

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 278 Week ending July 20, 1963
Every Thursday, price 6d.



CLIFF

Have five years
at the top
changed him?

(back page)



ELVIS

Could Presley
ever be too
popular?

(page 5)

Latest reviews, news and more top features inside

Fantastic chart success

BEATLES EP HITS 17!

Those incredible Beatles have done it again! This time with their "Twist And Shout" EP. This week it became the fastest selling EP ever. In four days since its release on Friday it sold more than 150,000 copies and rocketed into our Top Thirty at 17. And their LP "Please, Please Me" has passed the 100,000 in six weeks, rivalling the meteoric achievement of Presley's "Blue Hawaii" which hit that figure in just over a month. Full story is on the centre pages.



He became a pop star by accident

EIGHTEEN-YEAR-OLD Andy Cavell knew his way around show business well before the time he started singing for a living. Eighteen months ago he was an amateur photographer who used to haunt London's ballrooms and theatres, snapping pop music stars at every opportunity.

Then one day he went along to Joe Meek's recording studio to cover a Mike Berry session, and that was when he said goodbye to his camera.

"I was loading my camera and singing quietly to myself while Joe set up equipment in the control box," recalled Andy. "Suddenly he came bounding into the studio and demanded to know who was singing. Seems that one of the microphones was live, and my voice had been coming over loud and clear in the control room."

Andy got a recording test two days later on the strength of that live microphone, and his first Meek-recorded and written release is called "Andy," and tells a sad tale of a lost love.

Andy was born Andrew Hatjoulis in Thessalonica, Greece, and settled in this country with his family when he was nine years old. "I love living in this country," said Andy, "but I would like to go back to Greece one day as an established pop star."

N.H.



Best dressed Adam —in a £9 suit!

ADAM FAITH was wearing a £9 suit he bought in Hong Kong when he heard the news that he had been chosen Best Dressed Show Business Personality of the Year!

And a very smart suit it was too! It was brown, and with it he was wearing a light blue shirt, a tie with one small design at the broad end, and quiet socks.

Usually his suits cost between £30 and £50. "They'd last me for ever," he said. "I wear a different one every day but they never get worn out. I get one when I want one and if I see anything I like I buy it."

Quiet

TIES? Only about a dozen. "I like them quiet, usually plain colours, or with a very small design on them."

SOCKS? About 50 pairs. "I like them quiet, too."

SHIRTS? "I have about 120, and buy them when I like them. They are nearly all plain."

SHOES? He has only three pairs and just buys them when he needs them.

Rydell in 'West Side'

BOBBY RYDELL goes into rehearsal in Philadelphia for his stage debut in the toping production of "West Side Story" next Tuesday. He plays the role of "Riff," and the show opens in Ohio on July 30.

Mike Cotton and his Jazzmen have been booked for TWW's "Discs A Gogo" on August 26.

ADAM REVEALS A SECRET — See page 11



A NEW STAR!

ANDY CAVELL

* SINGS 'ANDY'

7N15539



JOHN LENNON, ELVIS... AND YOU



'I don't like Elvis' said John Lennon of The Beatles in DISC...and this is the result!

John Lennon suggests that Elvis "just doesn't seem to bother any more." In my opinion Elvis is taking what may be considered a deliberate and calculated risk in his choice of material for single release.

By recording this material and gradually reducing the number of singles per year, he will be recog-

nised as an established singer and not have to follow the "popular" choice as expressed in the Top Twenty. — M. K. EMMET, 29 Franklin Road, Caldwell, Nuneaton, Warwickshire.

I am inclined to agree with John Lennon's comments on Presley's new disc. Whereas I wouldn't be too eager to buy any of EP's latest records, I am gradually buying some of his older material. He could do worse than record a McCartney/Lennon composition. — ESMÉ BROWN, 244 Webb Hall Road, Eltham, London, W.E.29.

open-minded, not everybody has to like all his discs. — VALERIE FIELDING, 5 Burgess Avenue, Blackpool, Lancs.

If Elvis had stuck to the wild rock that shot him to fame, he would be as dead as a doornail by now. Rock, after all, is only a comparatively small part of pop music and Elvis caters for all types and for all ages. Have a heart John! — ELVI ALLICK-SAAR, 45 Mackie Avenue, Filton, Bristol.

I am a Beatles fan, but if someone rejected one of their discs the way John Lennon did Elvis's, I would not immediately hate him. Elvis fans should be more

sound. I want. — ALLEN EAGLESHAM, 1, Clyde Street, Glasgow.

John Lennon was recently criticised for what he said about Elvis's new record on "Juke Box Jury." Surely people go on the jury to give their own opinion, so why the criticism? — C. WILSON, 44 Rosmar Street, Newbridge Road, Hull.

How dare John Lennon criticise Elvis's latest record. He talked about originality but you can't really say that The Beatles are original. We are disgusted. — J. HILTON and J. HOLDEN, 22 Dauntsey Avenue, Blackpool, Essex.

Why are all these crazy people complaining about John Lennon? He can't help it if he doesn't like EP's records. I adore Elvis and think there isn't anybody half as good as him but I also dig The Beatles. I hope these nasty comments won't do John any harm. — LYNETT GOODCHILD, 14 Northside, The Cardinals, Tongham, Surrey.

I received the impression that success had gone to John Lennon's head. He is a comparative novice up against Elvis yet he still had the audacity to run him down. — KEITH BLAND, 25 Clifton Road, Hornchurch, Essex.

POST BAG

DISC, 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 Remon Lighter-Avanti set.

Joe Brown MUST be joking!

IF Joe Brown thinks that the Mersey "beat" is "roughly a mixture of original rock and Ray Charles," he must be joking—or off his rocker. I never thought I'd see the day when a talented artist such as himself would make such a ridiculous statement!

How he can compare a great artist who has lasted throughout many years to an inferior two-bit group is beyond my comprehension. — J. C. FLOYD, 21 King George Road, Colchester, Essex.

PRETTY-PRETTY

WHEN are Pye going to wake up and realise that they are helping Marty Wyotter get nowhere fast? I was thrilled when they gave him the boost with "Venus in Blue Jeans." I thought they were going to give him a chance to prove himself on disc by varying the choice of material, but he is still turning out these pretty-pretty songs.

On recent stage appearances he has been singing a fabulous num-

ber called "Looking For Me." So come on you executives. Give Mark a chance to prove his ability and get him out of this rut. — ANN, DOT, MARY and JOSE, 28 Selsdon Road, Croydon, Surrey.

COME ON, U.S.

WHY is it that the Americans are making fewer and fewer instrumental discs? The only two outstanding ones which we have been given are "Pipeline" and "Lonely Bull." Come on America, please make more of this kind of record instead of the awful vocal rubbish which is churned out every week. — A. PRICE, 29 Cedar Grove, Lodge Lane, Liverpool 8.

FURY ROCK

PHILIP BOTTRIL (Disc, June 29) is mistaken when he says that it's time Billy Fury cut a fast-up tempo number, for Fury has never stopped recording rock numbers on his singles, although Decca have recently chosen the ballad tracks to the A-side. To prove my point, didn't Billy Fury say in a TV interview last October that "Because of Love

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

THERE'S NO ONE LIKE FREDDIE WHEN IT COMES TO AN ACT

PRIZE LETTER

AFTER seeing Freddie and the Dreamers at the Royalty, Chester, I feel I must write to tell you that although The Beatles and Gerry and the Pacemakers may be good to listen to, there's nobody who puts as much into his act as Freddie.

Not only can he get the fans screaming with his singing, but he is also a great comedian. Call him mad, call him an idiot, but he can do a better show than any other group in Liverpool, London or anywhere else. — GEOFF REES, 155, Sughall Road, Blanton, Chester.

was "horrible" and that both he and Larry Parnes would have preferred the 'A' side to be the rocker "Running Around," probably his very best rock disc. — TRISTAN J. BURY, 30 Eagle Road, Guildford, Surrey.

DISGRACE

AT last record buyers have woken up to the fact that Brian Poole and The Tremeloes

make chart-worthy records. But what a disgrace when the best group to come from Britain in a very long time have had to lower themselves to a "Liverpool-type" sound in order to gain big-parade honours.

This group has been touring ballrooms for a lengthy spell now



FREDDIE GARRITY — A great comedian as well. See Prize Letter.

building and developing their own brilliant and individual style. Now that Brian has one hit under his belt, how about letting him record in the style that both he and his group have developed? — GRAHAM BURKE, 28, Townson Avenue, Northolt, Middx.

'LOVE ME DO'

CONGRATULATIONS on naming the article on the Liverpool sound and for getting the stars' opinions. Now that most people seem to dig The Beatles it would be interesting to know how many teenagers bought their first record "I Love Love Me Do." You could tell straight away that the group had got something. — M. WILLIAMS, 80 Portland Road, Holland Park, W.11.

The world's top pops

AMERICA

Week ending July 13

Last Week	This Week	TITLE	ARTIST
2	1	Surf City	Jan and Dan
1	2	Easier Said Than Done	Foxes
4	3	So Much In Love	Tymes
3	4	Tie Me Kangaroo Down, Sport	Rolf Harris
7	5	Memphis	Lionnie Mack
11	6	Fingertips (Part II)	Little Stevie Wonder
10	7	Wipe Out	Surfaris
6	8	Sakylaki	Kyu Sakamoto
16	9	Devil In Disguise	Elvis Presley
13	10	Pride And Joy	Harvey Gaye
8	11	Blue On Blue	Bobby Vinton
5	12	One Fine Day	Chiffons
15	13	Not Me	Orjona
34	14	Blowin' In The Wind	Peter, Paul and Mary
20	15	Just One Look	Doris Troy
9	16	Hello Stranger	Barbara Lewis
17	17	Harry The Hairy Ape	Ray Stevens
28	18	Hopeless	Andy Williams
12	19	It's My Party	Lesley Gore
23	20	Ring Of Fire	Johnny Cash

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE	ARTIST
3	1	It's My Party	Lesley Gore
6	2	I Love You Because	Al Martino
2	3	Jezabel	Rob E.O.
1	4	Tamara	Bill Justis
—	5	Move Baby Move	Johnny O'Keefe
5	6	How Do You Do It	Gerry and the Pacemakers
4	7	Puff	Peter, Paul and Mary
9	8	Pipeline	The Chantays
—	9	My Heart Said No	Nova-Jane Reid
10	10	Summer Holiday	Cliff Richard

Hong Kong

Last Week	This Week	TITLE	ARTIST
2	1	The End of The World	Skeeter Davis
—	2	If My Pillow Could Talk	Connie Francis
3	3	Don't Try To Fight It	Baby-Lyde Gorme
5	4	Lucky Lips	Cliff Richard
7	5	Those Lazy-Hazy-Crazy Days	Nat King Cole
4	6	I Will Follow Him	Liane Perry March
8	7	In Dreams	Roy Orbison
1	8	You Used To Be	Brenda Lee
—	9	I Love You Because	Al Martino
10	10	Surfer, U.S.A.	The Beach Boys

Israel

(Courtesy Kol Israel Broadcasting)

Last Week	This Week	TITLE	ARTIST
2	1	Puff	Peter, Paul and Mary
1	2	How Do You Do It	Gerry and the Pacemakers
6	3	Neighbourhood Song	The Rocquers
3	4	Like I've Never Been Gone	Billy Fury
—	5	Seabille	O'Donoh Washington
5	6	Can't Get Used To Leaving You	Andy Williams
9	7	Love Letter	Azra Miled
10	8	55 Days At Peking	The Brothers Four
—	9	Two Faces Have I	Leslie Croft
4	10	I Will Follow Him	Little Peggy March

S. Africa

(Courtesy Southern African Record Manufacturers and Distributors (Aust))

Last Week	This Week	TITLE	ARTIST
1	1	I Will Follow Him	Little Peggy March
4	2	Lucky Lips	Cliff Richard
2	3	Blame It On The Bossa Nova	Fidelio Geronzi
6	4	The End of The World	Skeeter Davis
5	5	Blue Train	John D. Loudermilk
—	6	Exclusively Yours	Debbie Loader
—	7	Our Broken Heart For Sale	Elvis Presley
—	8	One Among Many	Nadine Siro
—	9	I Walk The Line	Dean Martin
—	10	Happy Birthday Darling	Bob Galois

Compiled by courtesy of the American trade paper publisher

CONGRATULATIONS NAT KING COLE

ON WINNING A SILVER DISC WITH 'RAMBLIN' ROSE'
JUST RELEASED — TWO SUPERB LPs



WHERE DID EVERYONE GO?
SW1259 (Stereo LP) W1608 (Mono LP)

THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER
ST1922 (Stereo LP) T1922 (Mono LP)

SEE YOUR USUAL DEALER TODAY!

CAPITOL RECORDS

HEINZ

JUST LIKE EDDIE

F 11002 45 rpm

DECCA



Nat looks with pride at the Silver Disc for "Ramblin' Rose" presented to him on behalf of DISC by Sir Joseph Lockwood, of EMI.

Nigel Hunter talks to Nat King Cole...

GOOD SONGS? IT'S LIKE PICKING THE HORSES!

"PICKING a good song to record is like backing horses," Nat King Cole grinned as we chatted at the reception given to him by EMI when he flew in from America last week. "You may think you're on a safe bet, and then find out the opposite, or you may get surprised by a song out of the blue." Some of Nat's recent single and LP items have had a definite country flavour, but this won't be a permanent feature of his recording plans.

"'Ramblin' Rose' was the only country one really," he said. "That and the album we did under the same name. At the time there was a big boom in country-style songs, and I like to go along with the trends whenever I can."

"These days it seems to be spirituals which are making the running back in the States."

Although his singles have a frequent habit of making the charts, Nat finds that most public response to his studio work is for LPs.

NOT TOO YOUNG NOT TO GET MARRIED

BOB B. SOXX & THE BLUE JEANS

WALZ 8754 45 rpm



"The youngsters buy singles in large quantities and I guess they always will, but there's a huge market for albums among people of all ages."

Nat's current tour is the first he's done in this country for nine years. He tele-recorded a BBC TV show on Tuesday with the augmented Ted Heath orchestra which is accompanying him throughout the tour. No transmission date has yet been fixed.

"I was impressed by your television technique when I did the ATV 'Sunday Night At The London Palladium' show in 1960. In America it often takes three weeks to do a TV spectacular, but over here you can get it done just as well in one day."

Nat was a jazz-inclined pianist originally, and only started singing to quieten a drunk in a Hollywood bar who kept asking him to sing "Sweet Lorraine." A doctor present on that memorable occasion 28 or more years ago advised him to go home to bed because of his throat.

... and reviews his opening concert

With a show like this Nat will pack 'em in wherever he goes

NAT KING COLE played his first British concert for nine years at the Finsbury Park, Actonia last Saturday, and got a rapturous reception from a capacity audience, as the Cole hits down through the years went on parade triumphantly once again, flowing forth in smooth succession from that uniquely warm and velvet voice.

"Mona Lisa," "Unforgettable," "Non Dimenticare" and the recent "Let There Be Love" were sprinkled amongst a classic collection of well-chosen standards put over with all the professional polish and personal charm of one of the world's greatest pop singers.

An unexpected bonus was Nat's piano playing—unexpected because rumours have been suggesting that he had virtually retired from the keyboard. He delighted the audience with some beautiful work-outs, ranging from the up-tempo jazz "Tea For Two" to the rhapsodic "Lara."

A sense of humour is definitely a Cole asset, too, as the audience found out during his witty, tongue-in-cheek song survey of rock 'n' roll, fusing rock lyrics to the tunes of well-known non-rock standards.

And when Nat sang "Let There Be Love" from the keyboard, he quoted the Geneie Shearing piano part virtually note for note, and then grinned at the audience and said: "Actually he stole it from me." There was even a touch of vaudeville when he got the entire theatre singing "Ramblin' Rose" with him.

He had the considerable benefit of support from Ted Heath's orchestra, one of the best big bands in the world, and they set the high tone of the whole proceedings with a typically slick and swinging first ball to themselves.

This tour deserves to pack them in wherever it goes, and you can rest assured of full value for money in quantity and quality.

Ifield hits top, Beatles EP in at 17



Ray Charles
Now at number 10

TOP 30

Week ending July 13, 1963



Kenny Lynch
Sticking at 20

Last Week	This Week	Title	Artist	Label
2	1	I'm Confessin'	Frank Ifield	Columbia
4	2	Devil In Disguise	Elvis Presley	RCA
1	3	I Like It	Gerry and the Pacemakers	Columbia
3	4	Atlantis	Shadows	Columbia
13	5	Sweets For My Sweet	The Searchers	Pye
10	6	Da Doo Ron Ron	Crystals	London
8	7	It's My Party	Lesley Gore	Mercury
16	8	Twist And Shout	Brian Poole and The Tremeloes	Decca
9	9	Deck Of Cards	Wink Martindale	London
6	10	Take These Chains From My Heart ...	Ray Charles	HMV
7	11	Bo Diddley	Buddy Holly	Coral
12	12	Welcome To My World	Jim Reeves	RCA
5	13	If You Gotta Make A Fool Of Somebody	Freddie and the Dreamers	Columbia
11	14	Falling	Roy Orbison	London
22	15	Sukiyaki	Kyu Sakamoto	HMV
14	16	From Me To You	The Beatles	Parlophone
17	17	Beatles No. 1 (E.P.)	The Beatles	Parlophone
17	18	Forget Him	Bobby Rydell	Cameo
26	19	Legion's Last Patrol	Ken Thorne	HMV
20	20	You Can Never Stop Me Loving You ...	Kenny Lynch	HMV
18	21	When Will You Say I Love You	Billy Fury	Decca
15	22	Do You Want To Know A Secret	Billy J. Kramer and The Dakotas	Parlophone
—	23	Hey Mama	Frankie Vaughan	Philips
—	24	I Wonder	Brenda Lee	Brunswick
—	25	Twist And Shout	Isley Bros.	Stateside
—	26	I'll Cut Your Tail Off	John Leyton	HMV
—	27	The Good Life	Tony Bennett	CBS
—	28	Go Go Go	Chuck Berry	Pye-Int.
—	29	By The Way	The Big Three	Decca
—	30	One Fine Day	Chiffons	Stateside

Compiled from dealers' returns from all over Britain

MEL CARTER
WHEN A BOY FALLS IN LOVE
7N 25212

THE GLENCOVES * THE PACKBEATS
HOOTENANNY 7N 25211 * DREAM LOVER 7N 15549
COUNT BASIE & HIS ORCHESTRA
I CAN'T STOP LOVING YOU
REPRISE R 20170

DONNA DOUGLAS
HE'S SO NEAR
7N 35135



Billy takes on Cliff in giant-sized race to become Britain's top pop film star

COLOUR! Wide screen! Lavish scenes and lashings of music! These are the things promised for Billy Fury's next film. Early this week producer Julian Wintle assured me all stops will be pulled out to make Billy a film rival to Cliff.

He said he had been "greatly encouraged" by the results of "Play It Cool"—the Anglo-Amalgamated production in which Billy starred last year. He added: "We want to do things on a much bigger scale for Billy's next effort. These are early days; production won't start till early next year. That is why I can say nothing about the type of role he will play, the story line or who else will work on the film.

"But it will definitely be wide-screen and in colour. There will be a dozen songs or more. We shall put one of our young directors on it with the aim of turning out a fast-moving, high-spirited musical. It will be released by the Rank Organisation."

I had already discussed the film briefly with Billy backstage at his Great Yarmouth concert last Sunday.

Said Billy: "I don't know any

details. But I am naturally excited at the thought of making another film—especially one done on a big scale. It will be something to look forward to after my autumn tour."

Other big things being lined up for Billy by manager Larry Parnes for early 1964 are tours of Europe, Scandinavia and South Africa.

This week's schedule was pretty hectic for Billy. It meant a late drive back to London after

playing to two packed houses at Yarmouth. . . . A "Thank Your Lucky Stars" recording on Monday. . . . Decca recording sessions on Tuesday and Thursday.

During all this he had to learn not only his recording songs, but also his contribution to the "Night Of A Hundred Stars" performance at the London Palladium on Thursday night.

As I left, he was getting back to the job of taking down words from "West Side Story" into a notebook—with the aid of an EP from the show which he spun and spun again on his transistor player. "Must be word perfect for the Palladium," he said.

It was no easy task—especially as from across the corridor came the sounds of The Tornados giving a spin to the "Tornado Rock" EP on their transistor player!

Maurice Rich



BILLY FURY — Colour, wide screen, music, the lot.

Everything happens to the Big Three—even an electric shock!

"ISN'T it fab?" remarked Johnny Hutchinson. "Are we really in the charts again? It's great. The week, Johnny was enthusing over the success of the Big Three's 'By The Way,' which came into the Top Thirty last week at 28. He phoned from Liverpool, and apologised for not being in London, 'so the people can see the excitement in our faces.'"

Actually, the Big Three should have been in the south this week. But their minibus broke down en route to a date in Southsea from Liverpool.

"I phoned our local garage, and slept in the car until they came to tow me away on Monday morning. It was sheer hell, I can tell you."

"Still, we've got a new bus on order, and I'm hoping we'll have it for next week. In the meantime we've hired one."

Crash!

But that wasn't the only thing that has happened to The Big Three in the past few weeks while out on the road.

"I'm certainly not complaining," admitted Johnny. "But just when it seems that everything is running smoothly, crash! something happens."

"After our 'Thank Your Lucky Stars' we were just driving away from the studios when we found out all our equipment had been stolen. 'We haven't got it back yet, and it's cost us a fortune to replace it.'"

"Then we were doing a personal appearance in Swindon. We were on stage and something happened to Johnny Gostafson's guitar. He got a terrific shock, literally."

"He was really bad. After the show we took him to hospital for treatment. He had a series of injections and things, and although we didn't cancel any shows, he was in pain for days afterwards."

Dick Tatham

June Harris

Stop Pressings

by Peter Thomson

Russ Sainy upset over label error

RUSS SAINY was most upset when the label of his latest disc read: "Unforgettable Love" with Orchestral Accompaniment. Instead of featuring his own backing group, The No-Notes. . . . The new Jackie Wilson-Linda Hopkins album, "Shake A Hand," looks like being one of the biggest albums this year. . . . The English lyric of Japanese hit song "Sukiyaki" will be called "My First Lonely Night" . . . Ned Miller's recording of "From A Jack To A King" has now sold over two million.

At a recent party Shirley Bassey so much admired the dress that Dorothy Squire was wearing that first thing next morning the dress was delivered at Shirley's home. Now Shirley is busy looking for something to give Dot. . . . Eddie Kowack, A and R man for London Records, has been promoted to head of the department, replacing Walt McGee who goes to Colpix.

BOB ("Let's Think About Us") LUMAN, who has with Roy Orbison in the autumn, has a new single called "Can I Take The Country From The Boy." . . . Country music publishing king and Everly Brothers disc coverer Wesley Rose bought an expensive houseboat "to get away from it all"; but he's still had a phone fitted. Recent TV award-winner Carol Burnett will star with

Tony Newley in film version of "Stop The World, I Want To Get Off!"

Pat Boone and Connie Francis will co-star in "Whoever You Are, I Love You" movie. . . . Ann-Margret is taking guitar lessons for her film with Erik Prender, "Viva Las Vegas." . . . Despite fine Norman Newell lyrics to "Moe" for Danny Williams, Steve Lawrence and Della Reese, best-selling version in America is instrumental—by trombonist Kai Winding!

James "Little Band of Gold" Gilbreath becomes Jimmy Gilbreath for follow-up disc, "Lollipop, Lace And Lipstick." . . . Albums named after singles are commonplace these days; but Capitol now has two new LPs named after each side of The Beach Boys' smash, "Surfer-U.S.A." and "Shutdown."

NEXT single by Johnny Cymbal: "Dum Dum Dum Dum Dum" and "Surfin' At Tijuana." . . . Out in America: The Tornados' "Ice Cream Man" and Acker Bilk's "Moonlight Tango." Roy Orbison will cut special French, German and Italian versions of his future hits. . . . Connie Francis has just recorded 21 times at Nashville 43 for an album and eight for singles.

Excellent Brian Poole and The Tremeloes' version of "The Crystal Ball" . . . "Saturday Club," . . . New York's latest vocal group is Winters, Sommer and Springs; they will record in the autumn! . . . Warning to Frank Field: Slim Whitman returns to records with an LP called "Yodelling."

YET ANOTHER NUMBER ONE—SO WHAT'S NEXT FOR FRANK IFFIELD?

WHAT next for Frank Iffield? He has yet another disc doing a bomb—it hit number one this week. His stage career has reached the peak of the London Palladium. His skill as a TV performer is established beyond question. So when I talked to Frank at a "Thank Your Lucky Stars" recording at ABC's Teddington studios early this week—I asked the obvious question: "Where do you go from here?"

Frank puffed thoughtfully at a cigarette and took a few sips of tea before replying. Thoughtfully he said: "My main wish is to try and develop all the time. One way I have in mind is simply to aim at bigger and better performance."

For instance, I watched Nat King Cole the other night. He held the stage 75 minutes. He was great. I would like to be able to perform that long—working with a big band."

films

"Surely," I suggested, "you must break into films before long?"

"I would like to have a go at them. In fact, there have been definite offers. But I shouldn't be able to make a start in this field for some time, because of other commitments. I shall simply leave the decision to my manager, Peter Gormley. I have complete trust in his judgment. . . . Tell you something else. . . . I'd like to perform in as many countries as possible during the coming years. You see, show business means far more to me than how much money I can make out of it."

"One main reason I'm proud to be in it is that it knows no boundaries. It helps to bring people of all nations closer together. Records play an important part in this, but personal appearances are probably even more effective. . . . Wherever I perform, I shall try and do at least some of my

have a short list of songs for Frank—some old, some new. From these—and from any he has in mind—we shall pick three or four. We shall record these before the end of the month with his next single in mind. . . . But "Confessor" is going strong. I doubt whether we shall release a new Iffield single before September. . . . He will also have a new LP out then—so I expect his fans will start counting the weeks!"

numbers in the local language. For example, when I went to Germany I did just that. Maybe my German wasn't all that hot—but I think it is the gesture that is important."

"What do you want to achieve in your personal life?" I asked.

"Nothing fantastic. Just an ordinary, comfortable home and a decent car. I want to have it as good as the next man but I'm not worried about going one better. I don't think in terms of whacking great cars, yachts or status symbols of any kind. . . . If I had a couple of months off, I should travel as much as possible—preferably in countries with some sun. I love meeting people—and to get to know the ordinary folk in different parts of the world would be fine."

painting

"Guess I'd also take along some painting materials. I've always had a great interest in drawing and painting and making things—but have never been able to develop it much, since I went straight from school into show business."

His next disc? Said Frank, "I think you will get the best answer to that question from Norrie Paramor. He has done so much for my recording career and it is as near a genius as makes no difference. . . . Said recording manager Paramor, recovering from a slipped disc at his London home: "I

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 - ★ **GEORGE SHEARING—Shearing Bossa Nova** ★
 1 Capitol 5T1873 (stereo) T1873 (mono)
 - ★ **AL MARTINO—I Love You Because** ★
 Capitol 5T1914 (stereo) T1914 (mono)
 * Available 26th July - 1 Available 2nd August
- NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs**
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NEW

FROM
EMI

JAY JUSTIN
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True Love
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MARK ROGERS AND THE MARKSMEN
Bubble Pop
(GOLDS SONGS)
PARLOPHONE 8001

The Chiffons
ONE FINE DAY
STATESIDE 6001

Tommy Roe
KISS AND RUN
H.M.V. POPITE

BY
BOB RELYEA
Film executive Bob Relyea worked with Presley on "Jailhouse Rock" and "Kid Galahad" and knows better than most what working with Elvis is like.

PRESLEY

Our biggest problem? Elvis was too popular!



THERE is one thing that Elvis Presley can do better than almost any other actor I have ever worked with—and that is put anyone, famous, infamous or plain unknown, completely at their ease.

So it goes almost without saying that everyone on the set loves working with El. He is genuinely such a nice guy. In "Jailhouse Rock," for instance, we had one actor who had been pretty big in Hollywood in his day, but now he was playing bit parts. In this film, Elvis was the king, and all eyes were on him.

But after the shooting had ended, Elvis walked over to the actor, shook his hand, and said: "Sir, it's been a real pleasure working with you. I hope we shall work together again."

This was no act. He genuinely meant what he said. It is actions like this that make El's films what we call "happy" pictures.

Elvis is so popular, it can be quite a problem. One time, we got a call from the guard at the gate. "Can we have some help to clear a way for El's car?" he pleaded. "There are so many people down here blocking the way."

We thought it was a bunch of fans. When we got there, we found it was members of the cast and working crew!

● souvenirs
Of course, people are not always co-operative. Some can be quite a nuisance at times. We were based in the San Jacinto mountains for location shots for "Kid Galahad." It's a pretty desolate place some four hours from Los Angeles. El had rented a house at a small town called Idylwild, and weekdays it was pretty quiet out there. Weekends, it was a different matter. People—souvenir hunters among them—would flock (not and try to crowd around the place.

We had to double the guard on El's place. He hated that. But we just had to do it, otherwise things would get out of hand.

When the day's shooting was finished, El would like nothing better than to relax quietly at his house with about six of his

former schoolmates. They would play pin rummy—but only for fun. I never saw him betting.

He always has a record player at hand. He spins discs by singers like Sammy Davis and Frankie Avalon—but never his own.

El, of course, is a great favourite with the girls. That

charm gets them. I have seen him dating girls, but he doesn't appear to have any one "regular." Usually, you see him out with different girls on different days.

There's always plenty of fun when El is around. During the making of "Kid Galahad," we had taken a camera crew out on the State Highway some 25 miles from Idylwild. There were a couple of Highway Patrolmen around—and they soon became El's closest fans. Now, El just loves motor bikes—and those powerful Harley-Davidson machines the patrolmen ride were right up his street.

Politely, he asked if he could ride on one. The patrolman was

only too happy to oblige, so El mounted the bike and tore off down the highway.

At that moment, a big open convertible drove slowly by from the opposite direction. As it passed our crew, we heard the man say to his wife: "I don't care what he looked like—it wasn't Elvis Presley on that motor-cycle."

El has a great sense of humour. He displayed it on one occasion that frankly made me nearly go grey with worry.

It happened during "Jailhouse Rock." For the prison sequences, El had to appear to have his hair cropped close. Now, as you know, film scenes are not shot in the order you see them on the screen. This meant that, to give the appearance of having a prison haircut, El wore a skull-cap with a crew-cut wig.

● insured

When we wanted the close-fitting skull-cap removed, we took El along to the studio hairdresser. We told the hairdresser to be specially careful in cutting off the cap—we didn't want him to cut El's hair, or cause any damage.

We reminded that hairdresser, as he brought out his surgical scissors, that El's hair is insured for a million dollars.

"Don't worry," said the hairdresser confidently. "I've done this job plenty of times." With that, he inserted those razor-sharp scissors under that skull-cap—and started cutting . . .

I heard a crouch. It sounded like only one thing in the world. Thick hair being cut right through. The hairdresser went white. I went white. Visions of terrible repercussions flashed through my mind.

Elvis looked up with a grin. "Well," he said with that slow drawl, "I guess there are Pat Boone fans every place."

You consider how hard it is a guy who puts people at their ease like that.

Dakotas take some tips from Shadows

HAVING parents who do a lot of reading looks like giving The Dakotas their first big solo hit. "The Cruise Sea" was a successful novel. Now in the hands of these four Northerners it looks like being a successful song title.

"I was just picking out chords one night at home," said its composer and lead guitarist with the group Mike Mansfield, "when I saw this book in the bookcase. It sounded like a good title to me and just fitted the melody that was running through my mind."

"My mum liked it so I went ahead. I suppose it took me about 15 to 20 minutes to compose."

Mike makes it sound easy—but then he's been writing songs for some time now. "Robin (co-Dakota Robin Macdonald) and I write quite a few numbers together and I'm just hoping this one will be a hit for the group."

Staleness to The Beatles and Gerry and the Pacemakers, The Dakotas don't want to be dubbed "another Northern group." They're hard at work improving their act and giving it the kind of presentation that ensures lasting success.

"Look at The Shadows," said drummer Tony Mansfield. "They're fantastically polished but it must have taken them a long time. We reckon to work as hard and get an act like that. The sound is important but you've got to have an act to go with it."

At the moment The Dakotas are touring with Billy J. Kramer and a happier bunch you couldn't find—even though they aren't getting much rest.

"Everywhere we go the reception is terrific," said Mike. "It's a job keeping the girls from pulling Billy off the stage because he really goes down a bomb. We love working with him and at night when the show is over we sit up to the early hours discussing it and suggesting improvements. If we're lucky we get four hours sleep a night, but it's worth it."

Brian Gibson

Tommy Roe
KISS AND RUN
H.M.V. POPITE

Gerry Grant
I KNOW A GIRL
As featured in the BBC-TV Series "Compact"
H.M.V. POPITE



RECORDS LTD. 101, 103, 105, 107, MANCHESTER SQUARE, LONDON, W.1

Demand for Freddie and Dreamers soars—world tours offered in 1964

A STREAM of offers have been received by Kennedy Street Enterprises for Freddie and the Dreamers which could take care of the whole of 1964 for the group! Freddie has been approached to play Buttons in the Chester Royalty production of "Cinderella," opening Boxing Day, and the group have received inquiries to play Australia, South Africa and Israel in the coming year. Added to this, they are likely to accept a spring tour and summer season for Larry Parnes!

Garrity's agent, Danny Betesh, told DISC that he is at present negotiating for the pantomime, which apart from featuring Freddie in the role

Stan Kenton tour

STAN KENTON'S 14-day British tour will open at the Odéon, Harrogate, on Saturday, November 16.

Harold Davison, who filed the tour, home on Monday from a 25,000-mile world trip, told DISC that he had lined up other American stars for return trips to Britain.

Subject to his film commitments, Sinatra should be here in December, and piano star Erroll Garner opens his 12-day tour at the Festival Hall on October 12.

And there will definitely be trips next year by Harry James and his Orchestra (around May), Duke Ellington, Ella Fitzgerald, Ray Charles, and singer/pianist Buddy Greco.

Mudlark number 5!

THREE months ago Shirley Young was a telephone operator at the London Stock Exchange. This week she is in Blackpool rehearsing to become Mudlark number five, having been chosen to replace Mary who is expecting a baby.

Mary herself discovered Shirley—singing in cabaret at Manchester's Ace of Hearts Club, where Mary's husband, David Lane, who was himself with the group, is resident vocalist-composer.

Stones' deb date

THE ROLLING STONES are to appear at a deb party which is being held at Hastings St. Clements Hall by Lord and Lady Killerman to celebrate the coming out of their daughter Rosanna Lampson tomorrow (Friday).

The group will be recording tracks for their new LP this week. Titles will include "Fortune Teller" and "What Kind Of Girl."

Birthday twist session for 17-year-old JULIE GRANT at the Picador Club, Blackpool, last Saturday. Her partner for the big occasion? Edou Kana, of course.



Twist is still the tops for Chubby

DESPITE the fact that "surf music" is the current hit sound in the U.S., Twist King Chubby Checker found that as far as he's concerned the Twist still reigns supreme.

On his latest single, Checker pits "Twist It Up," against the flipside "Surf Party," and before deciding on an "A" side, awaited DJ reaction.

Two leading stations in New York chose "Twist It Up" and the disc, shortly being issued here, is beginning to break in the U.S. charts.

Checker is due in Ireland this week for dates. He will then tour Europe until September.

Isley Brothers may do British ballroom tour in October

LONDON agent Roy Tempest is negotiating to bring the three Isley Brothers to London in October for a series of ballroom dates.

Their British tour would last for three weeks, and although the Musicians Union would probably stop the Isley's own backing group coming to England, Tempest told DISC that he would put out one of his own combos.

Tempest has also confirmed a British visit by Gene Pitney, who arrives here on November 22 for two weeks of ballroom dates.

Willie's new discs

WEE WILLIE HARRIS has been signed by HMV and his first single will be released on August 23. The titles are "You Must Be Joking" and "Better To Have Loved And Lost."

It will be Harris' first disc appearance here since his Decca days about three years ago.

He will go to Italy on October 6 for 10 days of concerts, followed by four days in Rome where he will make his fourth Italian film appearance.

He opens at the Park Olympia on October 27 for a two-week season.

French star cuts here

FRENCH pop recording star Richard Anthony has cut six records in French under the guidance of British musical director Ivor Raymonde. He decided on this move because he was so pleased with the arrangement Raymonde did for him whilst recording English discs.

Frankie at boys' clubs

FRANKIE VAUGHAN will start a week's tour of boys' clubs with a concert at the Royal Festival Hall on October 21. Further dates are being set.

BEATLES



Amazed and overjoyed, that was THE BEATLES' reaction

TOMMY ROE GOES BOOM IN IRISH!

TOMMY ROE, due here in September for a tour with Billy J. Kramer, is to join Freddie and The Dreamers and songwriter Mitch Murray for the gala opening of Belfast's new dance hall, "The Boom Boom Room," on September 9.

Freddie and The Dreamers will play two more dates there on September 10 and 11, with The Dennisons, followed by Kenneth Cope and Screaming Lord Sutch on September 12.

Other names booked so far are Jet Harris and Tony Meehan (September 25) and Gerry and The Pacemakers, September 26 to 28.

Parnes show on TV

A R plan to televise a 45-minute excerpt from the Larry Parnes summer show at the Great Yarmouth Windmill Theatre during August.

Among those starring are Joe Brown, Rolf Harris, The Tornados and Mark Wynter.

Race song for TV show

STEVE RACE has written a song called "Happiness River" which Carole Carr will sing in a Granada TV comedy show entitled "Tin Pan Alice" on August 8. Athens Saylor will play the role of Alice, a classical music fan who runs a record shop in Tin Pan Alley.

Orbison date switched

A SWITCH in dates on the Roy Orbison/Freddie and The Dreamers tour now means the package will play the Birmingham Odéon on September 30 instead of September 24.

Freddie Starr and the Midnighters and The Rolling Stones play two dance hall dates at the Hordham St. Leonard's Hall on August 3 and 31.

Donegan featured in live TV Spec

AN ATV Spectacular featuring Lonnie Donegan will be televised direct from the Blackpool Queens on August 25. Des O'Connor, Miki and Griff and The Clark Brothers will also be featured in the show.

Other new ATV Sunday Spectaculars are "The Jo Stafford Show," with guest stars Peggy Lee and Roy Castle on July 28—taped during Jo Stafford's visit here 18 months ago—and "The Alan King Show" on August 4. The American comedian will visit Britain to tape the programme.

Aren't they all like Lord Sutch, Dad?

ACKER BEEK is taking a two-week holiday in Palma, Majorca, ending on July 30 and his first engagement on his return will be at the Kings Lynn Music Festival on August 1 on a bill including violinist Yehudi Menuhin and other famous classical musicians.

Asked if he was looking forward to appearing with laughar artist, BEEK, told DISC: "I've already played a date with Screaming Lord Sutch, dad. Aren't they all like him?"

Voted in by 7,500

THE REDCAPS, a five-piece Midland beat group, have won a five-year Decca recording contract—on the strength of 7,500 recommendations! Questionnaires were circulated to fans at Midland ballrooms asking them to nominate their favourite groups, and The Redcaps dominated the results.

New pop musical

THE BROTHERS FOUR, Johnny Cash, George Hamilton IV and Sheb Wooley are among the stars appearing in a new pop musical called "Hootenanny" now in production at MGM's studios in Hollywood.

The film will feature 14 tunes plus some dance numbers.

KENNY LYNCH SCORES IN SUMMER SHOW

KENNY LYNCH has two assets— talent and a charming personality. And despite the lack of the best backing which he really needs his opening on Monday in the summer show at the Alhambra Theatre, Morecambe, saw Kenny register strongly with the holiday audience—many of them from Scotland.

He sang his record hits with a relaxed confidence which would be envied by stage artists with three or four times his experience.

J.N.

Paul Anka tries for a place in the 30

TWO American artists, long absent from our charts, will be battling for a place in our Top Thirty from next week when their records are released in this country.

Paul Anka's "Hallo Jim" already high in the U.S. charts, is released on RCA and Brook Benton's "My True Confession" is released on Stateside.

Other releases include Billy J. Kramer's "Bad To Me" (reviewed on page eight) and Brian Hyland on HMV with "I'm Afraid To Go Home."

Alma Cogan has been booked for Granada TV's "Scene At 6.30" on July 29.

Cliff—di

EXCITING new recordings by Cliff by Columbia A and R manage Blackpool at the end of this month days before recording new titles by

"I found when I worked with you that we can really get down more when the time factor is not so

"And it is so much easier a backing first. "We can also come up with so try out experiments with trumpets."

"This has brought criticism in trying out something new. After 'Wonderful Land' and 'Atlantis,'

<p>IN YOUR SHOPS TODAY</p> <p>Billy Fury IN SUMMER F 1170</p> <p>SURFERS The Blue Diamonds F 1172</p> <p>YES I DO Pete MacLaine & The Clan F 1168</p> <p>TILL THEN The Valentines F 1171</p> <p>DON'T BLOW US UP Clay Merton F 1162 DECCA</p> <p>Little Richard TRAVELIN' SHOES RCA 970 DECCA</p> <p>JANE IS HER NAME Roger Williams RCA 978</p> <p>GREEK MONKEY Garnett Cooper & The Kinkinks RCA 977 DECCA</p> <p>COURE (HEART) Rita Pavone RCA 1216 Decca</p>	<p>BY THE WAY</p> <p>The Big Three F 1169 DECCA</p> <p>YOU DON'T HAVE TO BE A BABY TO CRY</p> <p>The Caravelles F 1167 DECCA</p>
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MAKE DISC HISTORY

EP, LP top 100,000 and become two of fastest selling albums ever!



Reaction to the fantastic news about their LP and EP.

THE BEATLES have created disc history! Both their first LP, "Please Please Me," and their "Twist and Shout" EP officially known as "Beatles No. 1," have passed 100,000 in sales! And on Tuesday a spokesman for EMI said that the EP has sold 150,000, just four days after its release! Not even Cliff and Elvis have beaten this.

EMI claim that the LP, released only six weeks ago, is their fastest-selling ever and it seems that it has come very close to beating the fantastic achievement of Presley's "Blue Hawaii" which sold 100,000 in just over a month.

Collated sales of Beatles records are now well over the million mark. In America their composition "From Me To You," recorded by Del Shannon, stands at 77 in the Billboard charts, and 73 in "Cash Box." The Beatles' own version, also released in the States, is reported to be breaking nationally.

When DISC broke the news to John Lennon in London on Tuesday, he was astounded. "It's fab," he said. "We're completely

knocked out by it all, and never realized our combined sales were anything like this!"

The Beatles have already recorded their next single. For release on August 23, the titles, both written by John Lennon and Paul McCartney are, "She Loves You," and "I'll Get You."

They complete tracks for their second LP, on which they have written eight titles, later this month. This is likely to be issued in November.

LUCKY FOR CLIFF?

CLIFF RICHARD'S "Lucky Lips" could become only the second song he has ever managed to get into the American Top Hundred. This week it stood at 116 just a few days after its release. In the States it is coupled with "The Next Time."

Early in 1960 Cliff's "Living Doll" broke into the top fifty. **Gold Disc award for Ned NED MILLER** is to receive a Gold Disc for his recent hit, "From A Jack To A King." Sales of the disc are reported to have passed the 2,000,000 mark.

S BOOM

Bobby Darin stars in new war film

Crazy World LP?

A SOUND-TRACK album from the film "What A Crazy World" which stars Joe Brown, Marty Wilde and Susan Maughan, may be released on Pye. For whom Joe Brown records. DISC understands that Susan Maughan and Marty Wilde may receive permission from Philips and EMI respectively to take part in the project, but that Freddie and The Dreamers, who also star in the film, will not be made available by EMI.

BOBBY DARIN will star in a film called "The Dubious Patriots," a World War II drama part of which will be shot in Kent!

The film also stars Mickey Rooney, Edd Byrnes of "77 Sunset Strip" and Raf Vallone, and shooting starts on July 22.

At presstime United Artists' London office could not say whether Darin would come here for location work or not.

Impresario Vic Lewis is bidding for Darin's services for British appearances later this year, but the Lewis office had no details available concerning the progress of the negotiations.

Cleopatra album

STATESIDE are to release the 14-title sound-track album from "Cleopatra" on July 26—five days before the film opens in London.

The album, composed and conducted by Alex North, has already sold more than 320,000 copies in the States.

Pye Records are releasing an album of the music by the Cinema Sound Stage Orchestra on Golden Guinea on August 19.

Quickly's debut

NEW Liverpool singer Tommy Quickly will make his variety debut with The Beatles and Gerry and The Pacemakers at the Weston-super-Mare Odeon from next Monday, July 22.

Quickly's first single, "Tip Of My Tongue," written by Lennon and McCartney, is issued on Piccadilly on July 30.

Basie and Vaughan on TV

GRANADA TV will telecast the concert by the Count Basie orchestra and Sarah Vaughan at the Manchester Free Trade Hall on September 26. They plan to screen the highlights of the show in October.

Bo Diddley to tour here?

At presstime promoter Don Arden was awaiting a call from America concerning the possibility of Bo Diddley joining the Everly Brothers package which takes the road in Britain at the New Victoria on September 29.



WEEKEND HIT FOR MITCH?

A WEEKEND trip to Liverpool has inspired composer Mitch Murray to write a number which could turn out to be a great new single for Gerry and The Pacemakers. Murray visited Liverpool last weekend to see a number of artists. On his return he told DISC: "I bought a tape recorder and wrote a new song called 'Your Mama's Out Of Town.' I'm hoping Gerry and The Pacemakers will record it."

At presstime, Gerry and The Pacemakers had not heard the song, but their A and R man, George Martin, had and he told DISC: "This has a lot of potential, and I shall definitely include it in a Gerry and The Pacemakers' session."

"However, we have a very strong title, written by The Beatles, which I'm keen on using for the next single if it works. The Mitch Murray composition could be a follow-up."

Gerry and The Pacemakers were due in the studio yesterday (Wednesday). Martin said he was not too sure whether the session would produce their next single, or material for their LP. The group cuts again on July 25.

Union hitch stops Lonnie's U.S. trip

LONNIE DONEGAN'S trip to the States is off. Lonnie was to have done a 12-week tour in the late autumn covering Bermuda, New York, San Francisco and Sydney, Australia. Lonnie is "very disappointed." He told DISC: "Everything was arranged and then the American Federation of Musicians stepped in and refused permission for my group to play in the States."

Fury on 'Scene at 6.30'

BILLY FURY, Billy J. Kramer and The Springfields guest in future editions of "Scene At 6.30" for Granada TV. The Temperance Seven appear tonight (Thursday), followed by The Springfields (Friday), Daryl Quirt (July 22), Billy Fury (23) and Billy J. Kramer (24).

Boone in Britain

PAT HOONE began three weeks of location work on his new film "Never Put It In Writing" in Dublin yesterday (Wednesday). He will come to London for further location shots immediately afterwards. His manager Jack Spina told DISC on Tuesday:

"Pat will probably be in town here for about three weeks working on the film. There are no plans for any British appearances."

Mike Sarne returns

MIKE SARNE returns to London from a holiday in France on Saturday. He went to the Continent following the news that "The Perils Of Scobie Pell" would not have a London opening.

On Sunday Sarne appears with John Leyton, Billie Davis, Mike Berry and The Innocents at the Coventry Theatre.

Jet and Tony guest

JOAN REGAN will top the bill in a series of seven Sunday concerts at the Bournemouth Pavilion starting this Sunday (July 21). The series is called "Be My Guest" and guests on the first show are Jet Harris and Tony Meelan with Susan Maughan.

This means that Jet and Tony will not be appearing at Blackpool on July 21 as previously planned.

A new Paul and Paula LP, called "We Go Together," will be released by Philips in September.

PET CLARK TAKEN ILL AT FRENCH FESTIVAL CONCERT

PETULA CLARK was taken ill before a crowd of 6,000 people at a Beer Festival show at Mauberge, Northern France, on Sunday. She was forced to stop singing, and was attended by the Mayor of Mauberge, who is also a doctor. Only shortly beforehand the Mayor had welcomed Pat to the Festival.

Says DISC's Paris correspondent Henry Kolbe: Pet was told she must rest. Her illness is due to overwork. She was compelled to cancel a concert that same evening at Liege, in Belgium.

I understand that, after she has rested for a few days, she will be able to take up her contracts again.

Disc plans

Cliff and The Shadows are promised by Norrie Paramor, who leaves for his rehearsal The Shadows for three of the boys and Cliff.

The Shadows in Spain earlier this year and experiment a good deal of pressing," says Norrie.

Cliff if we get together on the new ideas with The Shadows—Belongs and so forth.

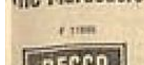
Some some quarters, but I am all for it. Well, we didn't do so badly with cracked Norrie.

LET'S STOMP

Lee Curtis & The All-Stars



THAT'S WHAT I WANT
The Marauders



The BACHELORS

Faraway places



COME ON
The Rolling Stones



Brenda LEE

I wonder
My whole world is falling down



Rick NELSON
String along



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BETWEEN HELLO
AND GOODBYE
COLUMBIA DB7010

TERRY LIGHTFOOT'S JAZZMEN
IF I RULED THE WORLD
(From "Pickwick")
COLUMBIA DB7011

GEOFF LOVE and His Orchestra
THE TRAPEZE WALTZ
COLUMBIA DB7010

LONNIE MACK
MEMPHIS
STATESIDE 00201

ALEX NORTH
ANTHONY & CLEOPATRA
THEME
(From film "Cleopatra")
STATESIDE 00300

RAY STEVENS
HARRY THE HAIRY APE
MERCURY ART101

FERRANTE & TEICHER
ANTHONY & CLEOPATRA
THEME
(From film "Cleopatra")
EMERSON ARTISTS EP101

THE WELLINGTONS
SAVAGE SAM AND ME
(From Walt Disney film "Savage Sam")
N.M.V. POP1101

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reviews...

Disc Date with Don Nicholl

I CAN'T SEE BILLY J. MISSING WITH THIS FOLLOW-UP

Billy J. Kramer and the Dakotas

Bad To Me; I Call Your Name (Parlophone R 2045)

MESSRS. Lennon and McCartney of The Beatles have written Billy Kramer's new sides—and have served him commercially. The song "Bad To Me" is very easy on the ear with a catchy top line that moves gloriously and with familiarity. Kramer sings it ably to a good dancing accompaniment in which the rough sound of piano is going to pull a lot of attention, and avoid sales considerably.

I can't see it missing as a powerful parade follow-up for the boy. By the same authors, "I Call Your Name" follows a steady middle path with the singer sounding a little more edgy perhaps. Lyric is weak, but since this is a second half I'll not doubt get by.

Little Richard pops into pop gospel

Little Richard

Travelin' Shoes; It Is No Secret (London HLK 9756)

IF the gospel beat is really here to stay, then Little Richard ought to be among the leaders on the list. His furious attack on "Travelin' Shoes" is one of the most exciting things of the summer so far.

The star rips off this one with a fervor which will only surprise those who don't recall his early rock triumphs. Excellent gospel chorus accompaniment and a thumping rhythm set which never lets things slow down.

Stuart Hasselberg's well-known song "It Is No Secret" continues the spiritual movement. A much

The chorus really packs a folk music punch and the lead voice of Harry McGeehan is forceful and infectious in a growling, enthusiastic manner. With guitars striking a Walk-Right-In strain sound this side could find our Top Twenty positions sooner, given all twenty. Given a good push the song and the Minstrels could capture the British fancy as they've already done at home.

"The Banjo" is an amusing folksy novelty which raves along at tremendous lick with fine instrumental backing behind the existing chorus noise.

Rita Pavone

Cover: Il Ballo Del Mattone (RCA 1154)*****

MAD as in the Italian studios of RCA Victor, this disc by Rita Pavone could sell better than most Italian language releases in Britain. Because Cover ("Heart") to give the English) jogs along on an infectious tempo and because it is busily very powerfully with full chorus and orchestra joining the soloist.

Rita's strong vocal style makes you stop and listen anyway. She jumps into the twist on the other side with the rapid chunter Il Ballo Del Mattone. Musical director Luis Elizaguz supplies plenty of variation for the backing from his orchestra and chorus.

Roger Williams

Janie Is Her Name; Walking Alone (London HLK 9755)***

WRITTEN by Joe Henderson, "Janie Is Her Name" makes for



Piano will grab a lot of attention on the Lennon-McCartney number for BILLY J. KRAMER and THE DAKOTAS.

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).

catchy keyboard material and Roger Williams obviously enjoys tripping through the melody. Make group krops popping in with title phrase. Happy stuff, pleasantly performed.

On the turnover, Walking Alone is cut in more thoughtful vein as the title implies. Slow ballad-type half with Williams milking the sentiment of the tune. Strings and rhythm behind him.

Terry Lightfoot's Jazzmen

If I Ruled The World: Sweet Georgia (Columbia DB 7081)****

CYRIL ORNADELS melody of the featured numbers in the new Scotchman show "Pickwick." And it lends itself handily to the intricate lead jazz treatment as you'll discover by lending ear to this version from the Terry Lightfoot band. One of the Lantana series from Denis Brown's studios, it is pleasant enough to rise even if not to being a Dickens of a seller.

Vocal on the Sweet Georgia side could be done without. I'd rather have more of that trumpet and trombone.

Ray Anton

How Long Can This Last; If You Don't Want Me Now (Oriale CB 1843)****

QUICK-LITING ballad for Ray Anton on the topside here as

he asks How Long Can This Last. The tone is as easy as falling off a microphone and Mr. Anton handles it without dramatics. Toe-tappy and polished enough to register good sales. The orchestral backing is by Ken Charles.

If You Don't Want Me Now has growing self-doubt tracks, from Anton, and the sound's commercial. Good guitar and drums with him too.

Jimmy Reed

Shame, Shame, Shame; Let's Get Together (Stateside SS 205)***

GOOD guitars and blues harmonica are featured in Shame, Shame, Shame. In fact I wished that this ball was all instrumental—I won't keep on Reed's gravel-mouthed vocal. Fee R. 'n' B train blues enthusiasts only I would have thought.

Let's Get Together has a firm personal beat and again more good work from the instrumentalists. The harmonica here is twice as

American Minstrels lead the new names

It's always difficult to tell what's going to sell during the summer months, and right now is never the best time to introduce a new artist. But the week contains its share of new names all the same.

From Britain we have The Myrtelles and The Jerridale Three... and from the States The New Christy Minstrels. None of them has an immediately compelling name, but the Minstrels do have an immediately compelling SOUND.

If summer lethargy can be overcome then The New Christy Minstrels, under their leader Randy Sparks, should be the characters to do it. It's like listening to a magnified version of The Kingston or The Springfield with a dash of original personality thrown in for good measure.

Elsewhere this week's notable for two much more familiar names—Coast Radio and Little Richard. Each, in his own way, is peak form.

effective as the voice when it comes to maintaining mood.

Ferrante and Teicher

Antony and Cleopatra Theme; Caesar and Cleopatra Theme (United Artists UP 1028)****

TWO of the themes written by Alex North for the screen epic Cleopatra. Two such sides with the pianos tripping and thumping with in a vast framework of celestia and chorus. The Antony and Cleopatra theme, is perhaps the more commercial of the pair though there's not much to choose... and both themes seem to be inflating themselves in a desperate attempt to match the ego of their subject.

Michael Holliday

Between Hello And Goodbye; Just To Be With You Again (Columbia DB 7080)****

SOFT, romantic ballad from Michael as he sings Between Hello And Goodbye. Attractively Contd. on facing page



If gospel beat catches on, then LITTLE RICHARD could lead the way.

slower side, of course, and with Hawaiian guitars used surprisingly but effectively in the accompaniment. A steady pulsing effort which will get under your skin the more you spin it.

The New Christy Minstrels

Given Green; The Banjo (CBS AAG 10)

SINCE Randy Sparks formed his New Christy Minstrels this nine-strong group of singers and instrumentalists has taken the States by the ears. Their LPs have rocketed to the top and on single too they're a very hot property.

Listen to "Green, Green" and the Back will not surprise you.

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

JAZZ STAR WINDING CLIMBS ON THE 'MORE' BANDWAGON

KAL WINDING—Home Baby (Verve VS 512)****—Kal Winding and his orchestra presenting yet another version of the More melody—a melody which still hasn't caught on in a very big way over here. This release ought to assist sales along sweetly. My only complaint about it is a personal one. I wish there had been some typical Winding trombone work to appreciate.

For Connie's Home Baby the beat is modern and the sound is fat... and there is a trombone break hitting at wildness beneath the surface.

THE WELLINGTONS—Jud Say And Wiedersheim; Savage Sam And Me (HMV PQ2 1187)****—This is one of the Berta Vitzra releases which EMI are now getting from Walt Disney's stable. The upper ballad Jud Say And Wiedersheim comes from Disney's film "Flight Of The White Stork." A gentle number sung by the vocal group

with easy warmth and sincerity. On the turnover, The Wellingtons bear off a Terry Gilkyson song used in Disney's "Savage Sam." Title character is a hooded dog from Texas.

CLAY MORTON—Don't Blow Us Up; Tambourine No. 9 (Decca P 11703)****—A Trevor Peacock composition, Don't Blow Us Up is a bouncy ballad which could qualify as the signature tune of the Aldermaston Marchers. Should certainly be guaranteed of at least 100 sales to the Committee of that name.

Tambourine No. 9 is a ghoulish Cockney number about a woman whose husbands keep kicking the bucket.

which will sell to dancers if to one else. On the other side, Divorce Court is a neat novelty with some thought behind it. Taken along as a mock session in front of the judge with wife complaining that husband "don't give her no money."

GARNELL COOPER AND THE KIN-FOLKS—Green Monkey; Long Distance (London HL 9757)***—Organ, drums, guitars and goose saxophone shuffle-beating through Green Monkey in a starchy, though not terribly exciting manner. Useful for the middle of the dancing stack.

Long Distance is another instrumental, also easy on the feet, with the sax blowing urgently.

THE VALENTINES—Till Then; I Love You Because (Decca P 11711)****—This is the old Till Then and the treatment vocally hasn't changed vastly since the days of the Ink Spots. Lead boy here sings it strong and clear, though with a bit too much path in his tone. Another older for the turnover. Gentle westerns favour for this one, with guitars and strings backing.

PETER MACLAINE—Yes I Do; U.S. Mail (Decca P 11699)****—Peter MacLaine and The Clan snapping brily and smartly but hurriedly through the simple Yes I Do beater. Lyrics almost banal, but there's sufficient punch in the vocal and wacky accompaniment to sell it. On the other side U.S. Mail is a steady beat

item about a letter which should never have been posted to the girl friend. Average American middle rocker.

KAL KAHN—California; As-Cha (Oriale CB 1840)****—Famous California melody but sung with a jumpy, self-knocking sense of comedy by Kal Kahn. He's already presented this novelty in his embossed Indian accent on radio shows—and to some good reaction. The side could creep up towards the big sellers.

As-Cha England, with a firm backing in another cut novelty. Take some chuckling sideways at the English. A disc that's worth watching—and buying.

LONNIE MACK—Memphis; Down In The Dumps (Stateside SS 2074)****—Memphis is one of Chuck Berry's compositions and it waddles along effectively here with the guitar sound keeping the favour of the record. A very strong rhythmic side which could help Mr. Mack to very good sales over here—particularly at the present moment.

Lonnies own tune Down In The Dumps is a wicker R'n'B entry—and there's some sax as well as the guitar, piano and drums. Good for dancers as well as for the gut music fans.

THE BLUE DIAMONDS—Sukiyaki; Summer Love (Decca P 11715)****—With English lyrics the Japanese hit Sukiyaki is performed warmly and simply

by The Blue Diamonds. The boys sing the song attractively and with a romantic appreciation of the melody. Orchestral accompaniment is charming, using strings and xylophone. Summer Love beats more quickly and the Diamonds' harmonious well.

THE MYRTILLES—Don't Wanna Cry Again; Just Let Me Cry (Oriale CB 1805)****—Two girls from Aylesbury who have found that winning a local talent contest can lead to a disc debut. The Myrtelles chant a brook-chasing Don't Wanna Cry Again. Adequately without arousing any great rush-on-and-buy emotions. Just Let Me Cry seems an odd choice for adjacent title. Single singer.

THE JERRIDALE THREE—Keep Your Hands In Your Pockets; In A Little Spanish Town (Fontana TF 410)****—A trio of Londoners who found their way into show business via reRait in Italy. The Jerridale Three are now doing well on stage in Britain. Brothers Gerald and Dennis Field play guitar and drums. Their cousin Alan Levine plays bass.

Playing and singing Keep Your Hands In Your Pockets, they have a smart, amusing approach which could grow on customers. Next number will collect chuckles and the best of all. In the standard In A Little Spanish Town I would have enjoyed more of the instrumental work and less of the vocal.

reviews...

LPs and EPs with Nigel Hunter

PHILIPS ARE ON TO A WINNER

Two Bassey albums for the price of one



Shirley Bassey

Bassey Spectacular

From *This Mountain Or: Kiss Me, Honey Honey, Kiss Me, Yes, You Romeo, My Fantasy, I Admire: How About You? As I Love You, Hands Across The Sea; Tonight My Heart She Is Crying; The Wayward Wind; If You Don't Love Me; Take My Love, Take My Love; Pub-Leave! Mr. Brown.*
Born To Sing The Blues; Basin Street Blues; Careless Love Blues; Stars In The Night; Wabank Blues; Birth Of The Blues; Born My Candle; Night And Day; Crazy Rhythm; The Banana Boat Song; The Gipsy In My Soul; Love For Sale.
 (Philips: BET 505)*****

The average age of most of these tracks is about five years, but Shirley scored some of her major disc successes to date while recording under the Philips banner, and they're paraded again here with excellent effect.

"Pub-Leave!" is a skillfully delivered point number, and so is "Born My Candle" in a different respect. Shirley is on a blues kick right through Side 1 of the second LP, and she handles the mood of the lyrics with discerning sympathy.

Wally Stott's orchestra and chorus backed her splendidly for the entire selection, and put the finishing touches to some high-class singing by a British singer who is one of the world's most individual and impressive female vocalists.

PHILIPS have sorted out their Bassey tapes from the vaults, and produced this two-LP album which you can buy for the price of one, 35s. 9d.



ANDY WILLIAMS turns out a real professional album that will never date.

Andy Williams

Can't Get Used To Losing You

Falling In Love With Love; I Left My Heart In San Francisco; You Are My Sunshine; What Kind Of Fool Am I; When You're Smiling; Days Of Wine And Roses; It's A Most Unusual Day; My Colouring Book; Can't Get Used To Losing You; I Really Don't Want To Know; Exactly Like You; My Love Date.
 (CBS: BPG E2146)*****

ANDY turns in a versatile selection of stylish singing under the title of his big single hit. It's always very pleasant to watch a real professional score formidably in the public eye, knowing that there will be a lot of resultant attention for his subsequent work. Andy won't disappoint anyone with this set.

He does a beautiful job on San Francisco, running close to the standard of Tony Bennett's classic version. He even registers well with the two cornballs, *Sunshine* and *Smiling* by dint of different treatments, Charles's rhythm and blues in the first case and swinging powerhouse in the second.

Andy gives that gem of originality, *My Colouring Book* exactly the right amount of sympathetic emotion, and sounds as potent as ever with the title song. An album which will never date.

Frank Sinatra

The Concert Sinatra

I Have Dreamed; My Heart Stood Still; Lost In The Stars; Of Man River; You'll Never Walk Alone; Bewitched; This Nearly Was Mine; Voluntary From "Carousel."
 (Republic: R1009)*****

THE title of this latest lot from the Voice is an appropriate one. Arranger MD Nelson Riddle used a total of 73 musicians for the accompaniments, and the sounds behind Frank are symphonic in proportion and effect.

There are traces of time's wear and tear to be heard in the set, especially in the sustained upper register notes. But the Sinatra magic works with all its old potency on the lyrics, and the gorgeous orchestral work in the Riddle arrangements is wonderful in proportion and effect.

Tommy Garrett—50 Guitars

Go South Of The Border

(Liberty: LY 1041, stereo, SLBY 1011)*****—This is actually a release by Liberty set originally released here by Decca when they had access to that catalogue. It was deleted when Liberty passed over to the EMI organisation for British issuing, and it's now available again because of the continuing sales interest in it.

Snuffy Garrett assembled 50 of

the top fret men on the West Coast for this predominantly Mexican work-out, and he produced one of the finest pop-landed Latin guitar albums as a result.

Lavern Baker—See See Rider

(London: HA-K, 8074)

*****—Lavern sings out in the best coloured rhythm and blues

tradition with accompaniment to match. Basically it could be called classical rock 'n' roll, with all the earthy rhythmic excitement associated with the idiom plus some darned good vocalising and instrumental support.

Mantovani—Latin Rendezvous

(Decca: LK 4520)*****

—Angelo Rappalio, an American fan of Monty's, won a competition organised to find tunes for an album which the Mantovani orchestra had never recorded before. This set of Latin American and Spanish standards was his prize-winning effort. The orchestra plays the well-

known tunes with its customary style and polish, not overdoing the cascading string gimmick, and the result is one of Monty's best LPs yet.

The Eagles—Smash Hits

From *The Eagles* (Pye: NPL 16064)*****—The West Country group register well here with this intramural survey of some hit-type numbers.

The guitar-baden quartet pick and stream their way through this round-up which can be listened to or danced to as you please.

Tommy Kinsman—Flax The Twigs

(Bossa Nova And Hally Gully (Contino): IL 5194)*****

A very ordinary offering from the Kinsman band as they play through 12 numbers which lack the sparkle and smoothness of their usual medley/Toronto dance sets.

Debbie Reynolds—Great Talk

(London: HA-D 8075)*****

The title of the album is a bit optimistic regarding the quality and popularity of the actual songs, but Debbie is one film actress who can sing reasonably well, and she does fine that throughout this collection. Tammy crops up again inevitably, of course.

Peter Duchin—At The St Regis

(Brunswick: LAT 8543)

*****—Peter is the son of the late Eddy Duchin, who made a big reputation leading an orchestra from the piano keyboard, and he follows faithfully in dad's footsteps. This is plush society dance music in immaculate dance tempo using well-known standards as material.

Harry Belafonte—Streets

(I Have Walked (RCA Victor RD 7559)*****

—Another world round-up of folk items put across with harmony, pretensions, over-emphasis by Harry Belafonte. Some of the arrangements and accompaniments are loaded with interest and different instrumental sounds, but sink beneath the corny vocalising. A kiddie class heard on some tracks doesn't help either.

SPRINGFIELDS SHOW JUST HOW GOOD THEY ARE

The Springfields

Silver Threads And Golden Needles; Island Of Dreams; Little Boat; Say I Won't Be There.
 (Philips: BE 12538)*****

YOU won't need any description from me about this I've heard no one else on record who can hold a candle to The Springs for sound and attack.

They tackle their material with a zest and vigour which is only rivalled here by the Liverpoolists. Dusty's voice soars out with a forceful spirit you seldom hear from a girl and Ivor Raysonde's accompaniments are full of the same lumpy qualities.

These three C and W-inspired items, and the bossa nova *Little Boat* are triumphs in every respect.

Brenda Lee

All Alone Am I; I Left My Heart In San Francisco; Your Used To Be; She'll Never Know.
 (Brunswick: GE 582)*****

MORE amazingly mature and stylish singing from this start-line young lady of song. The title



BRENDA LEE—Her stylish and mature singing is really amazing.

bolled in first-rate, and Brenda does an excellent version of the lovely San Francisco ballad.

Side 2 is weaker, though, with the following *Your Used To Be* and the weeper *She'll Never Know*.

The Cameo Big 4

Holly Gully Baby (The Dovells); Don't Hang Up (The Orlons); Cha Cha Cha (Bobby Rydell); Lindo Rock (Chubby Checker).
 (Cameo Parkway: CP 352)*****

THIS first side of this EP rounds up of Cameo Parkway singles is especially interesting, pinpointing as it does an inescapable fact of the 60s.

The Dovells, a white pop group, are baby and lifeless in their hully-gully attempt; The Orlons, a coloured group, inject vibrant atmosphere and character into the indifferent twist number *Cha Cha Cha*. In other words, when it comes to hully-gully or any beat

variation, the white artists finish best second.

The flip features a typically corny vocal work-out from Bobb Rydell, and one of Chubb Checker's efforts to get us to all our discs by wriggling under the limbo bar.

Cannon

Scarlett O'Hara (The Bay Boudies); Two Kinds Of Teardrops (Doogie Antini); When Will You Say "I Love You" (Tony Seven); Do You Want To Know A Secret? (The Bell Bells); Lucky Lips (Tony Seven); Young Lovers (Jan March and June April).
 (Cannon EP 012)*****

ANOTHER Cannon low-price EP round-up of current and recent hit parade entries. But it's not up to the standard of previous Cannon shots in this series.

The Bay-Boudies do a good job on *Scarlett*, likewise Doogie Antini on *Teardrops*, but I think Tony Seven must have been taking with his amazing rendition of *When*.

The flip is reasonable, and the Jan-June duo do a gallant job on that icky Paul and Paula *Young Lovers* epic.

Roy Orbison

In Dreams; Shabadasha; Falling; Distant Drums.
 (London: RE-U 1373)*****

ROY'S certainly different in his vocal style, that's for sure. There's nobody else around who sounds like this. The latter part of *In Dreams*, with Roy uptiters in his top register, is really incredible in its effect. Having started round about the baritone range, Roy finishes up in the soprano bracket. Such vocal scope deserved its reward in the hit parade, and it certainly got it.

The rest of the EP is very much in the Orbison tradition, producing some surprisingly high notes. He's an acquired taste, but lots of people have acquired it, and they'll enjoy this quartet.

Slim Whitman

The Wayward Wind; The Wayward Wind; Straight From Heaven; Blues Still Awaits From Me; You Have My Heart.
 (London: REP 1166)*****

SLIM is always a dependable chart act in the country disc field, and this EP is no exception. In fact, it's a bit puzzling why he's faded from the single limelight after his big sellers of a few years back.

This lot is up to standard, but suffers from the common country complaint of being rather mournful.

Chuck Winter—Just For You

(Piscaddy: NEP 304)*****

—Chuck is a high-spirited Irish yodeler and all. The accompaniments are pretty good for the country idiom, but that high voice and yodelling are a bit much together. Chuck's version of *Take These Chains From My Heart* is laughable after hearing the Ray Charles treatment.

Disc Date Continued from previous page

does with Frank Barber directing the tender orchestra and chorus backdrop, but it may be all too straightforward and slightly out of date. Neater piece to be *With You Again*. *Just To Be With You Again* and *Holiday* handles this Lorient love pledge comfortably.

Dion
Be Careful Of The Stones That You Throw; I Can't Believe
 (CBS: ANG 161)*****

DION singing a slow country and western ballad breaks sound fully into a narrative for part of *Be Careful Of The Stones That You Throw*. An anti-gossip number which may find its sentiments too thick to get away over here. Chorus accompaniment is good but the lyrics get sicker and sicker till you excuse me!

I Can't Believe that you don't love me any more rolls along smoothly with a Mexican border lilt.

The Packabats

Dream Lover; Packabat
 (Pye: NPL 1554)*****

THE old Bobby Darin song *Dream Lover* it brought off the

shelf by The Packabats and given a firm instrumental performance here. Guitars beat infectiousness through the number and are given a good studio sound which will help sales. This team has done good work before now without reaching the parade... but they should come closer now.

Packabat is a steady beat item which charms, and twangs consistently to make a solid second half.

Count Basie

I Can't Stop Loving You; Nice 'n' Easy

(Republic: R-20170)*****

I'M told that there was a lot of demand for some tracks to be lifted from the Basic LP *"This Time By Basie"*. And I can believe it, because they make a glorious big band single.

County's best arrangement of *I Can't Stop Loving You* has a rolling call which allows the fine brass section all the room in the world, and the section makes the most of it. Basie himself at piano, of course, leading in and rattling superbly.

Nice 'n' Easy has a more relaxed persuasive pull about it.

Geoff Love

The Trappes; Walter; Chill-Can-Carne

(Columbia: DB 7082)*****

SYDNEY TORCH's amusing orchestral theme *The Trappes* Walter, which has been used as the signature melody for TV's series *"The Stories of Guy de Maupassant"*, is played colourfully by a Geoff Love orchestra here. Rich in design and treatment it could sweep along to very comfortable sales during the coming weeks... and months.

On the tarotter *Chill-Can-Carne* is a peppery slice of Latin which dances gaily under Geoff's direction.

Dee Dee Sharp

Rock Me In The Cradle Of Love; You'll Never Be Mine

(Cameo Parkway: CP 360)*****

THEENAGER Dee Dee has never matched her American successes with big sales here, but she could improve her British figures enormously with the rousing rock vocal of *Rock Me In The Cradle Of Love*.

She contrasts with a blousy waltz on the reverse as the moans *You'll Never Be Mine*.

THIS MERSEY BEAT GETS BETTER

THIS IS MERSEY BEAT, Vol. 2 (Orion: P 0008)*****—This is the second volume of Oriole's Liverpoolian group round-up. I reviewed the first last week. This one is better, having the same amount of infectious enthusiasm but less of the ragged roughness which marred the standard of its companion volume.

The groups involved are Faron's Flamings; Roy Stoen and The Hurricanes; Ian and The Zodiacs; The Del Remas; Sonny Webb and The Cascades; The Nomads, and Earl Preston and The J's. The tracks pulsate with typical Liverpoolian pop life and beat, and the only weak one is the uneasy adaptation of "Secret Love" by Ian and The Zodiacs.

DEE DEE SHARP
 ROCK ME IN THE CRADLE OF LOVE
 C 250

THE ORLONS
 NOT ME
 C 257

BOTH CLIMBING THE U.S. CHARTS!

CAMEO PARKWAY

TRAD by Owen Bryce, MOD by Tony Hall

New to Billie Holiday? Then this is for you

Billie Holiday

The Lady Sings, Vol. 1
Deep Sleep; You Better Go Now; Don't Explain; Ain't Nobody's Business If I Do; Good-Bless-This-Child; There, There, Eyes; Good Morning Heartache; No More, No Good Man; I'll Look Around; Easy Living; What Is This Thing Called Love.
 (Ace of Hearts, All 514****)

COVERING the period from 1944 to 1949, this shows vividly the deterioration in Billie's voice during these critical years of her life. I played this through and took the opportunity of listening once again to those classic sides with the small Wilson groups.

And what a difference! A lowering of pitch, the first and obvious change; slower tempos throughout; and choice of material quite altered. And most significant, in violin-led ensembles in the background instead of those Wilson/Lester Young/Clayton Hodges groups.

What on earth makes singers want these commercial backings? Yet Billie managed to produce first-class jazz in spite of them. Only *Three Eyes* and *What Is This Thing Called Love* are played at anything but very slow tempos.

By no means the best of Holiday, but at Ace of Hearts prices a far better bet for newcomers and/or Billie fans.

Eddie Condon

The Condon Touch—With Harry Wallon's Jazzmen
Roadshow Street Parade; Dreamboat; Lullaby Of The Leaves; Some Of These Days; Steamboat; Dawn Home Rag; My Home's Lovin' Army; Lady Be Good; Ole Rockin' Chair; Easy Living; Squeeze Me; Farewell Blues.
 (Sage, XID 594)****

A BIRABE attempt to be non-narrative is provided by the Harry Wallon Band, a non-tenor group with tenor included in the field line. The inspiration is mostly Eddie Condon, at times too obviously so, and as such it doesn't compare with the better, more virile music of the Alex Wechs band.

The Wallon group has now broken up, Harry Wallon, an advertising executive, having joined the Peat Deuchar company and

western ensemble together with baritone Don Lombardi.

The band appeared at its own club in the west London area for some years on a purely semi-pro basis. The disc has a happy sound about it; the choice of tunes is sufficiently varied to keep interest going; the playing is correct and efficient, though lacking in a certain drive. Pleasant if not world-beating.

Swing Street

Volume 2
Frank Froeba and His Swing Band; Louis Prima and His New Orleans Gang; Frank Newton and His Uptown Serenaders; The Three Peppers; Fats Waller; Art Tatum; Teddy Wilson; Clarence Profit; Trini Snussy Bergin and His Boys; The Manie Goes Round And Around; Let's Have A Jabber; House Rent Party Day; You Showed Me The Way; The Onyx High; Swing, Doc, Uncle Wilson; The Ducky Van, Van, Van; Serenade In The Night; I'm Crazy About My Baby; Tea For Two; Sophisticated Lady; Rosetta; Between The Devil And The Deep Blue Sea; Don't Leave Me; I Got Rhythm; A Little Bit Later On.
 (Columbia 355X 1506)****

A GOOD, and sometimes bad, mixture of typical Fifty-Second Street music of the period between the depression and the beginning of the war. Volume one has already appeared and volumes three and

four are dug out any time now. I don't think these will appeal to every jazz fan; it's music for those who collected during the war years and who lost, sold or gave up the collections during those years.

Berigan, Tatum, Waller are terrific; Teddy Wilson exceptionally pleasant; Frank Newton exciting (excepting the vocal); Prima amusing though both tracks suffer from being too similar).

Doc Evans

Doc Evans And His Dixieland Band
New Orleans Joy; Black Snake Blues; Georgia Swing; Organ Grinder Blues; Fogarty Feet; Fantasy On "Muskrat Rambles"; King Golden On Parade; Mr. Jelly Lord.
 (Sage XIC 4008)***
Doc + 4 in Trad
Tea For Two; You're The Cream In My Coffee; On The Sunny Side Of The Street; Blue And Broken Hearted; Cherry; After You've Gone; Don't Take Your Love From Me; Summertime; I Cover The Waterfront; Blue Turning Grey Over You.
 (Sage XIC 4002)*****

WHAT a difference a banjo and a tuba can make! The first coupling is as bad as the second is good. On the full band disc we're back to those steady, plodding, Lu Watters/Tuck Murphy

rhythm sections so beloved on the West Coast of America.

What I can't understand about this record is the blatant copying of the original recordings of these tunes; those fabulous discs by Jelly Roll Morton.

Scrap the band sides and put on the trumpet solos with rhythm section backing (or, instead of tuba) and what have you got? Superb easy-swinging music with suggestions of Ruby Brall and Johnny Windhorns (my favourite present-day white trumpeter). And shades of Big, Hackett, Bertina too!

It's not a great record, but it would have five stars, but definitely my music.

Drummer Manne's answer to that comedy LP

Shelly Manne

MY SON THE JAZZ DRUMMER (12in, Contemporary SCA 550)****—The jazz world's answer to the hit comedy LP, "My Son The Folk Singer". Musically, it's surprisingly good. In fact, it's one of drummer Manne's best LPs. The sidemen are the excellent Teddy Edwards (trumpet), Shorty Rogers, Britain's Vic "vidon", bassist Al Viola (who toured here with Sinatra), and most of the ten Jewish and Israeli tunes make remarkable good vehicles for improvisation. They include *Have A Nigella*, *Big Me Big De Solera*, *Kodan* and (of all things) *My Yiddische Mamma* (a moving Teddy Edwards feature).

Les McCann, Bud Shank etc.

BLUES GROOVE (12in, Fantasy 685 186, ZLJ)****—A collection of blues tracks from various Pacific Jazz LPs featuring McCann, Shank, Teddy Edwards, trumpeter Cornell Jones and most of the best young California-based jazzmen.

Some of the blowing is pretty groovy, with Teddy Edwards stealing the honours on *Tempo de Blues* and *Red Shirt*, Jones tenorist *Carroll*, Andy and Wilbur Brown, baritone *Ben Fucker*, pianist *Frank Strazzer*, etc., also shine.

The McCann tracks disappoint and too many of the tempos are the same.

Eddie Jefferson

LETTER FROM HOME (12in, Riverside RLP 411)***—Jefferson was actually the originator of the "vocalise" style of scat singing (putting lyrics to jazz solos) which has brought fame to Annie Ross, before and during her spell with Lambert and Hendricks.

Eddie's former boss, James Moody (on alto and flute) is among the sidemen in *Ernie Wilkins* (another (though occasionally big band, other tracks have big band) backing by Johnny Griffin (the best soloist) and rhythm.

The younger now lacks much of the fire, zest, which used to characterize his work. But Billie's bounce and keep walking are swingin' tracks.

Lem Winchester

ANOTHER OPUS (12in, Equiptone 32-172)****—This is an attempt to recreate a very successful Savoy label session in the mid-50s called "Opus de Jazz." Frank West (trumpet), Hank Jones (piano) and Eddie Jones (alto) were on the original date. Gene Johnson replaced Kenny Clarke on drums and the late Lem Winchester plays Milt Jackson's vibes role.

Former policeman Lem's enigmatic reputation for MBE is obvious. But there are places in which his own personality begins to show through. Frank, Hank, Eddie and Gene are excellent.

West's flattery on Blue has, however, immorally since the first LP and his editor make this album worth buying.

LESLEY GORE PLUGS HER NEXT DISC—DURING SCHOOL HOLIDAYS

TOP seller with her first release, Lesley ("It's My Party") Gore, is making the very most of her summer school vacation by zipping around the country appearing on TV and DJ shows, plugging her latest hit, "Judy's Turn To Cry."

Jenkins composition, "This Is All I Ask." Recently recorded as a single by *Burt Ives*, the song isn't new and has been recorded by several top artists on albums, including *Nat King Cole*, *Tony Bennett*, *Buddy Greco*, *Anita*

Johnny Burnette is hoping a change of label will bring him a change of luck. He has been signed by Capitol and recently cut his first single for them. Johnny, formerly with Liberty, hasn't had too much disc success in the last couple of years since his two big hits, "Dreamin'" and "You're Sixteen."

BAND leader-pianist *Peter Duchin*, son of the famous *Eddy Duchin*, is to make his acting debut in a forthcoming film starring *Peter Sellers*, "The World Of Henry Orient," which will be filmed next month in New York.

Jimmie Rodgers has become a father for the second time. His wife *Colleen* gave birth to a boy, *Michael*.

Faron Young is to tour American bases in Germany, starting August 2, so he is taking his wife and children with him to make it a working holiday. While in Europe Faron is hoping to visit London and may play dates in Italy and France.

Joy Dee is certainly prov-



Beyond and many more over the past few years, so everybody is waiting to see the lives version (and it's going to) before bringing out their versions. And to add to all this, *Perry Como* has just cut it, too!

Columbia have released the first single by arranger-composer *Dimitri Tiomkin*. It has both themes from "55 Days At Peking," which he scored. Titles, "So Little Time" and "Moonfire," are also available on an LP. "Peking," incidentally, is the 142nd film Tiomkin has scored.



JIM REEVES, caught going all he can to a number, will fly to South Africa for a film premiere.

ing he wasn't just a flash in the pan with one of the first big twist hits, "Peppermint Twist." Recently big with "Hot Pastime," he is all set for another smash with his latest RCA single, "Dance, Dance, Dance."

The film "Kings Are Wild" which was shot in South Africa and starred country star *Jim Reeves*, is to have its world premiere in Johannesburg this October. Jim will fly over for the event and whilst there will negotiate a follow-up movie. "Kings Are Wild" will not be shown in the States until next January.

One of the biggest song bottles for quite a time will surely be over the *Gordon*

It is estimated that Elvis Presley is so far ahead with his list of No. 1 sellers that unless a similar phenomenon comes along no other artist will ever catch up with him.

Since he started recording just over 15 years ago he has had 16 No. 1 hits, the biggest ever being "Hound Dog," backed with "Don't Be Cruel." Both sides made the top and it sold over five million copies. Second to Elvis during the same period is veteran *Perry Como*, who had five No. 1 hits.

One of the newest and best gospel groups to make a success is the *Gertrude Ward Singers*. Gertrude has had some fine training—her mother is the famous *Clara Ward*. The group have just cut their first album for *Vista*.

Keely Smith has gone all dramatic—playing the part of "Julie" in a big touring revival of "Showboat"—and she has been meeting with a big success in this her first attempt at musical comedy.

THE next film Connie Francis is to make for MGM will be called "Looks For Love."

It starts shooting in September and at present the songs are being completed and a co-star chosen who will be a top disc seller. Several recording stars have been tested.

The *Lettermen* had their first album released on Capitol this week and although the group have only been formed for two years they have sold over six million albums and are one of the most sought-after groups for personal appearances in the business.

Maurice Clark

DISC joins Norrie Paramor in search for new talent

NORRIE PARAMOR, Columbia A and R manager who put *Chie Richard*, *The Shadows* and *Frank Ifield* on the record map, this week launched an all-out drive to unearth new talent on the *Big Beat* scene. And, to help him in his search to find potential hit paraders, he has enlisted the aid of DISC.

In his grand plan to find rivals to cap that chart-riding "Liverpool Sound," Norrie has just made an unprecedented signing on Columbia of six singers and groups—all from Birmingham.

They are *Danny King and The Royals*, *Carl and The Chetabs*, *Mike Sheridan and The Night Riders*, *The Rockin' Jaymes*, *Pat Wayne*, and *Keith Powell and The Valets*.

Norrie has already heard previews of these groups, and tomorrow (Thursday) is going to Birmingham to hear the artists in person.

"I shall be listening to them from 2 p.m. until I am unconscious," says Norrie. "My assistant, *Bob Barratt*, first drew them to my attention, and I am confident that we have made some real finds."

Just happens

But Norrie wants to spread his talent net even wider. He told DISC: "Frankly, I have never accepted that so-called Liverpool sound as being something on a par, say with the Nashville Sound. It just happens that some of the most successful groups have come from Liverpool."

"But I think there are many other big towns in Britain that could produce equally good talent. It is just a question of finding it—and putting it on record."

So Norrie has asked DISC to urge groups who can prove they have what it takes to make the record grade to send in a TAPE to him at Columbia Records, EMU Records Ltd., 28, Manchester Square, London, W.1.

"I promise I will listen to them all," says Norrie. "Who knows, we may come up with a group that turns out to be as big as *The Beatles*!"

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The rate for advertisements in these Classified columns is 1/6 per word. Words required in capital letters and above those in italics. All advertisements must be paid for in advance. Copy should be addressed to DISC, 141-146, Fleet Street, E.C.4. Copy must arrive at the above address not later than first post Monday for insertion in issue of the same week.

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Gerry Marsden gives Jersey the Pacemaker treatment, and still finds time to write a song



It was fab, says GERRY, just back from a week in the Channel Isles.

GERRY MARSDEN has just returned from his first working trip out of England since the success of "How Do You Do It." Last week, he played five dates at the Springfield Hall, Jersey, but when I called his Channel Islands hotel to find out how he was getting on, his usually chirpy voice sounded just a wee bit had tempered, as he groaned a not too hearty "Good morning" into the telephone.

"Everything's fab here, except for the fact you've just woken me up," he explained. "I've been relaxing in bed. Just taking it easy. It seems like years since we've been able to play dates and relax at the same time. Must say I like it."

"Course, we've been out of England before, you know. Well, I mean, according to you lot, Liverpool's out of the country!"

"Seriously, though, we've played dates in Germany, but this is the first time we've crossed the sea since 'How Do You Do It.'"

"We flew here from Liverpool on Tuesday. Was a fab flight, but we were about 50 lbs. overweight, what with the boys' guitars and all the rest of the gear. We chatted the 'jadies' on the plane, but I told the boys to behave themselves till we landed."

"I suppose we all thought we'd really live it up out here what with cheap cigarettes, drink and all the holidaymakers. But it hasn't worked out quite like that."

In fact, I gather that Gerry and the boys have been taking the pace very slowly.

"During the day, I've been playing golf with my brother Freddy and our promoter, John Smith. You didn't know I play golf, did you?" Gerry laughed as if it were all a huge joke, and told me he's so enthusiastic about it that he even lugged his heavy set of clubs with him from Liverpool!

"None of us has seen the beach yet," he went on. "Weather's not been all that good. At least not good enough to bring the female talent out in their bikinis!"

But the bad weather did encourage Gerry and the Pacemakers to hire cars and explore the island—when they weren't playing golf—and pay a visit to the local Go-Kart track.

"That was great," enthused Gerry. "We had a ball on that track. Went mad."

And now they're back, the boys are faced with more recording sessions. They cut a single today (Thursday) and still have four more tracks to complete on their LP.

by June Harris

"The rest in Jersey gave me an inspiration to write a couple of numbers," admitted Gerry. "I'm hoping they might go on the album."

"I haven't even thought about the single. Another Mitch Murray number? I don't know. But I think his compositions are fab."

"Trouble is, being away from home, you don't think about recording, though I love being in the studio, and George Martin is great to work with."

"Working on the LP has been great. It's the kind of album which could be cut if we were doing a live stage show. It's as on stage—in the studio, if you know what I mean, and I'm really looking forward to hearing it!"

KENNY LYNCH TAKES TO THE AIR—IN A BIPLANE

THAT "Up On The Roof" hit must have given Kenny Lynch some great ideas—for I have just discovered that he is learning to fly!

Last week, Kenny was given his first flight by comedian Dick Emery. "We took off in Dick's old Tiger Moth biplane from Biggin Hill," explained Kenny, "and rather miraculously ended up at Blackbushe. Dick was flying like a madman, looping the loop, dive-bombing, and cutting the engine in a very effective effort to scare me."

"Actually it wasn't so terrifying as I expected. I'm always scared when flying in the massive planes the major airlines use, but for some reason the Tiger Moth didn't scare me nearly so much."

Kenny explained that he has always been interested in flying.

"When I was in the army I learnt that I could get an extra 50 bob a week if I were a paratrooper, so I put my name on the waiting list."

"A short while later I was polishing my boots in the barracks at Aldershot when I saw six men running past trailing a mammoth-sized log behind them. On the tail end were another six men. Then came another six with another log."

"I learnt that this was part of a paratrooper's toughening up training. I took my name from the enrolment list!"

"This week, Kenny started a seven-week summer show" at Morecambe with Husher Green, and is hoping that Hughie, an expert pilot, will be able to give him some useful tips.

Not that he's going to have much spare time, for he is anxious to complete the book he is writing and is going to start taking piano lessons from Eric Landsauer of Rawicz and Landsauer.

"I think the piano lessons will be a great help," says Kenny. "I like to write my own numbers, and at the moment the only method I have is to keep the tune in my head so that I can sing it whenever called upon to do so."

"I couldn't have a better teacher than Eric could I?"

Tony Noakes



KENNY LYNCH—Jet planes scare him more than a Tiger Moth!

'Crunch!' That's Mr. B's pet

title for 'Sukiyaki'

—and this is why

KENNY BALL took a Japanese meat dish called Sukiyaki and served it up on an appetising trad-jazz platter that was eagerly devoured by some 200,000 disc fans.

Now a "rival" entrant in the disc stakes is making a meal of that same Sukiyaki—with a vocal version of the tune Kenny and his Jazzmen made famous.

He is a smiling, dapper, 21-year-old, Japanese song star named Kyu Sakamoto, who "came from nowhere" to topple the famous from the high spots in the American charts—and who last week shot into DISC's Top 50 at 22 with his softy song styling of "Sukiyaki," and has now made 15.

That Oriental Mr. K. has moved in—while Britain's Mr. K. has moved out. But, let's face it. Would there have been such a smash hit for Sakamoto if Kenny hadn't cracked the hit parade with the tune in the first place?

Catchy

Remember, it was Pye Records Managing Director Louis Benjamin who brought the song back from Japan for Kenny to record. Out there, it was known as "Le O Mute Aruko." Which, roughly translated, means "I'm walking along the road with my head looking up" (implisly, Kenny first thought of recording it as "Crunch!").

Louis Benjamin dreamed up the title of "Sukiyaki." And it is with this title that Kyu Saka-

way, the song is a lovely melody and very appealing.

"I did very well out of it, so I have absolutely nothing to grumble about. Why should I?"

But I think it is true to say that our instrumental version first created interest in "Sukiyaki." I don't think anyone in his right mind would put out a Japanese recording and expect it to get into the best sellers.

"Some girls in Southampton did write an English lyric," says Kenny, "but I never used it." But there is a vocal version available here—it's by a Dutch team, the Blue Diamonds and

KYU SAKAMOTO

He makes his disc bow in Britain with "Sukiyaki" and "Anoko-no Namae-wa Nantenkana" (HIM), was born in Kawasaki, one of Japan's large industrial cities, and is the youngest of nine children.

He first sang in Tokyo teahouses, then was signed in 1960 by Toshiba Records. "Sukiyaki" won Kyu international fame, but all his records are best-sellers in Japan, where he is also a firm favourite on TV and in films.



moto rode to fame in the States—and now in Britain.

Kenny's version of "Sukiyaki" was issued in America—but originally only as the flipside of a march tune called "Hazel-mere." It was the Sakamoto vocal treatment that stole the thunder on the American market.

How did Kenny Ball feel about that "takeover bid." Modestly, he says: "Well, the Americans went for the vocal version, and I can understand why. Kyu Sakamoto has made a very attractive record. And my

Don Nicholl reviews it on page eight.

Meanwhile, despite the success of Mr. Sakamoto, Mr. Kenny Ball is doing very nicely out of that "Sukiyaki," thank you. And Kenny's Jazzmen have plenty of fans in Mr. Sakamoto's home country, too.

"They send me the album covers of LPs we have had issued there," says Kenny. "They really are something to see—all printed in Japanese."

Laurie Houshaw

Cowboy fan Adam quits the telly and lets out a secret

IN the eyes of Adam Faith there was only one star in his dressing room in Bridlington's Grand Pavilion where he is appearing this season. And, when I visited him, it wasn't Adam Faith. Like Adam though, this other Adam wore high-heeled boots. . . .

Adam was sitting, feet up, watching "Bonanza" on his dressing room TV set just before second house curtains up. "I'm crazy about Westerns," he said, waiting for Adam Cartwright to begin rambling on the 19-inch screen. "Watch it for me until I get back, offstage, and keep me in the picture if there's any action."

'Walkin' Tall'

When he returned we talked about his latest release, "Walkin' Tall." "I know what you're thinking," said Adam, "but that title has absolutely nothing to do with my boots."

"It seems to be going over very well in the show. I particularly like this country and western sound. Johnny Keating did the backing on this one, and we made the recording in about two hours. . . . I think we had six takes."

He broke off, reminded me to watch the TV action again, and clattered off downstairs to the stage below. I studied the 43 flysheet cards arranged on the dressing-room wall. Adam was 23 last month—the battery of sharp nails, the litter of high-heeled boots

(Adam likes them because they are comfortable) and the record-player loaded with discs of The Crystals, The Echoes and The Kingston Trio. . . .

On stage below Adam, in a pink-and-white striped jacket, wearing a huge moustache and straw boater, was putting through a boating number with other members of the show.

At last he rejoined me, slipped off his white calf boots, and let slip THE SECRET. . . . "If you catch my spot in the show you'll hear a new number that we have already recorded and is due for release in September. I'm not allowed to tell you the title, or the backing band, but for me, it's a new type of sound."

Rhythm and blues

Back in Row J I watched his act. Sharp in a shiny steel-blue mobster suit, cut-away jacket, and, of course. . . . The Boots, he smiled, winked, tossed back that blond hair, and slammed into his numbers.

Among them was a great big bouncing, very, very noisy rhythm and blues song. . . . If it's the one Adam was talking about I reckon it could be a great big hit. It's a real belting September song, a shake-up for the fall. . . . It could, in fact, be a REAL Bonanza. . . .

Gordon Foulds

DISC

Cokes are out for Sheldon

I WAS talking to Doug Sheldon last week and if you should have the luck to meet him, here's a tip—don't offer him a coke to drink! Doug's film, "The Yellow Trolley Bumper," was promoted last week. In one scene he attends a wild party at which he has too much to drink. "I was drinking watered-down cokes," explained Doug, "and brother, after a dozen or more of them, believe me, you never want a drink again. I ended up with the world's biggest hangover." At the premiere I had a real ball. Such guests as Robert Mitchum turned up to wish us luck and everybody was very happy. We had a small do afterwards, but no cokes.

I was rather worried about how the film would work out," admitted Doug, who has just completed "Swinging U.K." at MGM's Burslem Wood studios. "Although I was an actor before I turned to singing, I thought that the more established stars would rather look down on me. But they were all very helpful. It's nice to know that when you turn up on set at eight o'clock in the morning you are not the only bleary-eyed one."—T.N.



THE TREMELOES, left to right, Ricky West, Alan Blakey, Brian Poole, Dave Munden and Alan Howard.

FIVE YEARS AT THE TOP HAVEN'T CHANGED CLIFF

Brian and the Tremeloes owe Decca—a tea trolley!



A TEASPOON served as my introduction to Cliff Richard. He borrowed it during a tea break at his show with The Shadows in Manchester back in 1959, when there was a 10-minute excerpt from "Oh Boy!" for the Royal Variety Show. First impression? How polite he was.

That seems to be the opinion of everyone who meets Cliff. If anyone deserves the term "Mr. Nice Guy," then it is Cliff Richard. During my 10 years in show business, I have met plenty of big stars. And with some of them, their heads are as big as their billing. But this is certainly not true of the biggest of them all.

Cliff's phenomenal success has not spoiled him one bit. He is charming, and completely unaffected. He treats everyone the same—from the humblest fan to the most influential person in the business.

I remember getting the same impression on my second meeting. It was at the Kilburn State, where Cliff was doing his first week in variety in London. Then, The Shadows were just his accompanying unit. How things have changed!

PINK SHIRT, BLACK PANTS

At that time, I thought that Cliff's vivid pink shirt and black figure-hugging pants did not really go with his modest personality.

I have bumped into Cliff at various times since and always this tremendous politeness and consideration for others was there.

Frankly, as I watched Cliff's rise to fame, I was waiting for the "image" to fade. I couldn't help thinking that success must go to the head of a person so young. But it never has.

It is the same when Cliff meets his fans. For obvious reasons, he never has a lot of personal contact with them. But when he does, I can assure you he treats them in a more genteel fashion than they treat him! He knows,

of course, that the mobbing and screams are only a demonstration of their loyalty—but it can be hard on the clothes.

I don't know anyone who gets more presents from his admirers. They bombard him with hand-knitted sweaters, ties and socks. Some must spend hours knitting gifts. And if someone throws a present on stage at the end of a performance, that's the signal for a flood of gifts from fans who refuse to be outdone.

But Cliff takes all this frantic adulation in his stride.

Off stage, he likes nothing better than to relax with a book or magazine. He's a great reader of science-fiction-space stories, and such like.

On tour—by ambulance!

SINGERS can go by car, so can trion, and big bands can buy a coach, but getting from place to place on one-nighters can present quite a problem for the four, five and six strong combos, especially with all that equipment. But Cliff Bennett and The Rebels' Roulers should get first prize for the way they have got over the problem. They have converted an ambulance!

"A pal of mine bought it from a local council after they'd finished with it," explained Cliff. "He stored the inside, and put in some cupboard and things, and then I made him an offer for it."

"We've painted the outside, but it still looks just like an ambulance." Cliff and the boys find it comfortable for playing cards—their chief occupation while travelling to jobs—and easy to drive, although it's a bit tricky on petrol.

Their new Parlophone single is a number with which Don't Day had a run of six weeks some years ago called "Everybody Loves A Lover." "We cut it because we've been getting so many requests from people who have heard us do it on our one-nighters," said Cliff. "So it shouldn't be a sales casualty in need of an ambulance."—N.H.

by Fred Perry

Road Manager with Frank Field, production assistant on countless tours and shows, and now freelancing as a lighting and production expert, he has known Cliff and The Shadows from the time they first hit it big.

But he's not a "goody-goody" when it comes to joining in a joke. And there is plenty of fun when The Shadows move into action. The boys are quite serious thinkers, but like so many musicians, they possess a zany sense of humour. They have a hip line in private jokes, but some of their more public ones are a scream.

They often call up friends—using disguised voices, of course. Then they says things like: "That

shipment of rhinoceros are on the way to you. Isn't that the London Zoo?" Or "A van will be calling this afternoon with six gross of Army surplus socks." The reactions on the other end of the line are even funnier if they get a wrong number!

These escapades are tape-recorded—and played back for laughs later.

Of The Shadows, Bruce has the sharpest sense of humour—more the "That Was The Week" type.

Hank has a little less-barbed approach. When Frank Lifford opened in the current London Palladium show, he sent a telegram: "Go home, Aussie, your country needs you."

And Cliff and all the boys sent a telegram to Frank when he opened in Birmingham pantio. It read: "Just heard you're doing three matinees on Christmas Day." Frank lowers show business, but who would be THAT keen!

PLAYING FOR KICKS

But it's not all fun and games with Cliff and The Shadows. I have never known an act more dedicated when it comes to entertaining their public.

It almost seems that there is a sixth sense operating between Cliff and the boys. Without any evident sign of what he intends to do, he will go into a number—and The Shadows will follow him perfectly.

After the show, the boys jam together for hours, displaying that enthusiasm only musicians can when it comes to playing for kicks. Brian Bennett practises for hours; Hank is always polishing his guitar.

Lacorie shares something of Cliff's modesty. He seems genuinely surprised that anyone should want his autograph.

I can best sum up my meetings with Cliff and The Shadows by saying that they are a great bunch of guys. Show business people usually say this about each other. Here's one time it really is true.

BRIAN POOLE and The Tremeloes are in the market for a tea trolley. Not just any old trolley but the biggest and best which they can lay their hands on.

Alan Blakey told me why during a break at Decca's studios in West Hampstead where the boys cut several tracks last week, one of which—the title's still secret—will be the tipside of their new single.

"We bet Decca that 'Twist And Shout' wouldn't make the Top Twenty and promised that if it did we would buy the company a tea trolley," he said with a grin.

"We want the most expensive and grand looking tea trolley that there is," said Dave Munden.

Brian and the boys were obviously enjoying the session. Having run through one number A and R man Mike Smith asked them to go to the control box to hear it. "That's done it," said Alan Howard, "whenever we're asked to hear the run-through we know we have done something wrong."

They came out having been told to do the introduction again.

"They don't like the way I say 'now,'" said Brian. He spoke the word into the mike in perfect English. "Mike checked his head. 'There's no need to go all Oxford on me,'" he said in despair. A couple of run-throughs and the disc was in the can.

During a break for tea the lads explained that they had already decided what to give Mike if "Twist And Shout" reached the Top Ten. "We're going to buy him a wedding ring. We think it's about time he got hooked!"

But the boys haven't concentrated all their spare cash on presents for other people. "We've bought a lot of new clothes," said Brian.

"We all want new cars, too," said Dave. "But none of us can make up our minds which models we want. What'll we do if it makes Number One?"

We haven't thought of that yet—but I bet Mike Smith's deciding it!

Tony Noukes