnny de Little.

Kathy Kirby has recorded a vocal version of The Shadows' "Dance On."

A date with Billy

A DATE with Billy Fury and a Whit Sunday concert with Jerry Lee Lewis are among the new bookings for hit Manchester group Freddie and the Dreamers. Freddie and the boys join Billy Fury at the Royal Albert Hall on May 31, and Jerry Lee Lewis at the Liverpool Empire on June 2. Other new dates are the "Talent Spot" (14).

GARRY In dreams H.M.P. 9128 LONDON	ROY ORBISON In dreams H.M.P. 9128 LONDON	PIPELINE The Chantays H.M.P. 9128 LONDON	THE FOOL Jamie Coe H.M.P. 9128 LONDON
PAT MOONE over's lane H.M.P. 9128 LONDON	SANDY NELSON Ooh poo pah doo H.M.P. 9121 LONDON	HELLO STRANGER Barbara Lewis H.M.P. 9124 LONDON	THE BEAT RECORD COMPANY LTD. BEAT HOUSE, ALBERT EMPORIUM, LONDON, E.11

Ball 'goes' to Peking

KENNY BALL and his Jazzmen have covered the Dimitri Tiomkin "55 Days At Peking" film theme for their next single to be released on June 4.

The band has been signed for a set of "Easy Beat" dates on June 23, July 21, August 25 and September 15. On June 6 Ball and his bassist Vic Pitt will take part in a pre-Belle Vue Jazz Festival edition of "Jazz Club," and the full band stars in "Thank Your Lucky Stars" on June 15.

Johnny Dankworth will be featured in the Light Programme's "Showtime 61" on June 9.

'DISC' HELPS IN TV PANEL GAME

SOUTHERN Television this week enlisted the aid of DISC to give a swinging send-off to their "Dad, You're A Square" series—the new 30-minute record panel game which starts a 13-week run on Friday, June 21.

Southern TV invites applications from DISC readers and their moms and dads. And it doesn't matter whether THEY dig the pop singers or are just plain squares. For, inspired by an idea from impresario Barry Langford, "Dad, You're A Square" features TWO panels. One will consist of three teenagers, the other of three moms and dads.

Topical pop discs will be played, and the panels, which will include a celebrity every week, will vote whether they should be bought or broken. Discs "rejected" will be smashed in an "infernal machine."

The first panels have already been lined up, and the initial two will feature singer Garry Mills and his father, Charlie. Panel applicants should write direct to "Dad, You're A Square," Southern Television, Southampton.

Liverpool group takes Britain by storm

BEATLES WE'RE RAVING OVER
SHAKE 'EM BEATLES

BEATLES COME CRASHING IN

MERSEYSIDE BEAT PAYS OFF AT LAST!

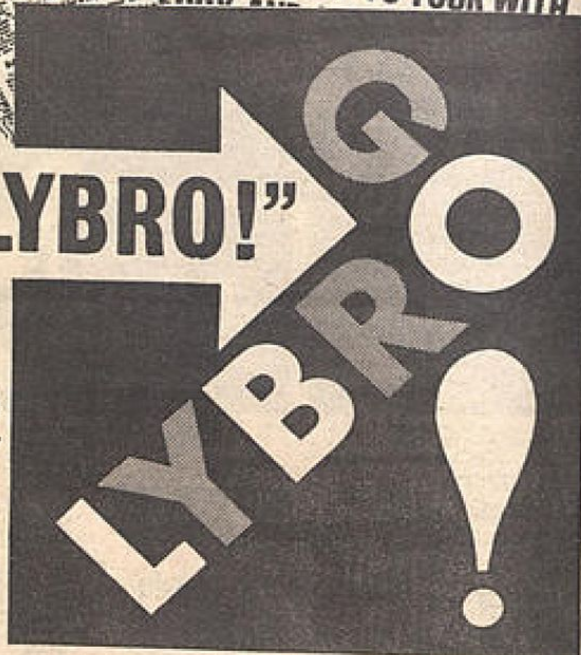
IT'S ALL HAPPENING UP IN LIVERPOOL!

THE BEATLES - The Beatles? Man, what a really zany bunch!

BEATLES SET TO TOUR WITH



"Go Merseyside! Go LYBRO!"
say the BEATLES



"With jeans - as with discs - MERSEYSIDE styling soars to peak-rating!"

REPORT THE CHART-STORMING BEATLES FROM THEIR LIVERPOOL H.Q.

"Like us, LYBRO jeans are true MERSEYSIDE - where it's all happening! No place swings like MERSEYSIDE and LYBRO jeans are right in there with it! And now the trend is from MERSEYSIDE to nationwide with LYBRO styles stealing the limelight on the Jean-scene everywhere!"

THE NEW LYBRO STYLES HAVE REACHED YOUR SHOPS! WALK IN ON THEM NOW AND - LIKE THE BEATLES ...

'Go Merseyside! Go LYBRO!'

*
Post this coupon for your FREE copy of

"The BEATLES view of the MERSEYSIDE Jean-scene"



JOHN LENNON wears LYBRO 'NORDIKS'. New Scandinavian styling. In Black Amber with Pale Sunlight trim and stitching.

PAUL MCCARTNEY wears LYBRO 'SNAPPERS'. The South American look in black and white tooth check.

RINGO STARR wears ice-blue 'SLIMJEANS'. There's a wide shade range with and without turn-ups.

GEORGE HARRISON wears LYBRO 'FLAMENCO' jeans with deep waistband and splayed ankle cuff. Black with white piping and stitching.

To: LYBRO LIMITED, Mount Vernon, Liverpool 7
Please send me my FREE copy of "THE BEATLES VIEW OF THE MERSEYSIDE JEAN-SCENE"
NAME (block letters) _____
ADDRESS _____

Disc Date—by Don Nicholl

Certain hit for Gerry and the Pacemakers

'I LIKE IT'—AND SO WILL THE FANS!

Julie Grant MUST climb with this

Julie Grant
That's How Heartaches Are Made; Cruel World (Eye N 15526)

D N T
MISS GRANT has been edging her way into the big time reckoning of late, and I'm pretty confident she'll climb even higher with this version of the American number *That's How Heartaches Are Made*. A forceful ballad which has been given a very clever arrangement by Bob Leaper, it is sung strongly and with most compulsion I've yet heard Julie bring to disc.

Organ and rhythm group hold sway for the rest of the before Julie



JULIE GRANT—Forestal returns to close the half in adult style.

Cruel World is a downcast ballad which Julie plants soulfully.

Fats Domino
There Goes (My Heart Again); Can't Go On Without You (HMV POP 1164)

D N T
FATS popping up on a really viable beat side in *There Goes (My Heart Again)*. This is his own composition and it comes complete with chanting girl chorus and a thudding accompaniment that will whip you on to your feet.

Fats' familiar dark brown voice tracks through the number in his most infectious fashion. Although he's a wandering boy so far as sales are concerned in Britain, I'm pretty sure that this one's worth the parade trip.

Can't Go On Without You is a slow drag beat offering which Domino pees over in haunting drawl to brass, rhythm and organ accompaniment. Breezy number with strong C and W influence on it.

Eddie Gorme
Don't Try To Fight It Baby; Theme From "Light Fantastic" (CBS AAG 149)

D N T
A SONG from the Goffin-Keller partnership. *Don't Try To Fight It Baby* is a slick little modern beauty for Miss Gorme to try on the parade for size. I think it should creep into the hits with just the amount of back any girl singer needs nowadays. Eddie does some double-tracking on this ball, and she has a good combination of tune and lyric to plant. Smooth orchestra and chorus are directed by Marion Evans.

The Theme From "Light Fantastic" is sub-titled "My Secret World" and it's a gentle ballad which fits the title well. Warm, accomplished performance from the star.

Steve Lawrence
Poor Little Rich Girl; More (CBS AAG 150)****
TOP side is no relative to one of "Noel Coward's famous numbers from the nineteen twenties. Instead, it's a modern hitting beat

★ ★ ★ ★
I don't know whether it's a trend that has come to stay, but there's no doubt about it... we're getting more and more happy songs!

If you place through this week's batch you'll be able to spot quite a few cheerful releases. They come from people like Nat King Cole, Bob Wallis and even The Marceles.

There'll always be the soulful C and W characters around, of course... but I must say it's a pleasant change to have something to grin about. I hope their numbers increase.

★ ★ ★ ★
composition from King-and-Goffin. Steve Lawrence sings it with a sensitive feeling and a nice appreciation of the Latin in the arrangement.

With Andy Williams selling well nowadays it may not be too much to hope for Steve to start coming through also. He deserves commercial success here.

More is a ballad which I thought would have been well away by now. The fact that it hasn't climbed quickly won't hurt the Lawrence coupling. Steve sings it sincerely to sympathetic strings.

The Marceles
I Wanna Be The Leader; Give Me Back Your Love (Eye International N 2520)****

THE male group who crashed through into success with their record "Blue Moon" now come up in typical vein with the song "I Wanna Be The Leader." It's really a follow-up to "Mr. Bass Man." Apparently this bass man wants to be the leader of the group. Amusing quick rocker.

Give Me Back Your Love is a staid ballad which opens very effectively but tails off in rather boring fashion.

Bob Wallis
Watcha Gonna "Av"?; Two Left Feet (Eye NJ 2066)****

PAT DONCASTER and Bob Wallis collaborated once more to produce the jazz man's latest top side, *Watcha Gonna "Av"?* A rousing happy-go-lucky effort which Bob hums vocally as he keeps pressing the invitation. Breezy melody and a commercial treatment from the trad men. Could easily rise in the charts.

Two Left Feet is a neat trad novelty which Wallis also sings in his gravel throat.

Jimmy Justice
The Guitar Player; Don't Let The Stars Get In Your Eyes (Eye N 15528)****

WRITTEN by John D. Loder. Player has been given a close-to-the-border sound in violins and guitars by Bob Leaper, but it does not take Jimmy Justice into Latin land. Instead it's a loping C and W performance which he turns out with husky emotion in the voice.

And it's good enough to put him into the Twenty with just a little back on top of his normal fan following. I think if they'd called the song "Her And Him" (its subtitle) it would stand an even better chance.

The familiar *Don't Let The Stars Get In Your Eyes* dances pleasantly in the Latin.

The Tornadoes get another good one

The Tornadoes
The Ice Cream Man; Theme From "The Scales Of Justice" (Decca F 11663)

D N T
JOE MEEK'S tune for Joe Meek's boys, and another hit for both, no doubt, "Ice Cream Man" is featured in the film "Farewell Performance" but there shouldn't be any farewell to the best sellers for the instrumental group.

A simple, bouncy melody which is pepped up with the usual distinctive RGM noise for this team. Though the original impetus of The Tornadoes may be missing by now, this ball is hummable and enjoyable.

The theme from the screen series "The Scales Of Justice" is a rapid galloper with a steady top line for the keyboard's lead work.

Gerry and the Pacemakers

I Like It; It's Happened To Me (Columbia DS 7041)

D N T
GERRY and his team ought to be good for another spell in the parade, and they have another Mitch Murray composition to help them up there. "I Like It" is a simple, steady beater which is sung ably to the guitars and drum set. The outfit's fans will be ready and waiting, no doubt.

Ordinarily, to be quite frank, I wouldn't rate either the material or the production as stand-out stuff... but there's no arguing with the fact that Gerry and The Pacemakers are in line favour.

"It's Happened To Me" is a simple set of cliches.

A HAUNTING EFFORT

Duane Eddy
Lonely Boy, Lonely Guitar; Joshin' (RCA 1344)

D N T
EDDY keeps coming back with the right sort of sounds. This time out is no exception. The Eddy guitar and an effective, feminine chorus achieve a metallic twang that should send the side away up into the charts. Tune, with words, is a slow, haunting effort that gets under your skin at the first spin.

"Joshin'," one of my favourite western film words, is a nice ride, and the slow, strolling melody that goes with it makes a good B side. No lyrics this ball, but some very persuasive guitar playing. Neat sax and rhythm also.

LATIN BEATER

Roy Orbison
Falling; Distant Drums (London HLL 9727)

D N T
FROM an intriguing beginning, as he calls out the "I'm Falling" cry, Roy Orbison glides into a very good Latin beater for the top deck of his latest release. Seems to me it could have enough pull to give Orbison one of his best sellers on this side of the Atlantic.

At times, half-coddlings in country style, Roy makes sure there's enough colour in the performance to keep interest alive throughout. Good rhythm and chorus accompaniment.

"Distant Drums" is a steady marcher with a country influence. Idea's a mile corry but performance is sure.

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).

Nat King Cole

Three Lazy-Hazy-Crazy Days Of Summer; In The Cool Of The Day (Capitol CL 1530)****

NAT switches from the soulful romanticism of country and western influenced ballads and presents instead a cheery, brisk, bounce-along effort. Those "Lazy-Hazy-Crazy Days Of Summer" may not be the most commercial of titles, but there's such happy enthusiasm in the performance and production that it'll undoubtedly become a high seller. Chorus goes along with Nat all the way.

Ralph Carmichael is the musical director and for the turnover he gives Nat an easy orchestral beat for the raft on *In The Cool Of The Day*. Nicely chosen second ball... a ballad to relax, but maintaining the summery mood.

The Brook Brothers

I'm Not Jimmy; Side By Side (Eye N 15527)****

WRITTEN by American singer Brian Hyland, I'm Not Jimmy is a middle beat ballad with

Contd. on page 10



GERRY MARSDEN—A simple, steady beater all set to make the Parade.

GREAT NEW RELEASES ON

reprise

7" E.P.'s

FRANK SINATRA

STRINGS AND BRASS

THAT'S ALL
STANDSTILL
PICK YOURSELF UP
TERRIBLE
R 30005

DEAN MARTIN

FRENCH STYLE

C LO WAGNER
THE REVER BUNDE
BUN
LA VIE EN ROSE
R 30006

SAMMY DAVIS JNR.

SINGS AND IMPERSONATES

THAT TICKY OLD SUN
LOVE'S BACK IN TOWN
DO MY LOVE
SOMEY BSY
R 30004

ALL ALONE
FRANK SINATRA R 9 1007

ALL ALONE
THE GIRL NEXT DOOR
ARE YOU LONGER TONIGHT
CHERRYBLOSSOM
WHISKEY I DO
WHEN I LOST YOU
OH, HOW I MISS YOU TONIGHT
INDISCREET
SHEWASHER
TODAY
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LEAVE ME BEING LOVING YOU
MOON RIVER
FLY ME TO THE MOON
WHAT KIND OF FOG IS IT
WALK, DON'T RUN
NICE 'N' EASY
THEME FROM 'THE APARTMENT'

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LET MY HEART IN SAN FRANCISCO
SOME MINT JULEP
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LEAVE ME BEING LOVING YOU
MOON RIVER
FLY ME TO THE MOON
WHAT KIND OF FOG IS IT
WALK, DON'T RUN
NICE 'N' EASY
THEME FROM 'THE APARTMENT'

Also on

AHMAD JAMAL

"AT THE BLACKHAWK"

12" L.P. N.JL 48

Disc Date

Contd. from page 9

a touch of Latin in the arrangement. The Brook Brothers do it wistfully, and make the most of the catchy tune.

Peter Jay and the Jaywalkers

Foot And Prasant; On, La La (Decca F 11659)***
PETER JAY'S arrangement of the Foot And Prasant overture may not be quite what composer Franz Von Suppe had in mind, but Suppe's been dead these 66 years and short of spinning in his grave is unlikely to complain!

The Jaywalkers rock the melody amid a bevy tangle of rhythm and saxophones. A colourful, extrovert of a side which may prove a better bet on stage than on disc.

On, La La races along pleasingly with the saxes punching at the melody.

The Crickets

Don't Try To Change Me; Lost And Alone (Liberty LIB 10092)***
DON'T TRY TO CHANGE ME is a jangling wanderer's song — a wanderer who doesn't want his girl to try to change his ways. Friendly melody and easy words to remember could combine to make this a hefty one for the group. Accompaniment is from piano, guitar and drums in suitable country fashion.

Phrasing of the chorus could, as

Can Ned do it again?

Ned Miller

Just Before Dawn; Mona Lisa (London HL 9729)***
IT will be interesting to see whether Ned Miller's new found popularity can keep him in the lists. I doubt, honestly, whether "Just Before Dawn" is strong enough in its own right to achieve the feat for Ned. It's a pleasant, trotting country ballad which he sings lightly and sincerely to male group and rhythm accompaniment. I believe I was the only reviewer in the country to tip "From A Jack To A King" ... but Ned's newest doesn't register so forcibly. "I'm afraid."

"Mona Lisa," the Livingston-Evans composition, is sung gently to a pleasing background of guitars.

I say, make it a fine commercial bet. **Lost And Alone** is a heavier effort with more gats to it.

Jo Ann Campbell

Mother Please; Waitin' For Love (Cameo-Parkway C 249)***
I'M not very keen on the lyric of **Mother Please** (though it may well express the sentiments of many daughters who'd rather mum wasn't so free with advice). Miss Campbell sings it sprightly to a large rocking accompaniment from brass, rhythm and vocal group.

Waitin' For Love is a straightforward country clip-clopper with the corn growing high in the groove.

Les Reed

On The Scene; High Society (Parlophone N 3122)***
IF you enjoyed Les Reed's "Minnest Mash" then you'll be ready and waiting for the keyboard man's latest instrumental, **On The Scene**. Sick, quick beater with a dark colour about it and a melody that weaves into your brain after a couple of spins.

Tune, incidentally, is the theme melody of the radio show on which Les appears each Thursday.

High Society allows Reed to indulge himself in some sparkling intricacies at the keyboard while brass and rhythm are laying down the beat behind him.

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

SHE'S A HIT IN THE STATES BUT NOT HERE—YET

MARY WELLS—Laughing Boy; Two Wrongs (Mercury 1829)***
DON'T MAKE A RIGHT (Orville GBA 1829)***—Mary Wells is a singer whose street in the States has been little short of tremendous. Whether she can yet begin to emulate this on our side of the water—well, we wait until reaction's known to the sensitive Latin beat

ballad **Laughing Boy**. Miss Wells fills it with a genuine emotion that doesn't disguise the vocal polish she possesses.

This is one of those discs that could sleep well.

Two Wrongs Don't Make A Right is a wandering rhythmic blues which the young girl sings powerfully.

STEVE ALAIMO—It's A Long Way To Happiness; A Lifetime Of Loveless (Pye International N 2519)***
—Former medical student Steve Alaimo has done fairly well on disc in the States. Could repeat some of the success here with the quick country rock number **It's A Long Way To Happiness**, infectious little tune and a bright performance that will have many people joining in with Steve.

A change down to bluesy feelings for the slow ballad on the turnover as Steve sings **A Lifetime Of Loveless**.

SHIRLEY JACKSON—The Boy Of The Year; I Miss You Most Of All (Decca F 1166)***
—A popular name with the songsmiths. This time he's nominated as **The Boy Of The Year** and Shirley Jackson sings his praises nicely in this easy-going ballad. **I Miss You Most Of All** has more of a beat to it, and Miss Jackson sings the reminiscent melody sadly ... but the lyric's rather ludicrous.

ORVAL PROPHET—Run, Run, Run; My Love And Me (London HLE 9729)***
—Rockabilly number **Run, Run, Run** is sung swiftly and darkly by Orval Prophet here. Cute Western effort with all the running being done away from the country good in front of the sherriff.

LESLEY GORE—It's A Party; Danny (Mercury AMT 1205)***
—It may be Miss Lesley Gore's party, but I don't think I'd fight for an invitation. Sounds a very ordinary light-beater. **Danny** is a composition of Danny goes to the Latin with an average performance by the singer.

MARY JANE—Robot Man; Just The Same As I Do (Philips 32657) BF***
—It may be amusing, but I wish they'd think just a little more about what they're saying in lyrics like **Robot Man**. This point apart, there could be a sale for the girl's easy blurring of the space age ballad with the **Robot Man**.

RICKY BOWDEN—Ashamed (HMV POP 1162)***
—On a country walk-beat, Ricky Bowden sings **Alone To Cry**, and sounds crisp and fairly commercial, too. Slick accompaniment by Paul Williams relies mainly on C and W piano, rhythm and also-singing chorists. **I'd Be Ashamed**, which is written by American singer Wanda Jackson, is a more fanciful effort.

DEBBIE LEE—The Boy I'm Gonna Marry; Sometimes I'm Happy (Parlophone

CABLE FROM AMERICA

edited by Maurice Clark

SINATRA JUNIOR, A HIT ON STAGE, MAY FILM WITH ELVIS

A GREAT reception was given to mark the stage debut of FRANK SINATRA JR. with the Tonny Dorsey Orchestra in Dallas earlier this month. Frank's father rang from Hollywood to see how he had fared and will attend a concert later as he was too nervous on the first. Frank Junior has been asked to play the part of ELVIS PRESLEY's bodyguard in his next film, "Viva Las Vegas."

Jerry Lee Lewis and his wife Myra are greatly looking forward to the birth of their next child in September. The last was tragically drowned last year in their swimming pool.

A new name to watch out for is Billy Butler, brother of Jerry Butler, who has just made his first disc for Vee Jay. He is going to be very big, so everybody who attended the session says. Every possible spare moment hit maker Bill Black is taking piano lessons. He says it will help him in his future arranging and composing.

Both versions of the European song "I Loved You" by Tony Osborne and Grethe and Jorgen Ingmann are beginning to get plenty of radio

plays, especially the Osborne instrumental "Green Casey". Edwards was so successful with his recent cabaret debut at Hollywood's Coconut Grove that they have signed him to appear six times more over the next three years.

Johnny Cymbal, who recently came into the big time via his "Mr. Bass Man," has just finished his first film

some time. It's "Don't You Forget It," and should race into the charts.

Bob Beckham, singer and songwriter, is to become the manager in Nashville of Lowry Music, a very successful publishing company. He will continue to record and write.

The parting of Les Paul and Mary Ford has been announced. Mary has moved to California whilst Les will continue to live in New Jersey; it is hoped they will continue to record as a duo. During their 15 years of marriage they have had many big hits, mostly on Capitol.

Elmer Bernstein has been commissioned to write the score for a forthcoming movie called "Love With The Proper Stranger." He will later



PERRY COMO — High hopes for his new single.

which will be shown during the summer. His latest disc, "Teenage Heaven," has made the charts, although everybody says it's a disappointing follow-up to one of the best discs of the year.

Bo Diddley has his first single release out for some time. It's "Surfer's Love Call," and it looks like it's going to make it BIG.

Lionel Newman, one of the top musical directors in Hollywood, has just been appointed chief musical director to 20th Century Fox Films. Nice to hear this when you think Lionel has been the staff pianist for over 23 years.

A BIG dinner has just been given at New York's Hotel Roosevelt by the County Music Association.

This dinner was arranged by the top boys from RCA, Capitol and Columbia to entertain the music dealers to promote C and W music. The cabaret included Tex Ritter, who also did the compering. Flatt and Scroggins, Sue Thompson and Don Gibson with Leon McAuliffe and his Cimarron Boys, who provided the backing. From now on a weekly luncheon will take place in a similar style every Tuesday.

RCA have high hopes for Perry Como's first single for

assign somebody to do a lyric for the title credits.

The National Academy of Recording Arts and Sciences chose as among the best album covers of the year Lena Horne's "Lena, Lovely And Alive" (RCA) and Edith Piaf's "Polpouri Par Piaf" (Capitol).

Bobby Rydell has cut an LP of tunes from his film "Bye Bye Birdie" for Cameo Parkway.

Frankie Avalon includes in his new set at the Copacabana a take-off of a very English type singing "Balling The Jack," complete with bowler hat and walking cane.

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The rate for advertisements in these Classified columns is 116 per word. Words required in capitals over and above those given in the opening line will be charged at 216 per word. Best space facilities are available at an additional fee of 2/6. Replies should be addressed to Disc, c/o DISC, 141, Fleet Street, London, E.C.4. Space for classified advertisements enclosed within bid rules is available at £2.50 an inch. All advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 141, Fleet Street, London, E.C.4. Copy must arrive at the above address not later than five pm Monday for insertion in issue of the same week.

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LESLEY GORE — "It's A Party" is now number 9 in America.

R. 5029*** — Johnny Keating directs the gentle, loving accompaniment for Miss Lee as she sings that today she met **The Boy I'm Gonna Marry**. A steady, happy performance by the singer, though I don't know that it's immediate hit stuff.

The standard **Sometimes I'm Happy** is given a friendly swing backing by Ian Cameron as the girl sings it with a mixture of the intimate and the open-air approaches.

THE CONTOURS—Don't Let Her Be Your Baby; I Must Be Love (Orville GBA 1831)***
—A rock-a-cha-cha effort. **Don't Let Her Be Your Baby** is one of Orville's captures from the Motown-Tamla label. The vocal group raps out the number with an excitement that's quite wild with the beat. **I Must Be Love** is a straight rocker that moves inflexibly with handclapping and rhythm hacking for the rough-edged voices.

JAMES BROWN AND THE FABULOUS FLAMES—Prisoner Of Love; Choo-Choo (London HL 9739)

********—The old ballad **Prisoner Of Love** has been one of the big sellers down the years. It could prove its value once more as a result of this slow rockabilly performance by Brown and the Fabulous Flames. Slow, effective performance with husky appeal.

Choo-Choo with a big band and organ sound has no vocal work at all on it. A solid beauty number.

VAL DOONICAN—Kaw-Liga; I Told A Brook (Decca F 1166)***
—You may have heard the story of the wooden Indian **Kaw-Liga** before. But that shouldn't stop Val Doonican's exuberant vocal from selling neatly. A galloping, happy production with girl chorus zooming in the background.

I Told A Brook is a slow country and western song that changes the pace of the disc completely. Grande vocal milking the simple romantic lyric.

PAUL HANFORD—Just When I Need You The Most; Judy (Orville GB 1830)***
—Paul Hanford, on Orville now, could come back into the sales reckoning. He sings the American song **Just When I Need You The Most** with a warm country and western manner that is just right for the occasion. It is a trotting country offering with Frank Barber directing Paul's accompaniment.

JOHNNY DE LITTLE—The Wind And The Rain; Unchained Melody (Columbia DB 7044)***
—Newman, Newell and Phil Green's song from "It's All Happening" makes a suitably dramatic ballad subject for Johnny De Little. He sings **The Wind And The Rain** in an urgent orchestral accompaniment directed by John Barry—and could sell.

Unchained Melody is revved sincerely and with a husky vocal attack by the singer.

DIGGER REVELL'S DENVER MEN—Surfside; Lisa Marie (Decca F 1167)***
—Surfside is an easy on the ear instrumental side on which Diggar carries a simple solo track. **Lisa Marie** hits the note with guitar (twang happily to the third dadad drum.

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Reviewed by
Nigel Hunter



Maureen shows she's one of the best

Maureen Evans

Like I Do
The Big Hurt; Time And Time Again; What A Difference A Day Made; Like I Do; Oh, What A Guy; In Love Supposed To Hurt So; Atapulco, Mexico; Melancholy Me; My Colouring Book; Tomorrow Is Another Day; Pick The Peas; Little Chorus Boister.
(Orion PS 60045)*****

MAUREEN doesn't go around in a blaze of flamboyant publicity or publicity, but the fact remains that she's one of the best pop song thrashers this country's likely to produce for a long time. This first LP of hers confirms the promise shown on her strong-selling single. She has a clear, warm voice admirably retaining her own quiet personality, and she handles lightweight pop beaters and evergreen standards with the same degree of confident polish and skill.

Five stars, too, for arranger-MD Frank Barber. His Orchestral work ranks with the best being done in British recording studios, and he excels himself here. The soft string carpet in *What A Difference* plus the jazzy fill-ins from trumpet and guitar (not throbbing with electricity for once) make it the track of the album.

Frankie Laine

Wanderlust
Love It Where You Find It; Serenade; Wagon Wheels; I Let Her Go; Mielou's Riders In The Sky; De Gloria Road; What Kind Of Fool Am I; On The Road To Mandalay; If I Love Again; The Moment Of Truth; I'm Gonna Live Till I Die.
(CBS BPG 62126)*****

THE veteran disc cowboy turns in another vigorous, lusty set of

MAUREEN EVANS — No flamboyant publicity, but still one of the best.

vocalising, aided and abetted by an orchestra and chorus conducted by Johnny Williams.

Frankie hits the bigspots with all his usual accuracy in the case of the western items like *Wagon Wheels* and *Riders In The Sky*. But this time he sets his six-gun sights at a wider range of songs, registering well with a swinging version of Sigmund Romberg's *Serenade*, a Latin treatment of Mielou (complete with Spanish lyrics), a thoughtful *What Kind Of Fool* and a swinging *Road To Mandalay*.

It's always nice to hear a singer with a powerful voice who isn't afraid to use it to its best advantage.

Brook Benton

Golden Hits
It's Just A Matter Of Time; Haven't I Told You; Endlessly; So Close; Thank You; Pretty Baby; So Many Ways; Baby, You've Got What It Takes; Shadrack; Kiddio; Roll Weevil Song; Frankie And Johnny; Revenge; Lie To Me; Hotel Happiness.
(Mercury MMC 141216)*****

HERE'S another smooth, stylish album from the lad who just can't seem to get off the ground in our market. Yet I reckon he's the ideal pop proposition—a really competent singer who injects the right amount of heat and commerciality into his work.

These tracks date from 1958-62, and there's an additional bonus on *Baby, You've Got What It Takes* in the shape of a duet with Dinah Washington.

Brook sounds like Nat Cole on the first track, and like Elvis on the second, but whether this was coincidental or intentional is not clear.

Robert Goulet

Sincerely Yours
To The Trees; The Nearest Of You; Tonight; Another Time Another Place; Poinciana; Ebb Tide; The Moon Was Yellow; You Stopped Out Of A Dream; Two People; Maria; Gipsy; Stella By Starlight.
(CBS BPG 62122)*****

A COMPLETELY straightforward, unpretentious album of good, unadorned singing by the best balladeer to emerge for a long time on either side of the Atlantic, and a complete success as a result.

Sid Ramin's arrangements and lush accompaniments show off Bob's voice and these first-class pop songs to perfection without getting bony or ostentatious. Bob hits every note dead centre, and has a beautifully controlled vibrato.

He swings nicely in *You Stopped Out Of A Dream*, but there's barely a note of comp in his voice, so that, coupled with the sleeve colour photo of him, should have all the girls melting over their record players in no time.

No matter what your preference may be in pop music, I doubt whether anyone anywhere could listen to this set, and then declare truthfully that they don't like it.

Ruby and the Romantics

Our Day Will Come
Our Day Will Come; Stranger On The Shore; Lonely People Do Foolish Things; The End Of The World; By The Way; My Prayer; I Don't Know Why; Heartaches; Moonlight And Music; The Man I Want Is Over; Day Dreaming; I'm Sorry.
(London HA-R 8078)*****

RUBY NASH and her four male colleagues provide a tuneful selection of songs, with Ruby firmly in the spotlight and the boys harmonising unobtrusively in the background.

They go for the bossa beat on *Heartaches*, *Manquerade* and *Day Dreaming* as well as in their hit title, and take the others straight, with the accent on the blues. Group member Leroy Farn wrote *Moonlight And Music*.

A very good debut by a very pleasant vocal team.

THE STRING-A-LONGS

Matilda (London HA-D 8054)
*** THE VENTURES—*Going To The Ventures; Dance Party Liberty; LIBY 1110, stereo SLBY 1110* *****—These two are much of a muchness, with guitars taking the spotlight and just about everything sounding out by courtesy of the electricity cartrom.

The String-A-Longs work through a mixture of standards and originals in agreeable style, but lack the punch and impetus of The Ventures who favour a more driving beat and being in some voices to help the overall sound here and there. Stand-out track of both sets is the String-A-Longs' *Walk, Don't Run*. Either or both are ideal for teen dance dates.

ROGER WILLIAMS—*Country Style* (London HA-R 8052) *****—One of America's top keyboard kings heads a musical posse in a tuneful round-up of prairie favourites. Although most of them are very familiar by now, they sound fresh and attractive in these easy-going arrangements spotlighting the Williams piano and a mellow string section. Titles include *San Antonio Rose*, *Golden Slippers* and *Red River Valley*.

GENE PITNEY—*Only Love Can Break A Heart* (United Artists ULP 1028)*****—Gene has a rather surprisingly high voice which doesn't give me any enjoyment at all when he's doing slowish ballads. But fortunately he hits the up-tempo trail often enough to make up for this, and he gets some useful instrumental support from MDs

Chuck Szale, Bert Bacharach and Alan Lober.

WANDA JACKSON—*Wanderlust* (Capitol T 1776, stereo ST 1776)*****—Wanda delivers some very competent commercial country and western vocalising here, landing her deeply distinctive tones to items like *Stern Lonely Days* and *Little Bitty Tear*, *Nothing Wildly Exciting*, but pleasant to hear, and avoiding the mournful sector of the country pastiche for the most part.

MARCO RIZO—*Bossa Nova* (Golden Guinea GGI 0181) *****—Pianist Marco Rizo scores effectively from the keyboard with a bossa set which captures the right relaxed, insinuating beat of the rhythm. Flute and sax make themselves heard with pleasing results, too, in a selection which achieves a happy compromise between the commercial and the authentic.

BOOKS

A MUST for serious collectors

JAZZ RECORDS 1897-1934.

A-Z Brian Rust Published by Brian Rust, 5

Guinea.

A MUST for serious collectors, dates yet attempted. The work includes no more artists and stops around the 1938 period, but there is to be a companion volume devoted to the blues and a second volume covering the later years. The painstaking work involved seems more fantastic every time you open the book. It's not light reading, but if you want to know which ragtime records were issued as far back as 1897, how many pseudonyms Red Nichols used, or the California Ramblers, or even obscure groups such as the Vicksburg Flowers, it's all here.

Most certainly, knowing Mr. Rust's love of detail, it's the most accurate work of its kind yet anywhere in the world.

O.B.

JAZZ REVIEWS

Owen Bryce on Trad—Tony Hall on Mod

Al Hirt should not try big band jazz

Al Hirt

Horn A-Plenty
Horn A-Plenty; That Old Holiday For Trumpet; That Old Feeling; Easy Street; Baby Won't You Please Come Home; Till There Was You; Margie; Swing Low Sweet Chariot; In Other Words; Do Nothing Till You Hear From Me; Rampart; Memories Of You; I'll Take Romance.
(RCA RD 7531)***

THIS is all pretty vulgar. Al Hirt, the Dixielander from New Orleans, tries his hand at pretentious big band swing music, aided and abetted by the Billy May Orchestra.

There are odd moments of joy, when Hirt forgets himself and plays quiet, restrained jazz, but they are few and far between. Most of the time he resorts to sweeping up and down the trumpet, using a brass, harsh vibrato.

I like Al Hirt, but this just isn't for me at all. It isn't for the jazz fan anyway, and I can't see it appealing to the pop collector, even those who buy the LPs. A few Harry James fans might go for it, and perhaps even the Ray Conniff Billy May brigade.

Swing Street, Vol. 1

Staff Smith; Wingy Manover; Red McKenzie; Red Allen; Eddie Condon; Ella Logan
It's A Long Way To Tipperary; We've Got The Blues; My Old Man; I'll Be Really When The Great Day Comes; The Ed; Home Cooking; Tennessee Twilight; Madame Dynamite; Old Joe's Whine The Jug; You're A Viper; What's The Reason; You've Been Taking Lessons In Love; I'd Like To Tell You; I Believe In Miracles; I'm Glad; I'll Be Really When The Great Day Comes; I'll Be Really When The Great Day Comes; I'll Be Really When The Great Day Comes.
(Columbia 335X 1099)*****

SWING Street is 52nd Street... "The Street" for New York musicians during the '30s. There you could hear 100 or so of the world's

greatest jazz musicians playing in clubs where jazz music was accepted as worthy.

True, many of them had to tone their playing down for the white audience of the drinking clubs. True, they used a lot of commercial tunes, but then haven't jazzmen always done that? The King Olivers, the Hot Fives, the Dodds, Nooners, Russell, consisted largely of popular numbers.

You'd need more space than I've got to get through this properly.

Suffice to say it includes some of the best small swinging groups on The Street during the middle '30s, and there's some glorious playing to be heard.

Staff Smith and Jonah Jones doing their famous comedy act; Red McKenzie singing quite sentimentally with hot backing; Bud Freeman and the Ed... HIS "Ed"; Henry Allen, with Higgy and the rest; Wingy Manover and his hit, *Life Of Capri*, and the *Spirits of Rhythm* and what rhythm!

MANNE - INTELLIGENT

Shelly Manne

2, 3, 4 (12in. HMV CLP 1625) *****—Shelly cut this impulse album just over a year ago in New York. It is quiet, conversational, intelligent music.

Two tracks have Shelly, bassist George Duvivier and the late Eddie Conia (piano and vib). On three (the best), Hank Jones (piano), Conia and Coleman Hawkins is added and on *Me And Some Drama*, it's just Manne and Hawkins going together for a quiet unique, after-hours "blow".

The whole record has an air of unforced confidence with everyone obviously knowing exactly what's happening.

Woody Herman

WOODY HERMAN—1963 (12in. Philips 652 025 BL)*****

The cover screams at you: "The swingin'est big band ever!" No need to tell that's an exaggeration, of course! Actually, I've enjoyed many of

Woody's other bands much more than this.

It's a young, enthusiastic crew who do good soloistic riffs (trombone, Sal Nistico, trombonist Phil Wilson and several trumpeters) and a happy, swinging rhythm section. But, if you're honest, it just doesn't compare with the First and Second Herds, or even the Third.

Wes Montgomery

"MOVIN' ALONG" (12in. Riverside RLP 742)*****—Along with Grant Green, Wes Montgomery is unquestionably the most outstanding new jazz guitarist to emerge over the past 20 years (though Wes Cozzler, Joe Pass is an impressive newcomer).

Unfortunately, this isn't Wes' best album: despite a good supporting cast (including Vic Feldman, Sam Jones, Lou Hayes and James Clay), and good material (Tune-Up, *Samba, Body And Soul* and a groovy original, *So Do It*).

Best points are Vic's piano, Clay's only tenor track and Wes' interesting use of the bass guitar.

THREE SWINGING E.P.'S

TONY HANCOCK

THE PUBLICITY PHOTOGRAPH
NEP 24170

JULIE GRANT

THIS IS JULIE GRANT
SOMEBODY TELL HIM UP ON THE ROOF SO MANY WAYS COUNT ON ME
NEP 24171

THE CAMEO BIG FOUR

THE DOVELLS—*Hully Gully Baby*
BOBBY RYDELL—*The Cha-Cha-Cha*
THE ORLONS—*Don't Hang Up!*
CHUBBY CHECKER—*Limbo Rock*



CPE 552

DISC

Beatles—Roy Orbison tour is a sensation!

WOW, what a sensation! The opening night of The Beatles-Roy Orbison package at the Slough Adelphi must have been one of joy for the three promoters, and certainly one of personal triumph for the stars of the show.

Both houses were packed, full of screaming yet appreciative fans, and several leading agents and promoters had to stand at the back of the stalls because there wasn't a seat available!

For Roy Orbison the show was an outstanding success. He had the difficult spot of preceding The Beatles, yet in the first house drew three encores and in the second show he took two curtain calls.

Orbison chose "Only The Lonely" as his opener. Relaxed and confident, with his own guitar, The Terry Young Six, and guitarist Bobby Goldsboro, imported from the States for the

June Harris

reviews the opening of the new package

occasion, he proved that even without moving, you can still be a good performer.

After the show, he told me: "You know I waited two years to make this trip, but looking at that audience there tonight, it was all worthwhile, I guess I was a little scared at first, but those kids were real great, and I know I don't have to worry for the rest of the tour."

As ever The Beatles, who topped the package, were a knockout. Their act was power packed with good, solid movement, but the highlight was a complete surprise to practically everybody, for Gerry Marsden interrupted their act to present the boys with a Silver Disc on behalf of DISC for the sales of "From Me To You." For once John Lennon couldn't think of a thing to say!

Gerry and the Pacemakers closed the first half and made a very admirable job of their spot. Their opener, "Here's Hoping," could well be a chart-winner if ever released as a single, and judging by audience reaction, their new one "I Like It," should make the Top Ten with ease.

As for the rest of the show, comparative newcomers Louise Cordet and Ian Crawford showed plenty of promise. David Macbeth is a good steady performer, and a direct contrast to newcomer Erkey Grant, who's pretty wild.

Throughout its run this package is a sell-out. And so it should be, for it is one of the most exciting and worthwhile to hit the stage in a long, long time.

THE THREE SECRETS OF BILLY FURY

LOOKING sharp as a tack in an all black kit, Billy Fury lit a cigarette, leaned forward in the red-upholstered wing chair in the office of his manager Larry Parnes, and confided three secrets . . . about America, LPs, and jazz.

Secret number one was a real shaker, for Billy, who has visited America twice, has very definite views about the country that virtually every pop singer dreams of touring, and they don't include singing dates out there! "To be honest with you, I don't want to play in the States," Billy told me. "Larry would like me to go but I'm not keen at all."

Billy dug the U.S. scene on a recent holiday trip, and the only thing he liked was the sunshine—and the famous aquarium in Miami.

"The food was awful," confided Billy. "Nothing was the same as over here."

"I got so that I filled my hotel room with boiled eggs. Had them all round the room. After a while, I was living on boiled eggs—and Chinese food. I lost a stone and a half in weight out there."

But Billy looked pretty fit—despite that recent throat trouble that laid him low. He sported a healthy tan, and looked cool in knife-edge black slacks, black open-necked shirt, black cardigan, black socks and black chukka-style, elastic sided shoes.

"Off duty, I like to dress casual," he said. But he enthused over a new suit he wore on Thursday for a spot in a try-out for a Southern TV show.

"I'm getting some more from the same tailor—a new one. The style is quite different." These will go in the wardrobe with those 30-odd other Fury suits.

SECRET 2

Billy wants to make an album of spirituals and jazz. "I picked up some wonderful albums of spirituals in a little shop off Broadway. I lost practically the whole stock."

"There are some fabulous discs

by groups like The Original Five Blind Boys and The Sensational Nightingales."

But Billy modestly said he was not ripe to enter the spirituals field. "I'm not ready for it," he said.

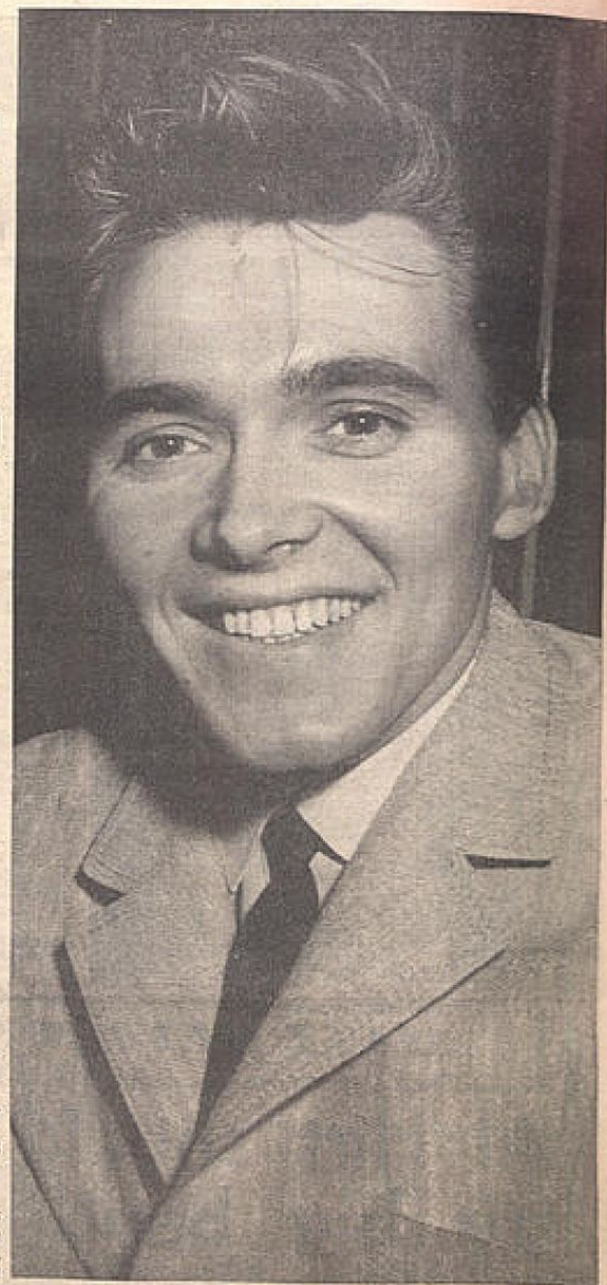
SECRET 3

"I would love to play drums—properly. I play a little now, but I would like to learn them thoroughly. Trouble is, there's no time."

Finding time for his leisure pursuits is Billy's problem. He won't get another holiday until after Christmas. And he starts a big itinerary of 60 dates, spread over 12 weeks, in the autumn.

The bill will probably include Joe Brown, The Karl Denver Trio, The Tornadoes and Marty Wilde. Bookings at York on November 6 are already sold out.

When he does get some time off, Billy likes to go fishing. "I drive in my Zodiac to some quiet spot in the country, and relax t h e r e . Fresh-water fishing—nothing big."



And a new film could be Secret Number Four for Billy, but he's not telling.

by Laurie Henshaw

ROY GETS A STAR FAN
JOHNNY TILLOTSON, Hank Locklin, Chet Atkins, Floyd Cramer and Del Shannon have become honorary members of the Roy Orbison fan club.
Johnny says of Roy: "He always goes down real great with audiences. He's the type of performer that you just have to watch, and applaud after each number rather than show your appreciation during the number as well. . . As a person . . . anything nice you can say about him—say because he's that and more."

TV spot delays Rolf Harris's return

A BOOKING on the American TV "Tonight" show has delayed Rolf Harris's return to Britain. He guests on the show—with a coast to coast network—on May 27, flying home immediately after the programme.

And the day he returns he flies out again for a week's holiday in Madrid!
His new single, "I Know A Man," written by Galt McDermott, will be released by Columbia in mid-June. Harris's recent session with members of the Down Under Club will be issued as an EP later in the year.

Marty at the dogs!

MARTY WILDE, Eddie Calvert, Jannette Scott and Barbara Windsor will be among the personalities at the Variety Club's Second Annual All-Star Greyhound Race Meeting at White City this Saturday.
All proceeds are to be devoted to the Club's Heart Fund for underprivileged children.

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