



No. 291 Week ending October 19, 1963 Every Thursday, price 6d.

4 extra pages!

Win a seat at the Beatles package On tour with Gerry and Pacemakers

Special from Hollywood ADAM in U.S.

'That Disneyland is just fabulous!'

THE 'phone buzzed in Adam Faith's Beverly Hills Hotel apartment—and woke him from a welcome sleep. And if Adam had been dreaming of elephants, buffalo and crocodiles, he wasn't suffering the after effects of a heavy meal.

It is just that he had spent most of that night in Hollywood's Disneyland—that true-life fairytale spot that is a "must" on the list of tourist attractions. "It's a fabulous place," Adam said sleepily. "It's really the

Eighth Wonder of the World. It cost around 44 million dollars. Just imagine!

"We went on the monorail and on the water jungle boats. There are crocodiles moving around on the river, and elephants, buffalo and Indians on the banks. All moving and making life-like noises—but none of them are real. Good thing for us!"

"One of our first ports of call here in Hollywood was to drop in to PJs, where Trini Lopez has been working for the past two years. He told us he was just off to Britain, and he

got a big kick to know that his 'If I Had A Hammer' is such a great hit.

"Before we flew out here to Hollywood, we caught Frank Sinatra Jr. in New York, and also heard Dakota Staton at the Village Gate.

"I'm hoping to visit Las Vegas, too. They have some great acts there just now—Jimmy Durante, Eleanor Powell, Teresa Brewer, Harry Belafonte and Bobby Rydell, who is also due to tour Britain soon. I understand.

"The food? It's great—but there's just too much of everything. The weather is fabulous, too. Right now, the temperature's showing 87 degrees.

• Connie

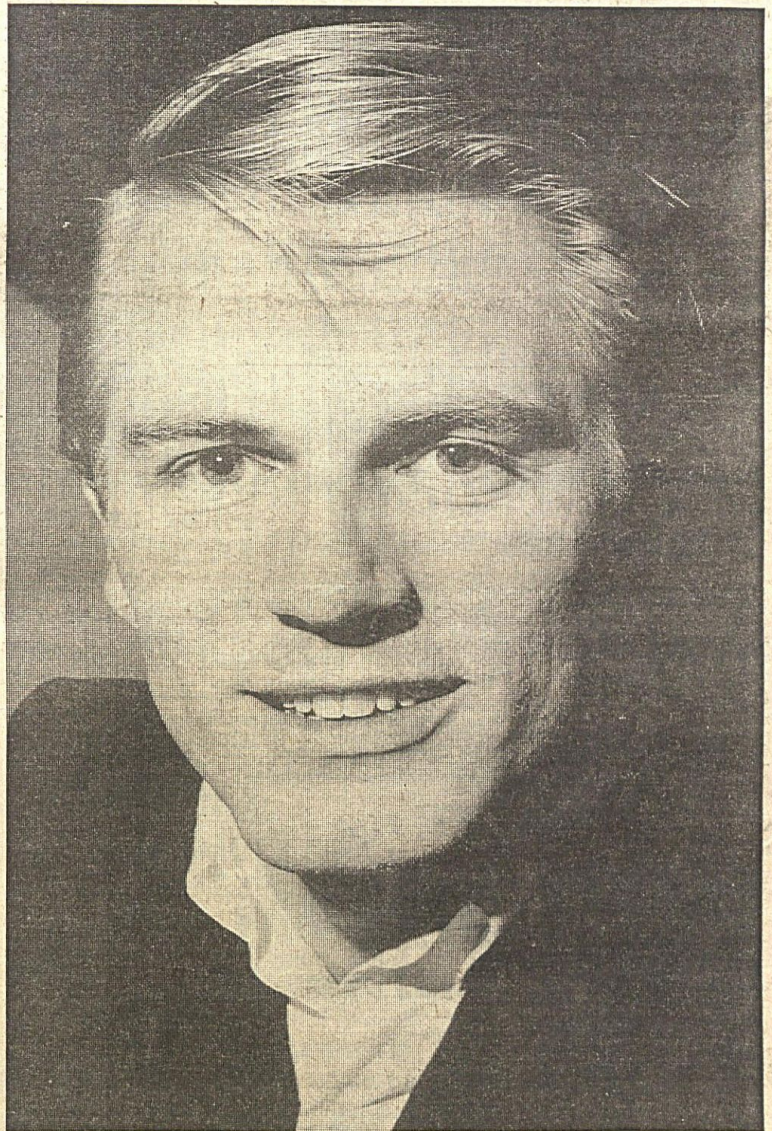
"Connie Francis has invited me to see her on the film set and I've already recorded two songs here for my 'Tom Sawyer' show.

"There were lots of famous jazzmen on the session, among them guitarists Alvin Rey and Howard Roberts, and Joe Comfort, who has played bass with Nat King Cole.

"The songs are called 'Talk To Me' and 'Promise Of Love'—both by Chris Andrews, the boy who wrote 'The First Time' for me.

"There's a good chance that 'The First Time' will be issued here in the States around the end of October. I can't say on which label yet until we have talked it over with EMI."

Laurie Henshaw



EMI debut is typical Mathis

JOHNNY MATHIS'S first single to be issued here following his agreement with EMI is "Your Teenage Dreams", a typical Mathis styling of a dreamy love ballad. It was recorded in the States by Johnny's own disc company Global Records.

Johnny's singles haven't scored as hard or as high lately as they did in the days of "Misty", "The Twelfth Of Never" and the others which first established him as an international disc seller.

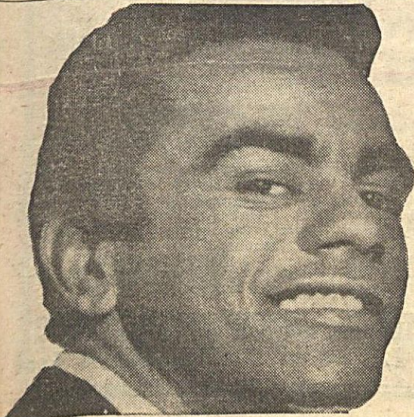
But he's entered the less-publicised but equally lucrative world of steady album

On LPs he's here to stay



sellers, and he's obviously there to stay. One of his earlier LPs presenting a round-up of his single hits has been in "Billboard's" LP best seller list for over five years without a gap!

Johnny's no stranger in this country, where he's toured extensively and starred on radio and TV. On future visits he will be recording at EMI's studios under the supervision of Norman Newell.



JOHNNY MATHIS YOUR TEENAGE DREAMS

HIS MASTER'S VOICE RECORDS



POP 1217

FISH 'N' CHIPS

That's what Tommy Roe likes about his tour!

FISH and chips. That's what Tommy Roe has been enjoying at every opportunity during his tour here. Because it's something you just can't get in the States. "It's not that I like fish and chips all that much as a dish," grinned Tommy. "I guess it's because it's unique to this country."

Tommy always makes a great effort to eat regularly and well all the time, whether he's touring, recording or whatever. But tours mean long hours of traveling apart from the actual stage work, and start often end up munching sandwiches.

"This is one part of the business I don't much care for," said six-foot Tommy. "Sandwiches are no good at all as a substitute for a hot cooked meal. I've lost some weight during this tour, and I'm not too pleased about it." He patted his muscular arms with another grin. "I'm not wasting away exactly, but on the other hand, I don't like the idea of losing weight."

He's found London to be very

satisfying where food is concerned.

"It's very much like New York really. There's good and there's bad in both places. Just a question of sorting 'em out and finding the ones you like where the cooking is reliable. My favourite dish? I guess you can't beat a good steak in any part of the world."

Tommy has been indulging his taste for clothes since he arrived, too. Show biz tailor Dougie Millings is making four suits to his order.

"They're American in cut but English in make," laughed Tommy. "It's a great combination. They'll all be in mohair."

Tommy's enjoyed his tour very

much, and is looking forward to its remaining dates.

"Last time over I was kinda feeling my way as far as the public was concerned. This time I knew what the score was, and I'm real pleased with the reception I've been getting. To say nothing of being proud of a hit disc like 'Everybody' doing so well on both sides of the Atlantic!"

"I've been hearing some good sounds from British artists too. I admire those Beatles of yours very much for being the creators of this Liverpool style."

"And Frank Ifield! He really knocks me out. He was booked for the same 'Saturday Club' as me, and I just sat down in the studio, relaxed, forgot about everything else, and enjoyed every single note he sang. I can't remember the last time anything like that happened to me."

Nigel Hunter



TOMMY ROE — Sandwiches are no substitute for a cooked meal.

The world's top pops

WEEK ENDING AMERICA OCTOBER 5

Last This Week	Week	TITLE	ARTIST
1	1	Sugar Shack	Jimmy Gilmer
2	2	Be My Baby	Ronettes
3	3	Blue Velvet	Bobby Vinton
6	4	Itsted	Ray Charles
4	5	Cry Baby	Garnet Mimms
5	6	Sally, Go 'Round The Roses	Jaynettes
8	7	Mean Woman Blues	Roy Orbison
10	8	Donna The Prima Donna	Don Di Mucci
20	9	Deep Purple	Nino Tempo and April Stevens
14	10	Don't Think Twice It's All Right	Peter, Paul & Mary
11	11	Honolulu Luau	Jan and Dean
18	12	I Can't Stay Mad At You	Skeeter Davis
13	13	That Sunday, That Summer	Nat King Cole
26	14	Fools Rush In	Rick Nelson
7	15	My Boyfriend's Back	Angels
21	16	Talk To Me	Sunny and The Sunlows
23	17	Washington Square	Village Stompers
9	18	Heat Wave	Martha and The Vandellas
16	19	Then He Kissed Me	Crystals
15	20	Surfer Girl	Beach Boys

Éire

(Courtesy Irish Times Ltd., Dublin)

Last This Week	Week	TITLE	ARTIST
1	1	Kiss Me Quick—Brendan Bowyer	Brendan Bowyer
6	2	She Loves You—The Beatles	The Beatles
4	3	I Want To Stay Here—Steve and Eydie	Steve and Eydie
2	4	It's All In The Game—Cliff Richard	Cliff Richard
3	5	Legion's Last Patrol—Ken Thorne	Ken Thorne
7	6	Kiss Me Quick—Elvis Presley	Elvis Presley
—	7	Still—Karl Denver	Karl Denver
—	8	Bad To Me—Billy J. Kramer	Billy J. Kramer
—	9	You Don't Have To Be A Baby To Cry—The Caravelles	The Caravelles
9	10	Da Doo Ron Ron—Crystals	Crystals

Israel

(Courtesy Kol Israel Broadcasting)

Last This Week	Week	TITLE	ARTIST
1	1	Gypsy Woman—Rick Nelson	Rick Nelson
4	2	I Wish I Were A Princess—Little Peggy March	Little Peggy March
—	3	Blue On Blue—Bobby Vinton	Bobby Vinton
—	4	Il Ballo Del Matone—Rita Pavone	Rita Pavone
—	5	Hoplessly—Andy Williams	Andy Williams
—	6	I Can't Believe You Don't Love Me—Don Di Mucci	Don Di Mucci
—	7	Dear In Disguise—Elvis Presley	Elvis Presley
—	8	How Many Tearsdrops—Lory Christie	Lory Christie
—	9	Candy Girl—The Four Seasons	The Four Seasons
—	10	Somebody Else On Your Mind—Skeeter Davis	Skeeter Davis

S. Africa

(Courtesy Southern African Record Manufacturers and Distributors Assn.)

Last This Week	Week	TITLE	ARTIST
—	1	The Middle Of The Night Is My Crying Time—Dean Martin	Dean Martin
1	2	Forty Days—Cliff Richard	Cliff Richard
—	3	Guilty—Jim Reeves	Jim Reeves
—	4	Detroit City—Bobby Bare	Bobby Bare
—	5	Devil In Disguise—Elvis Presley	Elvis Presley
2	6	Lucky Lips—Cliff Richard	Cliff Richard
—	7	The Great Escape—Elmer Bernstein	Elmer Bernstein
7	8	Sukeyaki—Kyu Sakamoto	Kyu Sakamoto
10	9	Little Boy Crying—Johnny Kodjo	Johnny Kodjo
6	10	Blue Train—John D. Loudermilk	John D. Loudermilk

Hong Kong

Last This Week	Week	TITLE	ARTIST
1	1	Sunshine—The Fabulous Echoes	The Fabulous Echoes
—	2	He'll Be Home—Goodbye Love—Little Peggy March	Goodbye Love—Little Peggy March
—	3	Jamaican Mash—The Satellites	The Satellites
—	4	It's All In The Game—Cliff Richard	Cliff Richard
—	5	You Can Never Stop Me Loving You—Johnny Timmons	Johnny Timmons
2	6	Sukeyaki—Kyu Sakamoto	Kyu Sakamoto
—	7	Painted, Tainted Rose—Al Martino	Al Martino
7	8	I Want To Stay Here—Steve and Eydie	Steve and Eydie
10	9	Cinderella—The Cascades	The Cascades
6	10	Blue On Blue—Bobby Vinton	Bobby Vinton

Compiled by courtesy of the American trade paper, Billboard.

POST BAG

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

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

The Shadows

COLIN HOWELL says that the retirement of Bruce Welch will be the end of The Shadows (DISC 5/10/63). This raises an interesting point. Do we

tend to place too much importance on individual members of groups?

When Jet and Tony left The Shadows it was said that the group would never survive, but they did.

The individual members of

ORIGINALITY—IT'S THE ONLY KEY TO SUCCESS

PRIZE LETTER

DEL SHANNON disappoints me with the cautious attitude he has adopted lately. He says he is unwilling to feature songs other than his own on stage (DISC 5/10/63). Furthermore, his last four records have almost been duplicates, resulting in a rapid decline in chart success.

Now he tells us that his next disc will feature the falsetto voice gimmick again.

Think again, Del. Originality is the only key to continued success. Artists like Cliff Richard, Elvis Presley and The Shadows have proved this.—**DAVID MARSHALL**, 49, Leamington Road, Southend-on-Sea, Essex.

The Shadows, The Beatles and all the other groups are not all that important and irreplaceable, no matter how talented they may be.—**I. S. CLARKE**, 6, Braeside Avenue, Wimbeldon, London, S.W.19.

of their followers, there will never be another trio to touch them.—**K. GODFREY**, 40, Smallwood Road, Shawcross, Dewsbury, Yorkshire.

Long live the 'Club'

AFTER listening to the fifth birthday edition of "Saturday Club," I would like to thank all concerned at the B.B.C. with the production of such a swinging show for five years of great entertainment.

What a galaxy of stars was assembled for this milestone in the programme's career. I have been an avid follower of the "Club" since the dark days of skiffle right up to the present Liverpool sound, but the programme has never reached such a high standard before.

Long may it continue to give pleasure to all of us.—**ROBERT A. NIXON**, 115, Bishopthorpe Road, York, Yorkshire.

Thank you, DISC

AS a result of entering a DISC competition, I was delighted to win seats to the Roy Orbison show. And before the show began, we met Roy in his dressing room.

He was charming, signed my autograph book, and allowed me to take a photograph of him. Such a well-known star couldn't have been nicer.

Thank you, DISC, for such a wonderful prize and an everlasting memory.—**DOROTHY M. PRENTICE**, 3, Broad Street, Leightonbrugg, Leics.

And now more lucky readers will be able to see a Beatles show and meet the boys themselves.—See back page of this week's Supplement.

a new EP...



HEINZ

I get up in the morning;
Talkin' like a man;
That lucky old sun;
Lonely river

DECCA 940 1" EP 45 four record

...and it's a real WOW
a great successor to the smash hit

JUST LIKE EDDIE

P 1588-45 gram



THE DECCA RECORD COMPANY LTD. DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

Untouchable Springs

I THINK the record-buying public gets a raw deal sometimes, and I wonder if the stars realize it.

Take the case of The Spring-



BRUCE WELCH—No individual is more important than the group. See "The Shadows," survived."

fields. For perhaps the first time in years, England had a vocal group that could have become world-famous. But then they decide to pack up and go solo.

The three of them may well become very good solo artists, but to me and I think to the rest

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

THE CRYSTALS

Then he kissed me

HEU 872 45 196



Frantic Little Richard planning an album of soft music

AFTER the most frenzied, fantastic act I've ever seen, Little Richard came off stage at Derby's Gaumont Theatre last Friday and calmly told me: "I am planning to cut an LP called 'Little Richard Sings Soft Music'!"

Coming from a man who had only minutes earlier stripped to his shirt-tails and leapt screaming into the audience at the Everly Brothers—Bo Diddley—Rolling Stones package show, this was almost unbelievable news.

"Believe it or not, it's true. I know I'm real wild on stage. I just can't help it. But I can sing

real soft and sweet," he explained. "Naturally this album won't be just for the kids. I reckon many older cats will buy it too. Honestly, I'd like to appeal to everyone," he added.

The LP would probably include several standards and possibly a couple of hymns.

"I know people call me crazy on stage, but when I get out there I'm wild, man, and I like the kids to get wild, too. I

believe if you work hard they'll remember you even if you don't have a hit record."

Judging by the reaction of British audiences, he doesn't need the records. "My idea of an exciting act is Jerry Lee Lewis. I think he's a great star. Presley is another."

Little Richard knows the Liverpool scene. He admires the Beatles and The Pacemakers, and believes British pop music is as

good as his own brand. Before going home, Little Richard will tour Germany next month. "But before I go I hope to do a couple of TV spectaculars here," he said.

Then to a tirade of screams and stamping feet, he stormed back on stage. And the whole frantic procedure started over again.

Ken Jenour

THE TORNADOS

Dragonfly

F 1536 49 60



GERRY JUMPS TO NO. 4

TOP 30



Auburn-haired CILLA BLACK (above), the Liverpool lovely currently leaping with Gerry and The Pacemakers, jumps into the charts at No. 25 with "Love Of The Loved," a composition by Paul McCartney and John Lennon of The Beatles. This is Cilla's first disc, although she has been singing around Merseyside for some years.

American folk trio PETER, PAUL and MARY (below) are also in the Top Thirty—at No. 20 with their recording of "Blowin' In The Wind."



This trio sings with power and genuine belief

THE folksy element in pop music has been around for a long while now. Skiffle was a part of it, Lonnie Donegan has drawn heavily upon it, and now the American threesome Peter Paul and Mary have scored solidly with their Warner Bros. single "Blowin' In The Wind."

The song is a definitely grim one in theme, posing the question of how much longer will men be so stupid, evil and intolerant towards each other when the radio-activity is already blowing in the wind, and the only result of their continuing stupidity is a nuclear disaster.

Peter Paul and Mary have a powerful attack and drive to their singing, whether the material is comic or serious like "Blowin' In The Wind." And their sincerity and genuine belief in what they do is obvious and convincing.

At a London Press conference when they were once here recently they took great pains to ensure that their guitars were correctly tuned for each number, for instance.

Peter is Peter Yarrow, a New Yorker born in 1937 who took up the folk singing trail after leaving university, achieving fame as a solo artist before teaming up with Paul and Mary in Greenwich Village.

Paul is Paul Stookey, same age as Peter but born in Birmingham, Michigan. His musical activities started as lead guitarist in a high school rock group, and he eventually saved up all his money to try his luck in New York as a beat instrumentalist.

His money went swiftly, and he had to get an ordinary job to exist. He gave up rock after going to a classical guitar recital, and transferred his interest to acoustic guitar and folk music.

Folk concerts

Mary is Mary Allen Travers, also a 1937 arrival in Louisville, Kentucky. She moved to New York with her family, and sang in teenage folk concerts at Carnegie Hall. She met Paul in Greenwich Village in 1961, and he encouraged her to work as a solo artist before they both joined forces with Peter.

"Folk music has immense potential and influence these days," said Peter at the reception. "There are vast problems still to be solved in the world, and people are aware of them, and will listen to songs about them."

"That includes teenagers, too. It's not true to say they're only interested in beat music, and never think of anything else. They're as conscious of social and political defects in life as anyone."

"You can't do songs with a message and nothing else in an act, of course, and we mix in the older type of folk number and comedy items as well. But there's tremendous response and reaction to sober comments on our time like 'Blowin' In The Wind'."

The trio's disc hit proves his point.

Nigel Hunter

Week ending October, 19, 1963

Last Week	This Week	Title	Artist	Label
1	1	Do You Love Me	Brian Poole and The Tremeloes	Decca
3	2	Then He Kissed Me	The Crystals	London
2	3	She Loves You	The Beatles	Parlophone
8	4	You'll Never Walk Alone	Gerry and The Pacemakers	Columbia
5	5	The First Time	Adam Faith	Parlophone
4	6	Blue Bayou/Mean Woman Blues	Roy Orbison	London
6	7	If I Had A Hammer	Trini Lopez	Reprise
7	8	Shindig	The Shadows	Columbia
15	9	I (Who Have Nothing)	Shirley Bassey	Columbia
17	10	Hello, Little Girl	The Fourmost	Parlophone
12	11	Applejack	Jet Harris and Tony Meehan	Decca
11	12	Just Like Eddie	Heinz	Decca
10	13	It's All In The Game	Cliff Richard	Columbia
14	14	Ain't Gonna Kiss Ya EP	The Searchers	Pye
16	15	Everybody	Tommy Roe	HMV
21	16	Searchin'	The Hollies	Parlophone
23	17	Memphis Tennessee	Chuck Berry	Pye-Int
13	18	Wishing	Buddy Holly	Coral
18	19	Hello Muddah, Hello Fadduh	Allan Sherman	Warner Bros.
9	20	I Want To Stay Here	Eydie Gorme and Steve Lawrence	CBS
22	21	Somebody Else's Girl	Billy Fury	Decca
22	22	Fools Rush In	Rick Nelson	Brunswick
23	23	Be My Baby	The Ronettes	London
24	24	Still	Karl Denver	Decca
25	25	Love Of The Loved	Cilla Black	Parlophone
30	26	Miss You	Jimmy Young	Columbia
27	27	The Girl Sang The Blues	The Everly Bros.	Warner Bros.
28	28	Mule Train	Frank Ifield	Columbia
29	29	Still	Ken Dodd	Columbia
29	30	Blowin' In The Wind	Peter, Paul and Mary	Warner Bros.

Compiled from dealers' returns from all over Britain.

WHAT DO YOU SAY
CHUBBY CHECKER

PETULA CLARK
BABY IT'S ME
 7N 15573

DEE DEE SHARP
WILD
 G 274

THE SHUT DOWNS
FOUR IN THE FLOOR
 PX 11010

THE ORLONS
CROSSFIRE
 G 275

POPS!

BIG DEE IRWIN
SWINGING ON A STAR
 PX 11010

LITTLE EVA
THE TROUBLE WITH BOYS
 PX 11013

THE COOKIES
WILL POWER
 PX 11012

Orbison—the nicest person I've ever met

AFTER three weeks on the road as tour manager with the recent Roy Orbison package, I reached one firm conclusion: Roy is just about the nicest person I've ever met.

There's not a bit of "the big star" attitude about him and he's so friendly with everyone, from the artists right to the fan who asks for an autograph at the most awkward time.

For the first few days of the tour, Roy travelled in the car of Peter Walsh, the tour's promoter, and we didn't get the chance to get to know him very much. But he was always courteous and very friendly at the theatre.

But when he started travelling with everyone else in the coach we all got on wonderfully with him.

He'd chat about the show, music and America. And the boys fired questions at him all the time. He'd answer every one as best he could.

In the dressing room and generally backstage Roy was great. And his number one fan must be Freddie Garrity. Freddie wrote in DISC a few weeks ago that he wouldn't be away from the wings when Orby was on. And that's so true—he never was.

● strength

And every time anyone went into Roy's dressing room, there were Roy and Freddie chatting away. Freddie never seemed to be out of the place!

But though he's easy to get along with and does anything to please, Roy has a strength of character underneath it all. If he says he won't do something or he'll see someone when he comes off stage, he means just that.

A week or so before the end of the tour, Roy's wife Claudette decided she didn't want to stay behind while Roy was touring, so at Bedford—with only a sheath dress, a milk stake and her handbag for luggage—she joined the show and toured round with us for the remaining six days.

by tour manager FRED PERRY

I used to sit next to Claudette a lot on the coach and she used to talk about Roy. She once spent two and a half hours talking about him and then suddenly realising she turned to me and said: "You can guess I'm pretty fond of the guy."

She and Roy used to answer lots of questions about their children, who were being looked after by Roy's parents and showed everyone a lot of photographs of them and their new house.

Claudette was knocked out by England. It was her first trip and she loved all the abbeys, old buildings and quaint little towns we went through.

One funny thing happened while we were crossing a mountain road. In the middle of nowhere, we spotted an ice cream van so we pulled up and all had an ice. The trouble was, the ice was so big that no one could finish them so we ended up feeding them to the sheep by the side of the road!

It was such a happy tour, though. Everyone said they would have loved it to go on. At



Everybody on the package got on well with Roy.

the end, Roy said it was one of the best shows he'd ever been on and in Manchester where it ended, Claudette even burst out crying because it was over. That's the kind of couple they are.

And Roy was so generous. When it was all over he gave all the girl singers a gold brooch and the violinists backing him gold keyrings in the shape of a key.

And he gave me a beautiful present of a gold peopling pencil in a case. I'll treasure it for a long time.

That's Roy Orbison. And I know one thing. There are at least one coach load of British artists and musicians—and one tour manager—who sincerely hopes Roy comes back again—soon.

Heinz takes a few days off—to go boating

HEINZ leaned back in his plush leather chair, sipped his drink and said: "Friday at last—you can't imagine how much I've been looking forward to this afternoon. I'm driving to Southampton to see my parents. I've not been home for about three months."

Sitting in a quiet coffee house near Fleet Street, Heinz, dressed in a deep blue mohair suit, neat sky blue shirt and knitted tie, went on: "I've been touring so much just recently that I've just not had the time to get home."

"But as I had this coming weekend free, I decided to grab the opportunity to see the family and do some boating. I've got a small motor launch at Hamble near Southampton and I'm taking my brother to the Isle of Wight in it on Sunday."

Heinz told me that he intended to take the whole family out for the evening. "We'll probably go to a club. There are five of us. My mother and father, my 16-year-old brother Peter and my sister Evelyn, who is 14."

Power race

Heinz loves boats and boating and told me that next year he intends to enter the power boat race from Cowes to Torquay. "I'm getting very keen on racing boats," he said. "I'm determined to enter this race. I don't care if I come in last as long as I take part."

Heinz, who frankly admits a love of speed though he rarely drives over 50 or 60 m.p.h. these days, told me that coming back from one date on the recent Billy J. Kramer package, he and the

boys nearly didn't make it. "We were driving back from a date overnight and as we were travelling along the A5, the gearbox in my Zephyr 6 seized up. We weren't travelling very fast, but we swerved violently to one side—luckily the side nearest the edge of the road. If we had swung the other way into the traffic, I might not have been here now!"

Right now Heinz is looking forward to his Continental tour. "We go to Sweden on December 17 for 11 days with an option on another three. We will be topping the bill all over Sweden, with three concerts in Stockholm. We also have a TV show and three radio dates. Then we go on for a tour of Denmark and Germany."

One place Heinz would like to appear at, Paris. "I'd really like to work in France with Johnny Hallyday. There's an artist, perhaps one day I may," he said.

And before he left for Southampton he revealed to me that for his spring tour, he is working on something completely different in the way of acts. I can't reveal more, except to say that quite a few people will be surprised when they see the 1964 version of Heinz and The Satin on stage.

Alan Walsh

Stop Pressings by Peter Thomson

Beatles at a jazz club

THE BEATLES spent from midnight till dawn at Ronnie Scott's club last week listening to multi-instrumentalist jazz star Roland Kirk. "He's simply fab!" was their unanimous verdict. . . . Originator of David Frost's new TW3 hairstyle: Stanley Alwyn of Soho's Wardour Street, who has many pop stars on his books. . . . Ace A and R man Phil Spector has produced a special Christmas LP of seasonal songs by The Crystals, Bob B. Soxx and The Blue Jeans, The Ronettes and Darlene Love.

Ann-Margret's new LP is tagged "Bachelor's Paradise." . . . Rick Nelson won't allow his wife Kris to give any more press interviews: seems she's too outspoken. . . . Roy Orbison's "Mean Woman Blues" now in US Top 10, with "Blue Bayou" in hot pursuit at 29. . . . Martha and The Vandellas (whose EMI-issued "Heat Wave" stands a very good chance here) have an album containing versions of hits by The Angels, Trixie Lopez, Darlene Love, The Crystals, Ruby and The Romantics, Barbara Lewis and Dotis Troy.

HOLLYWOOD actress-model Linda Carr's first disc featured a Bobby Darin song: A and R man was Doris Day's son Terry Melcher. . . . For humour LP fans: likely that Peter Sellers and Jonathan Winters may release an album together from tapes made at lunchtime get-togethers. . . . If you're hooked on TV's zany "Beverly Hills-90210," watch for future guest shot by Frank Sinatra Jr. . . . The Everly Brothers and Sam Cooke share the same music director—Jimmie Haskell.

Method actor John Cassavetes plays the sole role—a DJ—in a 60-minute CBC play, "The Flip Side." . . . Bobby ("Blue Velvet") Vinton will star in a "77 Sunset Strip" TV show. . . . Both sides of Elvis Presley's new record are great. . . . Carl ("Blue Suede Shoes") Perkins is back on record with "Help Me Find My Baby".

Kenny Ball's latest USA single couples "Heartaches" with "High Hopes." . . . Joey Dee has recorded former French hit by Petula Clark, "Ya Ya Twist." . . . Out in US on Capitol: Freddie and The Dreamers' "I'm Telling You Now." . . . Coming soon: "Bo Diddley's Beach Party" LP.

FRANKIE LAINES next penned by Cynthia Weil and Barry Mann. . . . Roy Orbison's music director Bill Justis has a single out called "Sunday In Madrid." . . . Composer of Johnny Tillotson's next disc, "A Very Good Year For Girls" is Clint Ballard, hitwriter of Kalamity's 1958 smash "When." . . . The Surfari's first LP for new label (American Decca)—Brunswick here—includes their Dot (London here) hits, "Wipe Out" and "Surfer Joe."

French top pop singer Richard ("Too Late To Worry") Anthony has covered Billy Fury's "In Summer."

Del Shannon produced his new record "See's Gotta Be Mine" himself. . . . Was The Ronettes' name inspired by the success of "Da Doo Ron Ron"? . . . Abner Spector, producer of The Jaynettes' smash "Sally Go Round The Roses" (former No. 1 in USA) is no relation to Phil Spector, producer of The Crystals' "Then He Kissed Me" and The Ronettes' "Be My Baby" (now No. 2 in USA). . . . Tipped as a follow-up to "Surfer" is "hot rod" music, which some sources say is just another name for good old-fashioned rock 'n' roll.

This is great
This is the greatest

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- ★ COUNT BASIE—April in Paris Encore ENC153 (mono) ★

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

E.M.I. RECORDS LTD., E.P.I. HOUSE, 10 MANCHESTER SQUARE, LONDON, W.1

His week in America will be a hard-working one, but just before he left Cliff told DISC . . .

IT'LL BE GREAT IN NEW YORK



Cliff, with his new leading lady, Susan Hampshire.

American wants Mersey sound

ON Tuesday Cliff Richard winged his way to the States for a top spot on the coast-to-coast Ed Sullivan TV show on Sunday—a slot he filled just a year ago when he was over there to promote the Stateside showing of "The Young Ones".

LIBERTY A and R ace Thomas "Snuffy" Garrett is after that Liverpool sound for America! In London with Liberty president Al Bennett, Snuffy told DISC that he hopes to adapt the Mersey Beat for the States.

This will be his third trip to America and it comes hot on the heels of the success there of "Lucky Lips" which reached 62 in Billboard's Hot 100 in September and of a lively publicity campaign by Cliff's record label in the States, Epic.

"I think it will have to be adapted," he said. "I don't reckon the Mersey groups themselves have much chance of making a really big impact in the American market. We've been watching the progress of the Liverpool groups in your charts with a lot of interest. I don't believe The Beatles and the others have done anything spectacularly new in pop music. But they've added a good, new flavour to the scene with the tunes they write and the way they perform them."

But, even so, Cliff modestly admits that, so far as the big American public is concerned, he is still something of an "unknown quantity."

"I have to admit that I am just not known over there," Cliff told me during a top-level conference on his forthcoming film. "I am glad to have the opportunity of appearing on such a popular show as Ed Sullivan's and that's the sole reason I am going over. I gather the shots I filmed in September here will probably be shown later."

Snuffy rates the Mersey influence here on a par with the surfing fashion in the States.

DANCE SEQUENCE

Surf music

"The two trends are pretty much the same in the way they've developed. The surf music isn't exactly new or sensational in itself, but it's the style the surf artists use in putting it across that has caught on."

"Frankly, I don't even know what I shall be doing on the show, or who will be appearing with me. Last time, I did a dance sequence from 'The Young Ones,' and Ed may want me to do something similar again. I shall leave it to him—except, of course, I shall not do anything that would be against my professional interests."

"I guess The Beatles' equivalents in the States are The Beach Boys. I'm hoping to meet The Beatles while I'm here, too. Having heard so much about them this is something I'm looking forward to."

"I do know that I shall be having three pretty strenuous days of rehearsals before the actual show, so I don't suppose there will be much time for sightseeing."

"I'm also hoping to see my old pal Trini Lopez. I knew Trini way back when we were both living and working in Texas, and I'm real pleased about the success he's having now."

"New York again. Broadway, with all those lights, is just as you imagine it to be; it's a real fairyland."

"I'm hoping to see some shows,

haven't finished the music yet. We're looking for two more twist-type numbers.

Quizzed on that problem of replacing Bruce Welch, Cliff said: "Well, there's no immediate problem. Bruce will be doing the film with us—so we have quite a few weeks yet. There is a problem in the sense that we are all sorry to see Bruce go. He was such an intimate part of the act."

"It isn't just a question of finding a darn fine guitarist. He has also to be able to sing and dance—fit in completely—become an integral part of the act, in fact."

NO NEW SONGS

Cliff is unlikely to go spotting for any new American songs while he is in the States. "We hear them all over here anyway," he said.

One thing: when he returns the day after his show he will have a memento of the States—his Cadillac car. But it won't be a new 1964 model. Not yet, anyway, Cliff is quite happy to drive around in the one he's got.

The only thing he will declare to the Customs is that souvenir for Mum, and—you can be sure of this—a collection of neckties. None more than an inch wide.

Laurie Henshaw

Cliff's leading lady

FOR Monde, vivacious actress Susan Hampshire, it's a remote, almost fairy-tale dream come true. From playing only a small part in Cliff's first film, "Expresso Tango," she has graduated to leading lady in his latest—"Wonderful Life."

"I played the part of a girl who fainted everytime she saw Cliff," Susan told DISC, recalling that role in the "Expresso" film. "I may have dreamed of playing opposite him—but I never thought it would come to this!"

"And it all happened in a flash. I walked into director Sid Furie's office one day—and I was wearing an old pair of tight-fitting trousers and a very old shirt. Not a bit glamorous! But as soon as he saw me, Sid said: 'You're just the girl we've been looking for!' And that was it. "In the new film I play a girl who wants to be an actress—and I fall for Cliff. I'm just dying to get to Las Palmas—I have never been out there before."

As Cliff himself said, "It's a funny business, this. I guess I dreamed of being a star one day when I was about six. And suddenly, it all happens."

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BILLY BOYLE
Hootin' in the Kitchen
COLUMBIA DB1217

THE Essex
A WALKIN' MIRACLE
COLUMBIA DB122

THE Jaynetts
SALLY, GO 'ROUND THE ROSES
STATESIDE 5027

Trini steps from a 'plane into a pair of new boots

TRINI LOPEZ stepped out of a plane, and into a brand new pair of boots, when he arrived in Britain on Monday from TV and concerts in Holland.

Trini is here to join the Dion, Lesley Gore, Brook Benton, Tini Yero tour which opens at Fishway Park Astoria this Saturday.

The boots were a special London-made Spanish-style, high-heeled pair ordered by Trini when he was still at P.J.'s Club in Hollywood. Man who bought them for him was Mike Stone, of the Shel Tabby-Mike Stone A and R team.

TV show

Trini appears on A-R TV's "Ready, Steady, Go" tomorrow (Friday), along with Dee Dee Sharp, Tini Yero and Brook Benton. He may also record a "Saturday Club" later.

Brook Benton recorded a "Saturday Club" on Monday and then flew to Paris prior to his London appearance with this package show.

Tini Yero flew in last Saturday from New York. On Monday she recorded an EMI Special with Brook Benton and did "Scene at 6.30" from Manchester on Tuesday.

Lesley Gore was due to arrive today (Thursday). She will tape a "Thank Your Lucky Stars" for showing on November 2.

Dion and Tini Yero will be seen on "Lucky Stars" on November 9.

BRIAN (Silver Disc) POOLE JOINS RYDELL TOUR

Billy J's new disc out on November 1

BILLY J. KRAMER's new disc will be released on November 1. Topside of the disc will be selected from two McCartney-Lennon singles the singer recently recorded and he will sing the record on his "Sunday Night At The London Palladium" appearance on October 27.

The Beatles songwriting partnership has also penned the topside for the new Rolling Stones disc to be released on November 1. The title is "I Wanna Be Your Man." The flip is "Stoned," written by The Stones themselves.

Follow-up by Heinz

HEINZ cut his follow-up disc to "Just Like Eddie" this week. The "A" side is a fast Geoff Goddard composition titled "Country Boy" and the flip, which the singer cut on Monday after his weekend cut, is a Joe Meek composition "Long Tall Jack" which is even faster.

The release date is expected to be sometime in November.

Frank's 'vintage' filming

FRANK VAUGHAN was due to film a "Lucky Stars" show at Lord Montagu's Beaulieu estate yesterday (Wednesday).

Frank sings his new Philips single "You're The One For Me," in a sequence showing him with Lord Montagu's collection of vintage cars.

BRIAN POOLE and the Tremeloes have won their first Silver Disc! And with The Searchers, and The Fourmost, the group figure in exciting plans by Arthur Howes to appear as special guests in the Bobby Rydell package!

Brian and the Tremeloes win their DISC award for a quarter million sales of "Do You Love Me," their current chart topping single. All this week, the group are at the Decca studios with producer Mike Smith, recording tracks for a new LP.

Orbison flies home, but 'I'll be back next May' he says

ROY ORBISON ended his British stay on Monday and flew home to Nashville for a two-day rest before taking up dates in Canada and then California.

Before he left, he told DISC: "I shall definitely be back for another tour next May. I was completely knocked out by my reception on this last one and would like to come back to England as often as possible."

Before leaving the country Orbison taped an appearance for "Thank Your Lucky Stars" for transmission this weekend. On the show, he was presented with a DISC Silver Disc for the quarter million sales of "In Dreams."

Elvis back on 208

ELVIS PRESLEY and Danny Williams are among the stars returning to the Radio Luxembourg airwaves for the winter season starting on October 27.

"Presenting Elvis Presley" will be aired on Thursdays at 9.30 p.m., compiled from Presley records issued here. Danny Williams will be heard in another "Meet Danny Williams" series on Saturdays at 9 p.m.

It's an £800 twang!

IMPRESARIO Jack Jay, father of Peter Jay, is offering £50 reward for information leading to the recovery of guitars and equipment worth £800 missing from the Jaywalkers' bandwagon in Halifax last Thursday.

The loss was discovered when the group returned from deputising for Jet Harris and Tony Meahan, in the Gerry and The Pacemakers' tour.

The first vocal disc by Jay and the Group is released by Decca tomorrow (Friday) entitled "Kansas City." They will sing it in "Ready Steady Go" on October 25 and "Thank Your Lucky Stars" on November 16.

'Ready' books Benton tour

A-R TV's "Ready Steady Go" has booked the entire Brook Benton package for tomorrow's edition—including impresario Vic Lewis! Appearing with Benton will be Dion Di Mucci, Lesley Gore, Tini Yero and Ken Thorne and his Orchestra.

They will join the Bobby Rydell package at the Nottingham Odeon on November 19, and play further dates with the show at Doncaster (20), Scarborough (21), Slough (23) and Ipswich (24).

THE SEARCHERS will play six dates on the Rydell tour, but before doing so are to be featured in a short Pathe Pictorial colour film, which will go out on a major circuit general release within the next three weeks.

The film will be shot during their "Lucky Stars" taping this weekend.

CUFF-LINK DISCS

If you look closely at Brian Poole and The Tremeloes you may spot a new gold cuff-link on the boys' shirt sleeves. They are a present from the group's manager Peter Walsh to mark the sale of 250,000 copies of "Do You Love Me." The cuff-links are in the form of miniature gold discs and each has the title "Do You Love Me" embossed on the side. In addition, the Christian names of each of the group is engraved on the bottom of the disc.

and the group will be singing their latest release "Sugar 'n' Spice."

The Searchers have also received offers from Israel, Scandinavia and New Zealand for early next year.

They pick up the Rydell tour at the Exeter ABC on December 4, playing further dates at Plymouth (5), Bristol (10), Wolverhampton (11), Stockton (13) and Leeds (14).

THE FOURMOST are the third group booked for dates on the package. They join the tour for the opening at the Peterborough Embassy on November 10, and play two more dates at Cambridge (12) and Manchester on December 12.

Tillotson disc switch

JOHNNY TILLOTSON has switched record labels from Cadence to MGM. All Tillotson's future recordings will be produced independently for release through MGM. First titles are expected later this month.

New dates for 'Beat Show'

NEW dates have been fixed for the "Beat Show Of 1963" package, headlining The Hollies and Shane Fenton and The Fontaines, and currently on tour. These are: Easton Mastic (today), Thursday; Bristol Top Rank (Friday); Rotherham Baths (Saturday); Ipswich Savoy (21); Chester Mastic (22); Doncaster Baths (23); Hinkley St. George's Hall (24); Macclesfield Floral Hall (25); St. George's Hall (26) and Preston Rank (28).

SOLO SPOTS AND DISCS SET FOR TWO OF THE SPRINGS

TOM SPRINGFIELD makes his solo debut this month, and his sister Dusty will be making her first solo appearance as a singer—she has already commuted two "Ready, Steady, Go" TV shows.

Dusty's date will be at a Berlin concert this Sunday in aid of the Forces Benevolent Fund. On Saturday she makes her second appearance as a "Juke Box Jury" panellist.

She recorded her first solo single for Philips on Tuesday with Springfield MD Ivor Raymonde accompanying, and also cut tracks for her first LP to be released in the New Year.

Tom Springfield's first solo appearance will be on "Juke Box Jury" on October 26. He has been commissioned to write material for the London Palladium pantomime "The Man In The Moon," starring Charlie Drake. One of the songs is called "Have You Heard About Love," a big production number with a gospel flavour, and he will write at least three others for the production.

Tom's recording orchestra cut its first titles next week for Philips. A 25-piece line-up and a chorus will record his modernization of an old Irish folk song for release early in November.

New disc for Mark

MARK WYNTER celebrates a new record release with five TV and three radio shows—A-R TV Five O'Clock Club (October 22); Parade Of The Pops (30); Ready Steady Go (November 1); Easy Beat (3); Crackerjack (7); Saturday Club and Thank Your Lucky Stars (9) and Music Match (Anglia TV, November 20).

The disc is "Almost Tomorrow" released on October 22.

Decca agin' Decca

FOR the first time in its history Decca will compete with themselves on the same number and the same release date and the same label!

This Friday they release two versions of the old hit "Secret Love," by Kathy Kirby and by newcomer George Brant.

A spokesman for Decca told DISC: "As the versions of the song are both entirely different we think they each stand an equal chance."

Hollies show switch

A DATE switch in the Showtime Fenton—Hollies Beat Show of 1963 takes the package to the Rawmarsh Baths Hall, near Rotherham, on Saturday (19).

Del Shannon does it all

DEL SHANNON has written, produced and produced both sides of his new record, released this week. Titles are "She's Gotta Be Mine" and "Since She's Gone."

Ifield, Vaughan on 'Lucky Stars' soon

FRANK IFFIELD and Frankie Vaughan head a new list of names for "Thank Your Lucky Stars." And more Liverpool talent has been lined up for the special Christmas Merseybeat edition of the programme on December 21.

Frank Ifield heads the show on November 16. He is joined by Craig Douglas, Peter Jay and The Jaywalkers, The Vernons Girls and Ronnie Hilton.

Frankie Vaughan taped a show yesterday (Wednesday), for inclusion on November 2. Wayne Fontana and The Mind Benders are a new booking for the same edition.

This Saturday's edition featuring Petula Clark, Lonnie Donegan, Roy Orbison, Eden Kane, Eric Delaney, The Fourmost, Jeannie and The Big Boys and Al Bennett, is to be entered into the Festival of World Television, being held in London at the end of November.

Roy Castle back from U.S.

ROY CASTLE returns to Britain from the States where he has been appearing on the Gary Moore TV. After week each in cabaret at Newcastle and Manchester, he will return to America at the end of November.

Ifield pens single for top U.S. singer

FRANK IFFIELD is the co-author of Jimmy Gilmer's "When My Tears Have Dried," the follow-up single to the American's No. 1 smash hit "Sugar Shack." The single will be released shortly in the States by Dot.

Ifield penned the song with Mike Hawker, who also wrote "My Heart Is Free," the flipside of "Sugar Shack," in collaboration with Marty Wilde. Both songs were in a batch taken back to America some months ago by Buddy Holly's A and R man Norman Petty for offer in the transatlantic market.

The Aussie star has written five other numbers which have enjoyed record success via his own versions and also in some cases by cover jobs.

The best seller hitherto has been "I Listen To My Heart," the flip of Ifield's "I Remember You" which has been covered by several Continental artists including The Spotnicks.

The others are "Your Time Will Come," the A-side before "I Remember You" rocketed into the big time; "I Just Can't Lose The Blues" and "Lonely Teardrops" from his first album, and "I'm Smiling Now," the flipside of his "Wayward Wind" hit.

AUDACIOUS... YOUNG... DIFFERENT...

TODAY

The big colour weekly that starts the week bright!

4-PAGE SPECIAL

ADAM FAITH

PULL-OUT!



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WARD 10's JILL BROWNE...

"WHY I AM PLAYING A BAD GIRL"

THE FIRST STARTLING EXTRACT FROM A BOOK TO BE PUBLISHED NEXT WEEK

SECRET TALKS with STEPHEN WARD

Ward opened his troubled mind to a close friend, Warwick Cartesian—now TODAY prints their private conversations!

WHO WAS THE FIRST "FAIR LADY"?

WHAT IS THE TRUTH ABOUT THOSE PARTIES?

TODAY OUT TUES. OCT. 22





Top of the show business tree for the four fabulous Beatles as they appear on "Sunday Night At The London Palladium." The four Liverpool lads received a tremendous ovation.

Great new honour for Beatles

AT press-time on Tuesday it seemed highly likely that The Beatles would follow their sensational bill-topping appearance at the Palladium with an invitation to appear at this year's Royal Command Performance at the Prince of Wales on November 4!

In the last five years several pop stars have received the honour of appearing in the Royal Command Performance. Cliff and The Shadows have guested in three shows, the last one being in 1962, when Frank Ifield also appeared. Acker Bilk, Frankie Vaughan and Tommy Steele have been featured in previous editions, and so have Shirley Bassey, Connie Francis and The Temperance Seven.

A Royal Command Performance by The Beatles would cap a tremendous year in which they have broken many records and topped a disc sales mark of over 3,000,000.

Cliff and Shadows booked again for Palladium TV

CLIFF RICHARD and The Shadows will once again top the bill on "Sunday Night at the London Palladium," on November 3, and they will feature their latest Columbia single due for release two days beforehand and recorded in Blackpool during Cliff's summer season.

Topside is "Don't Talk To Him" written by Bruce Welch and Cliff himself. Says Cliff: "It is a hard, beastly ballad with a really good sound."

Flipside is by former Shadow Tony Meehan and the late John Rogers, the member of the Adam Faith's accompanying group, The Roulettes, who was killed in a car crash. Title is "Say You're Mine."

Blue Jeans on tour
THE Swinging Blue Jeans undertake a series of one-night stands over the next week, including their first-ever Scottish tour. They kick off at the Savoy Ballroom, Southsea, tomorrow (Friday), followed by the City Hall, Salisbury on Saturday; Bure Club, Moleford (20); Scala Ballroom, Dartford (21); Marine Ballroom, Evesham (22); Beat On The Border (Border TV) and Market Hall, Carlisle (23); Whisky A'Gogo, Newcastle (24); Drill Hall, Dumfries (25); Typographical Rooms, Glasgow (26); Plaza Cinema, Port Glasgow (27) and ATV's Five O'Clock Show (29).

Boone goes 'spooky'
PAT BOONE is writing the tale song for his current film, "The Horror Of It All," being made for 20th Century-Fox at Shepperton studios.

Pat plays a young American who falls in love with an English girl. She takes him to stay with her weird family in their spooky mansion. "It's a sort of horror-comedy," said Pat.

MITCH MURRAY WRITES NEW FREDDIE GARRITY SINGLE

THE third single by Freddie and The Dreamers will be released on November 1. Title is "You Were Made For Me" and it has been written by Mitch Murray who wrote his two previous hits, Freddie, who collaborated with Mitch for "I'm Telling You Now," has himself penned the flipside.

U.S. wants Kenny back

RAVE receptions in America and New Zealand have resulted in firm offers for the return of Kenny Ball and his Jazzmen to both countries in 1964.

The band have been invited to appear again at San Antonio during the jazz festival there on American Independence Day, July 4. They also have offers lined up for concert and club dates in New Orleans.

On their return next month, the band will star in ITV's "Morecambe and Wise Show" (November 11); "Easy Beat" (November 17 and December 1); ITV's "Richard Hearne Show" (November 18); "Thank Your Lucky Stars" (30); "Discs A'Gogo" (December 4), and "Saturday Club" (6).

New Craze —rocking by radio!

Rocking by radio! The dance hall is the Whisky A'Gogo in Paris and the dancers are wearing earphones to listen to music from a juke box transmitter. This leaves the ball quiet and peaceful for those who want to sit the dance out!

Meehan in Marsden show

TONY Meehan joined the Gerry and The Pacemakers package at the Dublin Adelphi last Thursday. Joe Moretti, lead guitarist with his backing group, took all the Jet Harris solos, and new guitarist Johnny MacLaughlin has been added to the group.

The Blues are in demand

BECAUSE of the overwhelming demand for tickets for the Negro Blues Festival starring Muddy Waters, Lonnie Johnson and Memphis Slim at the Grosvenor Fairfield Hall on Saturday, another concert has been arranged at the same venue the following night.

LITTLE RICHARD TO JOIN DUANE TOUR

LITTLE RICHARD, causing a sensation on the current Everly Brothers package, will remain in Britain to co-star with Duane Eddy for the first nine days of the latter's tour!

The Malcolm Mitchell Trio will go to the U.S. in exchange for Duane Eddy and The Rebels, who arrive here early next month for a three-week tour opening at the Edmonton Regal on November 9. The Shirelles will also be featured on the bill, with The Plintstones, Mickie Most and Ray Cameron.

Stars' new releases out next week

JOE BROWN, Kathy Kirby, Mark Wynter, Craig Douglas and Lonnie Donegan all figure in next week's new single releases.

Joe Brown's new Piccadilly single couples "Little Ukulele," featuring him on the instrument, and "Hercules Unchained."

Kathy Kirby's latest Decca disc is a revival of the Doris Day success "Secret Love," backed by "You Have To Want To Touch Him" from the forthcoming stage musical "The Princess Pocahtontas."

Craig Douglas has covered the new James Bond film thriller title "From Russia With Love" for Decca. Mark Wynter has revived the oldie "It's Almost Tomorrow" for Pye, and Lonnie Donegan's new coupling for the same label is "500 Miles Away From Home" and "This Train."

News in brief

● MIKE COTTON and his JAZZMEN have forsaken trad for rhythm and blues on their new single released by Columbia tomorrow (Friday). The titles are "Midnight Flyer" and "One Mist Julep."

● THE public are invited to a TED HEATH LP session for Decca at the Kingsway Hall, London, W.C.2, on October 24 at 5.30 p.m. The Heath band will record standards and swingers for the American market, and the album will probably be released here eventually.

● THE TEMPERANCE SEVEN are starting this week in cabaret, concert and TV in Sweden in connection with the British and Commonwealth Festival there. Tonight (Thursday) Brian Jones of the group takes part in a public debate on tradition at Stockholm University at which John Stonehouse, M.P. and film star Mai Zetterling will also speak.

● Actor-pop singer RICHARD CHAMBERLAIN returns to the BBC

Monro set for 1964 Australian trip

MATT MONRO is set for an Australian trip early in the New Year, and may spend four weeks in the U.S. and Canada.

He opens for a three week season at the Chevron Hilton Hotel, Sydney, on January 13. During his stay there he will guest on a major TV spectacular.

Monro is likely to visit the U.S. following his Australian trip, to tie in with the American opening of "From Russia With Love" for which he recorded the title song. His U.S. trip would involve cabaret dates in New York, Bermuda and on the West Coast. A trip to Canada is also possible.

Gerry for 'Bandbox'

GERRY and The Pacemakers, and Adam Faith and The Roulettes are featured in future editions of "Comedy Bandbox," on ABC TV.

Gerry and The Pacemakers guest on November 23, while Adam and The Roulettes, and The King Brothers are set for November 16.



RICHARD ANTHONY
WALKING ALONE
COLUMBIA DB1120

TOMMY BRUCE
LAVENDER BLUE
COLUMBIA DB1120

THE BUSTERS
BUST OUT
STATESIDE 60031

THE CHIFFONS
A LOVE SO FINE
STATESIDE 60230

MICHAEL COX
GEE WHAT A PARTY
R.M.X. POP1220

THE MIKE COTTON BAND
MIDNITE FLYER
COLUMBIA DB1124

DICK DALE and his Del-Tones
WILD IDEAS
CAPITOL DL13308

FATS DOMINO
RED SAILS IN THE SUNSET
R.M.X. POP1218

JAN AND DEAN
HONOLULU LULU
LIBERTY LIB3013

NINA AND FREDERIK BLOWIN' IN THE WIND
COLUMBIA DB1124

LESLEY GORE
SHE'S A FOOL
MERCURY ART1213

GEORGE MAHARIS
THAT'S HOW IT GOES
COLUMBIA DB1127

ANDY STEWART
NORTH OF THE BORDER
R.M.X. POP1216

TIMI YURO
DOWN IN THE VALLEY
LIBERTY LIB3024

reviews...

Caravelles' breathy charm should give them another hit

The Caravelles

I Really Don't Want To Know; I Was Wrong (Decca F 11733)

ANDREA SIMPSON and Lois Wilkinson should have little bother in following their first release into the charts with this one. The element of surprise has vanished, of course, but the girls' light, breathy manner still charms. Harry Robinson treats them pleasantly through the tinseltown "I Really Don't Want To Know" and—on the "B" side—he buttons for a composition which the Caravelles wrote for themselves. This is a bit more ambitious with a quick tempo.

Elvis Presley

Bossa Nova Baby; Witchcraft (RCA 1334)

FROM the film "Fun In Acapulco" comes Presley's new top-side — the Leiber and Stoller composition "Bossa Nova Baby." A very neat Latin number, too, about the girl who doesn't want to stop dancing. The way Presley and the Jordanaires handle it, you won't want to stop dancing either.

One of the catchiest efforts Presley has made in some time, I only wish it was longer than its one-minute-forty-five-second, "Witchcraft" is NOT the standard of the same title. Instead, it's a hard rocking twister which Presley chants expertly. The Jordanaires and some beefy saxophone figure prominently in the backing. The disc builds strongly and could perhaps turn the record over. It is 30 seconds longer than the "A" side.

The Searchers

Sugar And Spice; Saints And Searchers (Pye N 15566)

THAT brilliant group The Searchers—they've just taken a well-earned holiday—should hit the Top Ten once more with this brisk follow-up to "Sweets For My Sweet."

"Sugar And Spice" is a simple development of the old nursery rhyme line, but it drives forcefully with Tony Jackson leading the way.

"Saints And Searchers" is an updated production of "When The Saints Go Marching In." The tune is easily bent to the modern beat.

Frank Sinatra

A New Kind Of Love; Love Isn't Just For The Young (Republic R 20209)*****

THE ballad A New Kind Of Love was first heard when the talkies were a new kind of film. Thirty-three years ago, it was sung in the picture "The Big Pond." Nobody remembers the film, but

the song has been one of those impossible-to-finger efforts.

Appropriately, it's revived this time in connection with another film—one which shares the same title. Sinatra's performance is heard behind the credit titles—which ought, of course, to aid sales. It's one of his best swinging sessions, with Nelson Riddle at the helm. While Sinatra can still pull per-

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).

formances like this out of the bag, he'll confound the ever-waiting knockers.

Smooth sentimental contrast in the second side romancer, Love Isn't Just For The Young.

Dee Dee Sharp

Wild; Why Doncha Ask Me (Cameo-Parkway C 234)*****

MISS SHARP'S latest disc just beats her own arrival in Britain. With her tour timing so neatly, Dee Dee may at last begin to edge into our charts and so echo the sales success she finds in the States.

Wild doesn't quite live up to its name, but it's a warm middle beat ballad which she sings sincerely to male group accompaniment. Why Doncha Ask Me has a touch of blue Latin to it. Again, a well-read vocal from Dee Dee.

Mike Preston

Cry Baby; Write To Me (Decca F 11754)*****

BERT BURNS, who both wrote and produced the American hit Cry Baby, actually came to Britain to supervise the Mike Preston recording, too! This kind of attention is rare—but it pays off.

Mike's side is as commercial in its big sound as is Garnet Mimms' version. Whether it will beat the original to our charts is difficult to say.

Girls' ballad for the turnover as Mike pleads Write To Me. The kind of song which the Postmaster-General ought to buy to help his current advertising campaign!



DEE DEE SHARP—she's here just as her disc is out.

Sweet little Brenda is irresistible here!

Brenda Lee

Sweet Impossible You; The Grass Is Greener (Brunswick O 5896)

WHEN Brenda Lee goes jigging on the snappy beat of "Sweet Impossible You," she becomes the sweet irresistible Lee. I can see her dancing her way back into the charts with this pushy-long effort. Not only is it a good number, well sung, there's also a tremendously infectious sound from the strummy-plus-trumpet accompaniment.

Brenda slows down for a bluesy ballad contrast on the turnover. Here she slugs off the mistake she made in thinking the grass was greener in someone else's pants, to twist a metaphor. Good performance of steady melody.



ANOTHER SURE-FIRE SURFER

Jan and Dean

Honolulu Lulu; Someday (You'll Go Walking By) (Liberty LID 35613)

STILL in the surfing mood? You'll be ready to hop on Jan and Dean's board with them. The couple's "Honolulu Lulu" is shooting up the American charts.

Not surprising, because the noise is excellent. An effective side, in more ways than one, it combines Hawaiian atmosphere with the pounding beat. Better than their previous release—and that one delighted the boys' bank manager.

The "Someday" second side follows a slower beat and is a more ordinary half altogether, though the studio sound again is well controlled.

George Maharis

That's How It Goes; It Isn't There (Columbia DB 7137)***

TELEVISION star George Maharis takes another session time off from "Route 66." Easy going Country and Western effort as he presents That's How It Goes—the girl who is taking up with another boy. I like guitar and girl group backing.

It Isn't There changes the tempo to Latin. I keep getting the oddest feeling that I'm listening to Frankie Vaughan on occasional phrased.

Frank Chacksfield

Theme from "A New Kind Of Love"; Cuban Boy (Decca F 11755)*****

THE sound-track theme for the film A New Kind Of Love should not be confused with the oldie which Sinatra sings for the credits. This theme is a polished melody which moves in sophistication on a quick Latin riff. The Chacksfield orchestra blends sweeping strings and rhythm section smoothly.

Frank's own composition, Cuban Boy, is a happy Latin American character.

The Cookies

Will Power; I Want A Boy For My Birthday (Colpix PX 11012)****

THE three girls who began as backing group to Little Eva and Nell Sedra, come through with another disc in their own right. Here Dorothy Jones, Jean McRee and Margaret Ross sing another song by Goffin and King, the writers who originally discovered them.

It is a strong R. 'n' B effort called

The surprise is gone—but The Caravelles' new disc should be a winner.

Will Power and it's going to need plenty of just that to resist dancing along in company.

On the reverse, there's a slower but very commercial rock 'n' roller with a lyric idea that will be echoed by many girl customers.

Tommy Bruce

Lavender Blue; Sixteen Years Ago Tonight (Columbia DB 7132)***

TOMMY BRUCE'S distinctive crushed cinders voice stalks steadily through the old Lavender Blue.

There've been better beat versions of the song but Bruce's fans should enjoy this half, and the guitar in accompaniment will help it to sell nicely.

According to the lyric on the second side, people now "come of age" at 16! If that's so, why all the fuss about being 21?

The Chiffons

A Love So Fine; Only My Friend (Staxidee SS 210)***

THESE American girl groups are certainly keeping up the commercial tide. The Chiffons have a typical arrangement to offer as they dance through A Love So Fine. Familiar harmonies behind the lead girl will aid sales considerably.

The "B" side I found strangely clumsy, however, with a lyric that's warped to fit top line.

Petula Clark

Baby It's Me; This Is Goodbye (Pye N 15573)****

PET CLARK makes a habit of returning to the big sellers just when everyone reckons she's no longer in the reckoning. She could do the trick once more with the catchy happy-hearted song Baby It's Me.

It has the current easy-to-hold quality about it and Tony Hatch's accompaniment of piano-drum-guitar is so simple. Very commercial.

This Is Goodbye is Pet's English treatment of a recent successful French song. Steady, rather somber, ballad.

Rupert Davies

October Dreams; Smoking My Pipe (La Pipa) (Parlophone R 5067)***

OD that Duranée's "September Song" should come out in the same week as Margret's October Dreams! The latter suffers, Mr. Davies, I'm afraid, in the criminal guise, but not good enough to overcome the song's phony sentimentality.

Smoking My Pipe, of course, is a deliberate Margret come-on. Mr. Davies, I'm afraid, is the criminal this time out. He shouldn't have done it!

(Contd. on opposite page)

This is the best sound we've heard from Lesley Gore

Lesley Gore

She's A Fool; The Old Crowd (Mercury AMT 1213)

WITH Quincy Jones in charge of the vocal production, Miss Gore comes out confidently singing "She's A Fool." Multi-track record is first-class on this number, and there is a soft use of male voice in the steady beat accompaniment.

The side progresses as if on polished runners, and should slide the girl into the charts with little bother. Certainly the best sound we've heard from her.

"The Old Crowd" is a Carole King-Gerry Goffin composition and Beats nostalgically on a good lyric. Handclapping accompaniment.

AT LAST!

INSIDE—EXCLUSIVE INTERVIEW WITH THE BEATLES

MIDLAND BEAT 6

Rock... Jazz... R&B

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THE ORIGINAL CHART-TOPPING VERSION OF A GREAT GREAT SONG

Peter, Paul and Mary

BLOWN' IN THE WIND

WE 104 HARMONY BRIDGE 45 rpm

'BUSTED' CHARLES SHOULD BURST INTO THE CHARTS



RAY CHARLES—High in the States, and here, too.

Ray Charles

Booted Making Believe (HMV POP 1221)

D "BUSTED" has booted a few sales records in the States and it ought to whip up the Twenty here. A slow, undulating number which Charles cracks with sad humor. Tune's a simple one—it's the thought that matters. Anyone who has ever been broke will know the feeling and share it with Ray.

On the other half, he returns to his country style using strings and some big chorus work for a wry romance. Melody's good enough to sell the coupling in its own right.

Fats Domino

Red Sails In The Sunset; Song For Roseman (HMV POP 1219)

D FATS DOMINO receives Jimmy Kennedy's old ballad "Red Sails In The Sunset" with a slow, rock push that would have bewildered great old Satchie Tard had she ever heard it. But Fats makes the comedian's signature tune a new hit all over again.

His vocal here could even give him one of his rare placings in our Top Twenty. The Bill Justis arrangement has a gift chorus sounding behind Domino, making it just that bit bigger.

Domino's own "Song For Roseman" is a song without words. Fats plays the melody persuasively on piano while rhythm, strings and "ahhh" chorus accompany him pleasantly. A disc with nicely contrasted halves... both worth many repeats.

Nina and Frederik

Blowin' In The Wind; The King Is Dead (Columbia DB 7136)****

I'M delighted to see that Peter, Paul and Mary's version of "Blowin' In The Wind" is at long, long last beginning to sell in this country. To keep it company, Nina and Frederik supply their quick-moving treatment of the urgent contemporary plea. It's good but less subtle than the American version.

The King Is Dead is a touching West Indian tale of the Crucifixion. Frederik sings it compellingly as a solo with bass, piano and guitar in accompaniment.

Jimmy Durante

September Song; Young At Heart (Warner Bros WB 1124)****

D SCHROEDER, I must admit, the old September Song can do no wrong. But even allowing for my heavy bias in Durante's favour, I still think there's something tremendously affecting about his version of September Song.

No recording, to date, has managed to capture the spirit of the ballad in the same way that Walter Huston's did... but Jimmy comes close.

These two tracks are complete breakaways from the Durante comedy. But his professionalism and unique delivery make the words new all over again.

Mark Murphy

Like Love; Fly Away My Sadness (Riverside 10995 RIF)****

TWO tracks made last year by Mark Murphy, a man who must be well in the running for the title of most underrated singer. Certainly he doesn't get a fraction of the credit he has deserved in recent years.

Like Love may be a clever-clever side at times, but the slower wisdom of Fly Away My Sadness is first-rate. Why not treat yourself to a minute or two of Murphy?

John Barry

007; From Russia, With Love (Ember EMB-S 181)****

JOHNN BARRY penned the theme music for the latest James Bond adventure, and this is what his Seven and orchestra play for the top half of this release. 007 (the Bond number) uses guitar twang cleverly amid the brass and drum tension. Strings pick up the melody part of the way.

Barry's orchestral treatment of the Lionel Bart title song is excellent... I'd be tempted to make it the "A" side of this coupling. It has a brittle polish and high sense of mood which is lacking in the vocal version.

Del returns to his high falsetto

Del Shannon

See's Gonna Be Mine; Since She's Gone (London HLU 980)

A RETURN to the falsetto wanderings which he has used in the past marks out Del Shannon's "See's Gonna Be Mine" as an almost certain hit. I've a hunch that his fans here enjoy this side of the Shannon vocal manner, particularly when it's employed in a catchy melody.

This one pushes along smoothly—all the way to the charts. Another of Del's compositions "Since She's Gone" fills the "B"

side. Slightly slower and sadder, but with plenty of force in performance.

Chubby Checker

What Do You Say; Something To Shout About (Cameo-Parkway P 866)****

A NOTHER line complaint for Britain's song-writers. What Do You Say was written by Johnny Worth... Something To Shout About was written by Ian Sattwell.

And Chubby has picked himself a couple of potential sellers. The "A" side chips along on a great dancing beat, Bob Leaper's accompaniment ruffing Chubby for the singer.

The flip is another good better which Chubby plans enthusiastically.

Orlons may hit target with their 'Crossfire'

The Orlons

Crossfire; It's No Big Thing (Cameo-Parkway C 231)

MARLENA DAVIS, Shirley Brickley and Rosetta Hightower must bless the day they teamed up with Steve Caldwell to achieve the harmony that has made The Orlons one of America's best-selling groups. Here they come out with a happy, quick beat, driving through "Crossfire" a number which is going to hit the target here.

The girls whip the melody along and Steve interjects with a croaky effect. For dancing and listening, too. Just the slightest push will nudge it into our lists.

The second disc, "It's No Big Thing" has a very catchy section using trumpet, drums and hand-clapping which is going to help sales.



Not only No. 1 but now a **SILVER DISC** too for **BRIAN POOLE & THE TREMELOES** DO YOU LOVE ME

Great work boys!



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

BERT WEEDON—Dark Eyes; Black Jackets (HMV POP 1216)**** — Dark Eyes is Bert Weedon's updated treatment of the famous Russian melody. Twanging with expertise as well as excitement, Bert whips the camp fire favourite into an urgent modern dance. Even the old Costacks would cheer.

BILLY ABBOTT AND THE JEWELS—Groovy Baby; Come On And Dance With Me (Cameo Parkway P 874)**** — The gravelly voice of Billy Abbott moans in slow beat time about the Groovy Baby who used to be his sweetheart. She left him—and I'm not really surprised, he sounds awful dull. Speedy twist for the dancing invitation, Come On And Dance With Me. No thanks.

DAVANI AND THE D-MEN—She's The Best For Me; Don't Fool Around (Columbia DB 7125)**** — Hardly the sort of thing one associates with the usual run of Lansdowne Series releases, but beauty enough for good pop sales.

She's The Best For Me credits Bert Wayne with the vocal work—but it's actually a duet (with Davani presumably). Don't Fool Around also carries a Latinish vocal duet—but not according to the label.

ABNER JAY—Cloot The Thresher (London HLN 979)**** — Abner Jay sings a slow country ballad about a non-Miss Taylor Cloot but his own dream girl. Guitars ruff amiably for the vocalist and there's a background of girl group, too.

The Thresher is a jangling hymn to the suburbanite which recently went down to tragedy.

THE SAPPHIRES—Where Is Johnny (Stateside SS 223)**** — Vocal team beating contentiously as the girl lead wants to know Where Is Johnny Now? Useful for abject-minded dancing but hardly the sort of side I'd leave a warm room for. Nor can I see myself rushing out to buy True Love, Pleasant romantic vocal but hardly magnetic.

PAT MCGEGAN—Wedding (Decca F 1175)**** — Slow ballad about Pat's glimpse into the future as he visualises The Wedding. But why does he sound so sad about it? McGegan maintains the marital mood with the fluidly Hawaiian

WEEDON REVIVES AN OLD COSSACK MELODY

Wedding Song. Again he manages to sound as if he's just been jilted.

DICK DALE—Wild Ideas; The Seavanger (Capitol CL 1320)**** — Dick Dale and his Deltones come beating edgily with some Wild Ideas. A happy number from the surfer which ought to do well. The Seavanger is a hot-end song about the car which can leave 'em all behind. Routine shoarer.

RAY SHARPE—Hey, Little Girl!; The Day You Left Me (United Artists UP 1021)**** — Hey, Little Girl! is a nutty vocal from Ray Sharpe with his ba-ba-ba hiccoughing gimmick just ear catching enough to make this a seller. If it either climb into the lists or fade away quickly, I incline to the selling view. The Day You Left Me is more conventional, loyally along without much appeal.

GLYN JOHNS—Old Diverter Time; Dancing With You (Decca F 1173)**** — Glyn is a recording engineer with as good a voice as most of those he's taped. His deep vocal sound flows gently into the country styled ballad Old Diverter Time. The side should see him gathering plenty of fans if it succeeds in joggling on to the radio programmes.

Dancing With You bounces into the up tempo under Ivo Raymoode's baton.

THE GANGBUSTERS—The Memory Of Your Face; When We Met (Fontana TF 419)**** — She'll be sorry! Such is the message of The Memory Of Your Face, which The Gangbusters chant, twang and clap into being on this release. I'd rather forget it. For When We Met, the tempo slows— which makes a very ordinary lyric seem even worse than it is.

FRANCIS BAY—Christopher Columbus; Jeropha Bounce (Philips RF 1276)**** — Christopher Columbus is an old orchestral track, recorded by Francis Bay and his musicians four years ago. But there's some bringing it out as radio fans will agree. It is the number now used as signature theme for "Pick Of The Pops".

On the other half, there's a pleasant change of pace for Jerry Bonner.

ANDY STEWART—North Of The Border; Gallava's Hills (HMV POP 1214)**** — North Of The Border there's a luscious sitting and sighing while she waits for Andy to return to her. Donna fash yourself! he'll be back. He waits this tartan romancer with an unerring ear for his fans up there. Cannot see it selling to the Savannahs, however.

There's a slow, plaintive feeling about the narrower's Gallava's Hills. Again a song which is going to mean much more to Scots than to others.

CARTER - LEWIS AND THE SOUTHERNERS—Your Momma's Out Of Town; Somebody Told My Girl (Delele CB 1168)**** — Now it's I take exception to a Mitch Murray lyric, but I don't particularly like the sneaking-in-the-back-door basis for Your Momma's Out Of Town. Otherwise, this is a typical Murray bouncer which the team plump crisply. Slower rhythmic effort on the flip, Somebody Told My Girl has a good guitar sound in support.

JOE BRADY—The Great Train Robbery; In This Where We Say Goodbye (Pye N 1556)**** — Joe Brady is the actor who plays the role of Constable Jack Warr in the "Z Cars" series. He ought to be credited for making The Great Train Robbery! A warty attempt to commercialise topical situation in the same way that America's C and W men do. Is This Where We Say Goodbye is rather better—genre ballad treated simply as its title.

THE DIXIEBELLES—(Down At) Papa Joe's; Rock, Rock, Rock (London HLU 979)**** — (Down At) Papa Joe's has a razzamatazz piano and trad backing. Rock, Rock, Rock is about as rollicking as its title.

PAT HARRIS AND THE BLACKJACKS—Happy Hippy Shake; I Gotta See Your Mama Ev'ry Night (Pye N 1556)**** — Pat Harris is a Welsh girl making her disc debut in company with the four boys of The Blackjacks, with whom she's been touring for the past couple of years. Predictable current beat noise, which may see them selling if costumers begin to latch on to girl singers in this field.

reviews...

LPs with Nigel Hunter

Trini's a riot of rhythm from first groove to last



SUSAN MAUGHAN—a strong Ella Fitzgerald suggestion in her style on her new LP.

Susan Maughan

Swingin' Susan A Lot Of Livin' To Do; If I Were A Bell; The Lady In Love With You; Rhythm, Don't Fracture Me; When Lights Are Lower; Just One Of Those Things; The Gipsy In My Soul; Old Devil Moon; It Might As Well Be Spring; Things Are Swingin'; Co. C.E.M. L'Amour; Gone With The Wind. (Philips BL 7577)*****

AND swing she does too, with the expert assistance of Wally Stott's arrangements and jazz-based big band. Susan treats these formidable standards as they deserve, and both she and they benefit from the results.

There's a strong suggestion of Ella Fitzgerald in Susan's style sometimes, and when it's as pronounced as it is in When Lights Are Lower, it does her her own reputation much good.

But otherwise there's nothing to criticize and a lot to praise in this full-blooded set.

CONNIE FRANCIS — Sing Award Winning Motion Picture Hits (MGM C 940, stereo CS 6070) **** — Connie scores solidly

once more in the album market. You'll know all these fresh songs, but she keeps them moving and appealing with a firm beat in the commercial accompaniments never far away.

RICK NELSON — For Your Sweet Love (Brunswick LAT 8545)*****—Rick has just come back in the chart limelight after some considerable time since he left the "y" off his Christian name, in fact (and that proves he's still producing good material.

The tunes are reasonably fresh and original, avoiding the well-worn trail of other people's successes, and Rick rings the tempo, beat and mood changes often to give the utmost variety.

MARTHA AND THE VANDELAS — Come And Get These Memories (Orion PS 40052)****

Another coloured girl group from the American rhythm and blues belt, and possessing all the usual advantages and disadvantages of their kind.

Assets include a wonderful feel for rhythm and that unique, sometimes spine-tingling vocal harmony.

Main fault is their tongue-ties when trying a straight pop ballad like Can't Get Used To Losing You.

Trini Lopez

At PJ's: A-M-P-R-C-a; If I Had A Hammer; Bye Bye Blackbird; Cielito Lindo; This Land Is Your Land; What'd I Say; La Bomba; Granada; Gotta Travel On; Down By The Riverside; Marianne; When The Saints Go Marching In; Volare; Unchain My Heart. (Rexipac R 6093)*****

A GASP from the first groove to the last, it's a riot of rhythmic song spinning as Trini works the PJ audience into a storm of clapping and general participation.

Praise too for his drummer Mickey Jones and bassist Dick Brant, who lay down the Latinized rock solid foundation for these jumping tracks.

If you disregard the wild atmosphere and infectious beat and listen to Trini's voice alone, you realize that he doesn't attempt or achieve anything spectacular or different anywhere in the album. But who bothers when he can generate this kind of feel and enthusiasm?

Having heard this set, I can't wait for that opening night of his at the Flamingo Park Astoria on Saturday!

Andy Williams

Sings Great Movie Themes Love Is A Many Splendored Thing; A Summer Place; Maria; Never On Sunday; As Time Goes By; The Godfather; Song Moon River; Tonight; The Second Time Around; Tender Is The Night; It Might As Well Be Spring; Three Coins In The Fountain. (CBS BPG 62177)*****

I OFTEN get the feeling of "Oh, not again!" when I pick up a vocal or orchestral album of this kind, because they're abundant all the year round and they usually offer the same numbers.

Andy doesn't enter any new territory for material here, but somebody's got to perform a minor miracle if they want to do better jobs of work on these songs.

His voice is absolutely flawless from start to finish, presenting the high-calibre compositions at their very best, and Robert Mersey's arrangements and backing put the final gloss on these great tracks.

Lesley Gore

I'll Cry If I Want To; It's My Party; Cry Me A River; Cry; Just Let Me Cry; Cry And You Cry Alone; No More Tears; Judy's Turn To Cry; I Understand; I Wonder; Merry; What Kind Of Fool Am I; The Party's Over. (Mercury MMC 4127)*****

A VERY impressive debut album for this 17-year-old chart parader. Looking at the titles before I span the disc I was expecting the worst. How can you really enjoy a record when it's devoted to songs about crying?

But Lesley and her MD Klaus Ogermann have done a skillful job. The mood of the lyrics is maintained, but they keep us off the blues by means of dramatic arrangements hinged to a strong pulsating beat all the way, and Lesley's own powerful vocal delivery.

I didn't dig the presence of that tired gimmick of double-tracking, but apart from that, this is a winner without any reservations.

Del Shannon

Little Town Flirt Two Kinds Of Teardrops; Dream Boy; Harmonic Two-dimensional; She Thinks I Still Care; My Wild One; Runaround Sue; From Me

This was the band with the late Dave Tough on drums, Chubby Jackson on bass, Bill Harris on trombone, Pete Candoli and the late Sonny Berman on trumpets, Phil Phillips on tenor, etc.

Volume one has the edge, I think, for the classics it contains. And the excitement which they generate, even today. Apple, Caldonia, Happiness (with six great Francis Wayne vocal Gooberly Passage, the Wayne vocal Gooberly Passage, the Bopbop 26, Woody's beautiful vocal on World, Bijou (with Bill Harris) and the gassy Storm, Mountaine and Root... all, in their way, still sound absolute knockouts.

Side one of the second volume (1946 sides) contains the small band tracks like Igor, Pass and Pass It with Berman, Shorty Rogers, Billy Bauer, Red Norvo, Don Lamond, Harris, Herman, Phil, Philip Rowles and Chubby.

Side two's big band highlights are Ralph Burns' two-part Dream, the early Panacea and the Latin Sidewalks.

The final set has the last batch of First Herd sides with Everywhere (one Harry Trombone), May Ann McCall's warm vocal on Wrap Your Troubles and Ralph Burns' three-part Sequence outstanding.

Side two features the Second Herd with Stan Getz, Zoot Sims, Herbie Steward, Serge Chaloff, etc. Sequence (Part 4) eventually became "Early Autumn" for Stan, Ken, Goff and Brothers are all tremendous.

So it's a rave review from me. And a thought for you for Christmas. These three LPs would make a marvelous present for big brother—or even dad!

This is beat Hamburg style! Hamburg Star Club TWIST AT THE STAR CLUB, HAMBURG Sound Inc.: William Tell Orchestra; Light Cavalry; The Rutles; I Do The Shimmy Shimmy; Bippy Bippy Shaky; Peter Nelson & Travelers; Loop De Loop; The Searchers; Beautiful Dreamer; Sweet Nothings; Shakin' All Over; Star Combo; C. Jay Twist; Rip It Up; Keep A Knocking; Margie; Skinny Minny; What'd I Say? (Philips BL 7578)****

Jazz reviews by Owen Bryce and Tony Hall

These nostalgic Crane River tracks are refreshing

Original Crane River Jazz Band

Muddy Old River; Ju Da; Low-down Blues; Just A Little White To Stay Here; After Dark; My Old Kentucky Home; Gypsy Lament; Moose March; Do What You Say; Uptown Bump; A Miner's Dream; Of Home; Wides Boy Blues; Maryland; My Maryland; Creole Soul. (Records 77 LEU 12/7)****

but the music of the Delta, learned first-hand by Ken Colyer, still leading one of Britain's best bands. And what a refreshing sound! Full of mistakes and fuzzy intonation, but showing obvious signs of healthy vitality. What's more, these sound like jazz records, in spite of everything. The first two tracks are out of the rut; Ken on vocal, John R. T. Davies on guitar and Bill Colyer on wye brushes; then follows Ken on cornet with John R.T. on the American organ, recorded in John's house in 1950. Then on to the Cranes with a young Moony Sunshine blowing for all he's

worth. The later band completes the LP—much too trumpets in some interesting music.

Jimmy Rushing

In The Moonlight; She's Mine; She's Yours; Somebody's Spoiling Their Romance; The Way I Feel; Go Get Some More; The Way I Feel. (Mercury EP 4521)****

AN appropriate issue at a time when one's mind is fresh with the memory of Jimmy Rushing "Me Five, By Five" and his recent visit with the Blue Band.

I suppose Jimmy must be the greatest male singer in jazz... I've never thought much about it before, but I can't think of anyone I'd sooner hear. He's not strictly a Blues singer, though he has sung a lot of Blues in his time. He's not a Rocker either, or even Rhythm and Blues man, but the feel of the Blues, and of Kansas City, is ever present in his singing, whether it be in the simple Way I Feel or the rocking Go Get Some More, You Fool, or even Me Five, By Five.

Actually I love this great man singing ballads... he turns them into first-class jazz performances.

Backing is by two similar groups, both patterned on Blue Note, both containing a fair sprinkling of basic musicians—Dicky Wells, Walter Page, Buddy Tate for example; but the band isn't heard much. It's Rushing all the way... and what better!

The Sweet Chariot

The Sweet Chariot When I Get Home; Wake Me, Shake Me; No Condemnation; Forsaking; Shine; I'm Alone; My Heart; Everywhere; I Feel The Spirit; It's All Right; Rise Shine; The Ten Commandments; I'm Looking For A Home. (CBS BPG 6218)****

THE Sweet Chariot has attracted a lot of publicity—good and bad. It is a night club which specialises in giving the customers Gospel. Several of the leading Gospel singers immediately said they would never appear there, for they had no wish to mix religion with high finance, spirit, popular commercial appeal.

I think they were right, because you only have to hear one track of this... ANY track... to realise just what will happen to Gospel if treated this way. Compared with the deeply moving singing of Mahalia Jackson or the fervour of Marion Williams, these groups have nothing. They provide all the excitement of Rock 'n' Roll... and that's about as near as they get to Gospel.

MODERN

Woody Herman

THE THUNDERING HERDS—Volume One (12in. CBS BPG 62155)***** Volume Two (12in. CBS BPG 62159)***** Volume Three (12in. CBS BPG 62160)*****—For anyone who was a teen-ager just after World War II, this must be the most nostalgic set of releases ever.

Boy, do these 1945-47 sides bring back some memories! These were 78s that everyone knew by heart, more-or-less. Woody's First Herd, especially, was the most re-vindicating of that whole decade. It really was a shouting, stomping, rip-roaring, raving band. And their enthusiasm was so infectious.

This was the band with the late Dave Tough on drums, Chubby Jackson on bass, Bill Harris on trombone, Pete Candoli and the late Sonny Berman on trumpets, Phil Phillips on tenor, etc.

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reviews...

with Nigel Hunter EPs

Everlys mix it up on this 'Instant Party' EP

The Everly Brothers

Instant Party, Vol. 1.
Step It Up And Go; Bye Bye Blackbird; Jerebel; The Party's Over.
(Warner Bros. WEP 6111)****

A WELL-MIXED collection from one of the Evs' long players. The first track really does step it up and go, and the medium-tempo Blackbird features a nicely smooth and easy-going guitar solo.

The boys sing up a storm about Jerebel, too, but they should never attempt songs like The Party's Over, which exposes their harmonic shortcomings rather badly.

Sammy Davis Jr.

Bliss Showcase
Flash Bang Wallaby; As Long As She Needs Me; Someone Nice Like You; If I Ruled The World.
(Caprice R. 3009)*****

IF anyone ever awards a prize to the American who dug the British scene the most, Sammy

should win it without any trouble. He dresses British, he can speak it, and he's just wild about our musicians and songwriters.

He gives the spotlight to one composer in this quartet of first-class songs from British musicals. David Heneker's Flash gets its just measure of Cockney life and mischief; Lionel Bart's As Long is sentimentally tender as it should be; the Broome-Newby Someone maintains the same mood, and the Broome-Ormel II confirms its initial promise as one of the best British ballads written in a long time via this performance.

Sammy sings with all his considerable skill and personality, and

gets first-rate support from an unmissed American orchestra.

A sincere tribute enhancing the excellence of the material.

'Bye Bye Birdie'

Put On A Happy Face (Joe Brown); One Boy (Paul Brook); One Last Kiss (The Brook Brothers); A Lot Of Loin' To Do (The Viscounts); Baby, Talk To Me (Jimmy Justice); Kids (The Kids).
(Pye NIP 2442)*****

BYE-BYE BIRDIE, with its gentle poking of fun at the more extreme forms of rock idol worship, was one of the best musicals since the war, even managing to outshine the rockers at their

own game in places during its score.

Joe Brown's Cockney personality derives the utmost from Happy Face, and Paul Brook and The Brook Brothers handle their numbers efficiently.

The flip isn't quite so effective. Loin' is one of the swingiest items from the show, but neither The Viscounts nor the Tony Hatch backing gets it off the ground here. Jimmy Justice is a bit tentative about his song, and the Kids sound very adult to me!

Nevertheless, a useful package which should catch some custom when the film version of the show hits the screens here in November.



THE EVERLYS—A fine EP, and now their latest single makes the 30. See page 3.

Frank Ifield

Just One More Chance
Just One More Chance; I've Got That Sad And Lonely Feeling; The Glory Of Love; Gone.
(Columbia SEG 8262)*****

FOUR contrived offerings from Frank which were extracted from his 'I'll Remember You' EP. He sings out with all his clarity, accuracy and personality over country lolling from Noelle Paramore's rhythm section and some nicely pretty work from the strings.

Gone swings itself out of the country pastures here and there, and Gone is Nashville-like with its backing chorus and Cramerish piano. And admirers of Frank's yodel will be happy with the modest amount he injects into Glory.

Bobby Vee and The Crickets

Bobby Vee Meets The Crickets
Some Day; Bo Diddley; I Gotta Know; Peggy Sue.
(Liberty LEP 2116)*****

TEAMING Bobby with Buddy Holly's old group was a worthwhile idea, but as far as this particular foursome of tunes is concerned, it doesn't really realise the full potential of the line-up.

The Crickets help out well instrumentally, and if the whole EP was as good as the Peggy Sue track, it would have earned another star.

Harry Secombe

Comme Stranbe Ca, No. 1
Mademoiselle De Paris; The Sea; Take Me To Your Heart Again; Domino.
(Philips BE 12545)****

AN extract from the album resulting from Noddie's visit to Paris with MD Wally Stott. He sings with his usual sincerity, tackling The Sea entirely in French, but somehow these performances and arrangements don't seem to capture the full magic and flavour of the songs or Paris.

JOHNNY GREGORY

Rosmarin (Fontana TE 17399)
Caprice Virenaise (Fontana TE 17401) The First Noel (Fontana TE 17402) Four Carols in Wonderland (Fontana TE 17401)*****

British light music at its unbeatable best. The first two feature Johnny's strings playing compositions by the famous violinist Fritz Kreisler and the second pair are seasonal offerings of well-known carols played by the strings and sung by a chorus.

The Beatles are the same as they always were, says Cilla

AUBURN - HAIRD Cilla Black is a curly 20 year old miss from Scotland Road, Liverpool. This is enough to put her high in the popularity stakes—with the boys.

But she's also well in with the girls. For Cilla—pronounced as Silla—is a close, personal friend of The Beatles.

As we sat in a snug coffee bar in London's West End—with Cilla's first disc 'Love Of The Loved' which is a Lennon-McCartney composition, blasting out from the radio—Cilla said: 'I've known all the boys for

years. They're personal friends of mine.'

Cilla used to sing with groups all over Merseyside before hitting it big and waxing for Parlophone. And she's known The Beatles since way before they became a national name.

'And do you know, they're just the same as they always were. They've not changed a bit in their personal attitude to things. They're still four of the nicest people I know,' she said.

Cilla summed up her opinion of the individual personalities of The Beatles: 'At one time,

whenever I used to speak to John Lennon, the serious conversation would last about 10 seconds and then we'd be fooling around.

'John's very intelligent and I never used to be able to hold a conversation on the same level with him. Now, though, after he and Paul have written a song for me we have common ground and we understand each other a lot better.

'Paul and George are so natural and friendly. They'll really speak to anyone about anything.

'A lot of people think Ringo

is very moody—mainly because he's the quiet one of the four.

'But most of the time he's a lot of fun. He used to be my dancing partner years ago when we were both with different Liverpool groups.

'We nearly always played the same venues and Ringo and I always had a few dances together—and believe me, Ringo is so funny that I used to stagger off the dance floor with my sides aching with laughter!'

Alan Walsh

EDITED BY MAURICE CLARK

WHEN BOBBY VEE marries his home town sweetheart KAREN BERGEN in late December, the couple are planning to spend part of their honeymoon in Europe with possibly an English tour to follow.

Epic Records are rushing out a vocal version by the Ames Bros of the smash hit instrumental 'Washington Square' which Epic also release by The Village Stompers. Bob Goldstein has written the lyric.

London Records gave a luncheon party in Hollywood to welcome Continental star Caterina Valente who is to guest on the Bing Crosby TV show. It was her first visit to the West coast for eight years.

UNITED ARTISTS have signed The Four Lads who were formerly with the Columbia label for which they had several million sellers. Their first single for United Artists will be the title song from 'It's A Mad, Mad, Mad World.'

Jack Warner, president of the vast Warner Bros. film and TV studios, has announced that Frank Sinatra has signed for at least three years. Sinatra will help with the casting and producing of forthcoming Warner films, although he will himself continue to film for his own company. Further news as to his new assignment will be announced later.

IT looks as if Columbia Records are going to have three huge selling original cast show albums this coming season with 'The Girl Who Came To Supper' (an adaptation of 'The Prince And The Show Girl' with music by Noel Coward), 'Here's

Bobby and Karen may honeymoon in Europe at Christmas

Love' (the new Meredith Music Man) Wilson, and '110 In The Shade' (based on 'The Rainmaker' and starring Robert Horton) and starring Robert Horton) and starring Robert Horton. All the shows have opened and got smash reviews. English music hall artist Tessie O'Shea, who made her Broadway debut in 'The Girl Who Came To Supper,' stopped the show with her big number and got great notices.

Top writers Elmer Bernstein and Johnny Mercer are to team up to write the title song for Paramount's forthcoming movie 'Love With A Proper Stranger.' Bernstein will record this and the score for Ava Records.

A big crowd is expected at Carnegie Hall on November 2 for the Kate Smith concert. Kate used to be America's First Lady of Song and still gets one of the highest fan mails in the business. Skitch Henderson has been signed as her MD, and the show may possibly be recorded.

After having a world wide hit with 'Misty,' Erroll Garner may do it again, with

CABLE FROM AMERICA

his latest ballad 'Parisian Mist' in the meantime. 'Misty' is back in the sellers via the new version by Lloyd Price.

Released as a single from the Reprise star-studded album of 'Guys And Dolls' is the version of 'The Oldest Established Permanent Floating Crap Game In The World' by the 'Big Three' Frank Sinatra, Dean Martin and Bing Crosby. Should sell on novelty alone.

THE DUPREES have so far had three chart successes by reviving oldies such as 'You Belong To Me,' 'My Own True Love' and 'Why Don't You Believe Me?' Their next release follows the same pattern—an up-dated version of 'Have You Heard?' The four boys are proving very successful as well with their recent personal appearances.

Warner Bros threw a big party in New York's Gaslight Club to celebrate Jimmy Durante's 50th year in show business. Jimmy is doing very well for Warner, too, with both his single and album of 'September Song' in the hit charts.

The Four Seasons have been signed to sing the title song from the next Cinerama film, 'Millie Goes To Budapest' which is being shot now in Hungary. It will be issued as a single at the same time as the film.

HEADING FOR THE CHARTS! THE BROOK BROTHERS



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DISC

FRANK'S GOT SOMETHING TO SMILE ABOUT

FRANK IFIELD had plenty to smile about when he invited me around to his London Palladium dressing-room for a chat the other evening.

For a start, there's his new disc "Mule Train" which he's waited years to record and which jumped into our Top 30 at 28 this week.

Then there's the prospect of his first Christmas at home in Australia—the country he hasn't seen for five years.

Frank's version of "Mule Train" has quite a history behind it.

"It was a number I first heard years ago in Australia," he recalls. "It had been recorded with a vocal group and I liked it immediately. There's been some great versions, too, by people like Frankie Laine and Tennessee Ernie Ford.

"What I like about it is that the song tells a good story. The words conjure up a picture of sweating animals, tough men and the feel of wide open spaces. It could be set in Australia or America or almost anywhere.

"Norrie Paramor has given it a really original backing and I'm just hoping that everyone likes it as much as I do."

Summer season

Next year, after his return from Australia, there are plenty of good things lined up for Frank—a film is almost certain plus a summer season. And there are a lot of disc titles already "in the can."

"We have some good numbers although I don't know whether they'll be for singles or albums.

"I'm a born worrier so I just like to concern myself with immediate happenings—and at the moment, the holiday and my new disc are the big things!

"I'm feeling pretty good at the moment," admitted Frank. "Going home to spend Christmas with my parents is like a dream come true. There's so many places I want to visit and so many people to see that I honestly don't know how I'm going to fit it all in." Then he grinned. "But it should be fun trying!"

Frank's trip is a combination of work and pleasure. When he leaves his current London Palladium season—it will have lasted seven months—he flies to New York for an appearance on the Ed Sullivan show.

"At the moment, my schedule is about six weeks away from Britain," said Frank. "That gives us a week in New York, three weeks in Australia and two in New Zealand. But I leave most of the planning to my office because other things could add or take off a week here and there.

"My immediate concern is to spend Christmas with my parents and brother and just take life easy at home for a few days."

Brian Gibson



After topping the charts with "Do You Love Me" Brian Poole lost his voice last week! Luckily, with specialist attention, he only missed one show. But before a bathroom date over the weekend he sprays his throat—just in case!

Fit again Brian picks an original for a follow-up

BRIAN POOLE'S next single will be an original composition. Relaxing between rehearsals of last week's "Ready, Steady, Go!" Brian, his voice still slightly husky from his attack of laryngitis, told me: "We will definitely be recording an original composition for our next single.

"We don't know when that will be exactly but we have two originals by the group and two which have been written for us. The new record will probably be chosen from these. I think that people will be expecting an original for the third disc," he added.

With "Do You Love Me" at Number One, Brian suffered what might have become a catastrophe when he lost his voice last week.

"It was terrible," he said with a shudder. "We were appearing on a bill on Sunday night and I was a bit croaky, although we managed to get through the set all right. I often get a mild sore throat, but when I woke up on Monday morning I had completely lost my voice.

"I told my manager, Peter Walsh, and he was great about the whole thing. He arranged for me to see a specialist in Harley Street. This specialist examined my throat for a long time and said I was suffering from something with a great long name.

strained

"I think it was something to do with the vocal cords being strained.

"I was very worried because I had to do a show with The Tremeloes on Monday night at the Lyceum in the Strand.

"Of course, I couldn't sing. I couldn't even speak. I was walking round with a notepad writing everything down. But I didn't want to disappoint the people at the Lyceum so I went along and mimed to 'Do You Love Me' and The Tremeloes helped out by doing some numbers by themselves.

"Do you know what? That audience was marvellous. They knew I had something wrong with my voice and they were with me all the way. They cheered and were really great about the whole thing.

"I went back to the specialist, on Wednesday, who told me that I must not strain my voice although whatever was wrong seemed to be clearing up nicely. By this time, I could speak again.

"With the treatment, though, I managed to record a spot in a radio show on Wednesday night. Back to the specialist on Thursday and he gave me more treatment and fixed me up for a show

I had to do on Thursday night. I was a bit worried, but we managed to get through it all right.

Brian had been back again to the Harley Street clinic before attending for the rehearsals of "Ready, Steady Go!" and told me that his voice was clearing up nicely although he has to go back this week for a check.

"I was lucky really," he said. "It could have been much worse. I could have missed a lot of shows. I would have hated that. Thanks to the specialist I really missed only one."

What caused the sudden loss of voice, I asked. Was it the vocal

strain of numbers like "Do You Love Me" and "Twist And Shout?"

"I think it probably was that," answered Brian thoughtfully. "Numbers like these do throw a great strain on the voice. But I'm not dropping them. I'm doing them tonight at our date at Dunstable after the TV show. And tomorrow we're returning to an old haunt of ours at Catford, East London. You can be sure we we'll be doing them there.

"One thing though, I'm hoping that whatever I had never comes back!"

Alan Walsh

I KNEW SHIRLEY WOULD HAVE A BIG HIT, SAYS GEORGE MARTIN

SHIRLEY BASSEY'S spectacular return to the charts with "I (Who Have Nothing)" didn't surprise the man who supervised the session — George Martin.

"It sounds terrible but I knew this was going to be a big hit for Shirley," said George when I spoke to him at his EMI office. "I thought the song was beautiful when I first heard it and when we put Shirley's performance on tape, I knew we'd have a hit."

One thing George didn't want to do was to copy the American version by Ben E. King.

"They have this clicking sound on his version and at first I thought of using it. Then I decided to discard it and just give Shirley a kind of classical back-

ing. So we assembled a large orchestra in the biggest studio we've got and I think we've succeeded in making a different version of the song.

The disc marks the first time that Shirley Bassey and George Martin have recorded together. As George has been enjoying great success with the Liverpool groups lately, I asked him if he hadn't been a little worried about plunging back into the ballad field.

"Don't forget that I did a lot of these kind of discs before the Liverpool ones," said George.

"So it wasn't a question so much of going forward as going back.

"Of course, the main problem when you're working with a star of Shirley's magnitude is wonder-

ing if you're giving her the right things. But she's a wonderful person to work with and the session went off remarkably smoothly once we got it under way. She did her job and I went ahead and did mine."

The success of the disc certainly looks like being a good omen for the Martin-Bassey partnership.

"We only recorded the two numbers at this particular session," said George. "But we've done a couple of others and I did want to begin work on an album with Shirley but it doesn't look as though we're going to be able to fit much in between now and the New Year."

Roy James

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LIVERPOOL, Empire	Sun., Nov. 3, 5.40 & 8.00

Reporter June Harris and photographer Peter Stuart take you

ON THE ROAD WITH Gerry and the Pacemakers

ANOTHER DISC
SPECIAL

I WOULDN'T CHANGE FOR THE WORLD

I'M on the road again, and I love it. I love travelling on the coach, the fans outside the theatre, and all the things that go right or wrong.

This tour hasn't been without its tricky moments, but I'm sure there are very few packages that run smoothly from beginning to end.

Even in the short time we've been out with Del Shannon, me and the Pacemakers have had quite a few hair-raising experiences. Like, during rehearsals at Walthamstow, one of our amplifiers suddenly blew up. I thought it was all a huge joke until I saw the smoke rising, and realised that for once the boys weren't pulling a fast one!

But let's go back to our opening night at Lewisham. We were all upset about Jet and Tony, but tried not to let it affect us. Things were going great, when suddenly out of the blue, Little Richard appeared backstage. You know how we all feel about artists like Little Richard, so we were tickled pink when we saw him.

Anyway, during the show he went on stage and said "Hi" to the audience. He didn't sing or anything, but stood there and kept shouting "Well, all right." The audience out front loved it, and we all thought it was great!

We couldn't do the show at Leicester on Sunday because of another date. I believe that not many people know about this, so we apologise for not being there.

On Monday at Walthamstow, there was a great crowd outside the theatre when the show was

over, and it was quite a long walk to the coach without being mobbed. In the end, the police came on motor-bikes, and got me to the bus in a sidecar. It was gear, that was!

Monday night we stayed in London, as Tuesday morning we

WRITES GERRY MARSDEN

had a "Pop Inn" to do before going to Huddersfield.

Tuesday was a day I'll never forget! Cilla Black and Les Maguire decided to travel North in one car, and me and the rest of the boys were set to go in my saloon.

After the show, we headed to Huddersfield and were going great guns when suddenly,

wham! On the M1, someone went straight into the back of us. We managed to get out of it without too much damage, and travelled on.

But half-an-hour later my car dynamo fell off! This was trouble. A new car with less than 2,000 miles on the clock, just outside Peterborough, and another 100 miles to go to reach the theatre. We panicked like crazy!

After millions of enquiries we discovered we couldn't hire a car, so the only thing we could do was wait while mine was repaired. By this time, I knew I wouldn't be able to make the first house, and I worried about this more than anything else. Finally, I phoned the theatre and explained what had happened.

I felt terrible about the whole thing, and it was fab of everyone in the show to take it as they did.

We finally made it in time for the second house, and when I got out of the car, the girls were going balmy. I rushed into the theatre like a lonic, grabbed a quick sandwich and changed in time for our act.

That same evening, I wanted to drive over to Liverpool and see the folks for a couple of hours. Some of The Pacemakers did, but as it was over two hours on the road, and I'd had enough travelling for one day, I decided to stay overnight in Huddersfield, and go the next morning before the show in Manchester.

But you know, in spite of all the things that happen on the road, it's great to get out there and travel from theatre to theatre.

One of the nicest parts about it is going on the coach. Usually, me and the boys sit at the back and write songs—I've written my best stuff while I'm travelling.

Honestly, it's all gear, and I wouldn't change a minute of it.

On tour, it's all up to the road manager

A RUN of one-nighters is a harrowing experience for both promoter and road manager. But the job of taking care of any pitfalls which may happen on the road falls to the various road managers in charge of both the package and the individual artists.

It is the job of the road manager to arrange for all artists to pick up the coach on time, ensure that all equipment is on the coach and is securely tied to avoid any damage, make decisions when to stop on the road for refreshments, get the artists and equipment into the theatre, check on running order, timing and lighting and, if

necessary, cut or add to the programme.

Even with the smoothest running package there are unforeseen snags. Perhaps the show is a little too long, so a decision has to be made as to which act is cut. Maybe timing doesn't allow one group to follow another on stage without too much time lapsing while equipment is switched.

It is up to the road manager to smooth all this out.

Fortunately the artists show an encouraging team spirit.

After all, a package can be on the road for anything up to six weeks, and that's a long time!



... on the road with Gerry and the



CLEANING If the van in which you travel is known to the fans, nine times out of ten this is what you find in the morning! And that means hard work with soap and sponge.

SINGING Eagerly one of the liveliest stars on the tour was Del Shannon, seen here with the lads. He'd often pick up his guitar and give us a tune—when he wasn't gazing at the

Del wants to see as much as possible

"TEN o'clock, Allsop Place," yelled road manager Malcolm Cook to the assembled members of the Gerry and The Pacemakers' package at the Walthamstow Granada. "And don't be late. The coach is waiting for nobody."

So at midnight, with instructions for the next day firmly fixed, members of the Pacemakers' package said goodnight, ready to hit the sack for seven or eight hours deep before heading for the first of a series of dates in the North.

Next morning, at 10 a.m., the bleary-eyed, tired members of the tour travelling to Huddersfield by coach assembled in Allsop Place, surrounded by luggage ranging from guitars to soft top suitcases.

Malcolm and driver Johnny Spark loaded the equipment into the back of the coach while we stood talking outside in the drizzle. Del Shannon arrived, looking smart in a dogtooth overcoat with his guitar slung over one shoulder.

Gerry and the Pacemakers had to go by car, they had a BBC broadcast the same day. This left plenty of room on the coach, a comfortable 32-seater.

We climbed in and spread out

down his guitar, along his feet over the rail, and tried to get a little shut-eye.

But tour manager Malcolm Cook had to stay awake, despite

TUNING



the fact that it had been early hours before he'd got to bed the night before. And he had arrived at Allsop Place half-an-hour ahead of the package to start loading gear.

"I'm thinking ahead," he told me. "Where to stop for lunch, and the best way of getting into the theatre. These things have to be planned. You can't leave them to chance."

And sure enough, as he said this, there was a cry from the interior: "I'm starving. What time are we knocking-off for a meal?"

It was decided to break the journey at Grantham, more or less

Can't have a wrong note in the middle of the show, so Gerry makes sure everything is all right before curtain-up at the second house.

the half-way point between London and Huddersfield. By the time we had reached our destination, the rain had stopped and the sun was visible. Practically every restaurant was full up, but we managed to find a coffee-bar cum steak-house.

We had an hour to stretch our feet, eat and get back to the coach. As usual on the road, a big lunch was ordered to tide the cast over possibly until midnight.

After lunch, we split up. Everyone came back to the coach loaded with more food for the rest of the journey.

Singsong

The afternoon coach session was far more lively. Guitars were brought out of cases, and everyone joined in a singsong. Del gave out a couple of Spanish-type guitar numbers, between picking away at a bunch of grapes, and Doc Cloukey of The Bachelors chewed away at a whole packet of chocolate biscuits.

When the coach hit Wakefield a whole bus load of schoolkids waved and shouted greetings. Half-an-hour later—and seven hours from when we left—we came to a final halt outside the stage door of the ABC Theatre.

EARLY OR LATE ARE ALWAYS W

NO matter what time members of a package show arrive at the theatre, there is always a crowd of fans and autograph seekers ready to greet them. Usually, they're quite content with just a glimpse of their idol and, with luck, an autograph or two.

At Huddersfield, we arrived only an hour before curtain up, and to add to his problems, road manager Malcolm Cook learned that it was almost impossible for Gerry and The Pacemakers to reach the theatre in time for the first half. They had had trouble with their car just outside Peterborough.

This meant that before any artists could check into an hotel, Malcolm had to throw a short conference with the theatre manager present to re-arrange running order and the length of various acts.

This done, the artists assembled on stage to set up various equipment, while Malcolm arranged lighting changes with the theatre electrician.

After the first couple of nights, little or no rehearsal is needed in the theatre, so the cast is free to do what they like

until the tabs open for the first house.

Once the show has started, there is the usual amount of backstage turmoil. Except for exceptional circumstances, few people are allowed to watch the show from the wings.

Apart from the artists, that is! Depending on both the running order, and who is in the show, invariably you'll find

At the theatre

those artists who are not getting changed for their own acts on stage watching others. The wings were choc-a-bloc for Peter Jay and The Jaywalkers' act—mainly for the fantastic lighting effect during Peter's "Can Can" drum solo.

Chaos at Huddersfield was a little more evident than usual once it was known that Gerry and The Pacemakers would be late. Crowds outside the theatre milled round during the entire first house, and fans finally

On the coach

as much as possible. With stops, there was a seven-hour journey ahead, and several people wanted to take advantage of this by sleeping.

At first, as we headed northwards, there was a buzz of conversation and activity. Members of The Diamonds tried out a few choruses, while The Bachelors tried 24 choruses of an Irish folk song!

Morning papers and comments of current affairs were swapped. But after a while, even the James Bond books were put away in favour of a stretch and sleep.

But Del, sitting in front, couldn't sleep. "I want to see as much of England as possible," he commented. Picking up his guitar he experimented with a couple of new songs, inspired by scenes of the British countryside.

One by one, the coach passengers fell asleep, either stretched out over two seats, or on each other's shoulders. Even Del put

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road manager Wayne Carter. Countryside, that is!

FANS WAITING!

cepted into mass hysteria when they arrived, making it almost impossible for him to get in the stage door unscathed. Once he did, he was greeted by a crowd of reporters eager for a copy. If the tour manager is busy, there is always someone from the theatre to take care of refreshments: for the cast, between houses, a small fan served with a complete carton of orange squash and huge packets of sandwiches, which hungry members of the package tucked into with gusto. Two minutes before she did her act, Gilla Black complained feeling dry, yet by the time she went on stage someone had managed to procure enough orange squash to see her happily through both performances. Long after the theatre was empty, the stage itself was still alive with activity as, after the show, all the equipment has to be re-loaded on the coach for the next day. This can take up to an hour, when you breathe fresh air for the first time in five hours, the fans are still waiting patiently outside the stage door!

SLEEPING

Most of the time, however, the travelling provided a chance to get some shut-eye, much appreciated here by two of The Diamonds.

Big parties? No, just a meal and some quiet talk

WHAT happens to the cast of a package once the show is over for the night? Do they disintegrate—or, according to legend—throw big parties to celebrate the completion of another successful performance?

They do neither, really. In some cases, theatre managements arrange back-stage parties after a show, and in practically every tour, there is a big wing-ding thrown by the promoter once the package has completed all its dates.

Individual artists rarely arrange parties themselves, knowing full well that they'll finish up tired the next day, which could affect their performances.

After a show, the normal thing to do is find a late-night restaurant and during the meal discuss anything from show business to politics.

This doesn't mean that every single member of the package can be seen at the local eating-house. Invariably, they split up, and those staying in hotels near the theatre

arrange a cold supper on their arrival back.

As some of The Pacemakers decided to drive back to Liverpool, and The Bachelors were heading for Manchester, this left Gerry

After the show

Marsden, Del Shannon, road manager Malcolm Cook and a couple of artists' managers.

We were all staying at the same hotel, so it seemed logical to head back there for a meal and a good night's sleep.

But it didn't work out quite like that. Del managed to get in the



SIGNING

Once you are at the theatre there are always autographs to sign. Above Del and Wayne Carter go through a pile of books in their dressing room, while (below) The Pacemakers, with Fred Marsden getting his hair combed, take on their fans direct.

hotel without being rushed by too many fans, as he left the theatre almost immediately after his act.

However, poor Gerry Marsden was completely mobbed. Even when he managed to get into the hotel, the fans remained outside the front entrance screaming for his autograph.

Hotel managements are used to dealing with situations like this. Once the staff have collected enough autographs for their own books, they bring in a host from outside for signing, satisfying the hungry fans outside.

Everyone sat in the residents' lounge chatting and signing books. Hungry and tired, Gerry and Del still weren't through. There were more interviews to be given, and a short broadcast for the Hospital's Committee—a request that both were happy to comply with.

Finally, the whole party moved to Del's suite, where we stayed talking and listening to the radio until the early hours, with urgent requests to the late-night porter for early calls and substantial breakfasts to see us through the next day's travelling.



SUGAR SHACK
Jimmy Gilmer
& The Fireballs

HLD 8799



RICK NELSON
Fools rush in

00089

THE SURFARIS
Point Panic

00204



SCREAMING LORD SUTCH

I'm a hog for you
F 11747

AIN'T GONNA KISS YA
Jean Martin

F 11751

BILLY FURY
Somebody else's girl

F 11744



NEXT WEEK

Exclusive pictures and stories on

Billy J.
Cliff
Brian Poole
Billy Fury

...on the road with Gerry and the Pacemakers...

I JUST WANT TO KEEP COMING BACK!

IT'S a real gas being back in England! I'm really beginning to feel like a permanent resident! Only this time I'm not staying away from home for three months.

I loved my last trip, but by the time I arrived back in the States I was fit for nothing but a two-week rest in Florida.

People said that three months was an awful long time to be away from the States. They kept telling me that by the time I arrived home, I wouldn't know what was happenin', and I'd have to start again, making the fresh scene.

They were right to a certain extent. A whole lotta things can happen back in the States in three months, like new sounds and records making the top of the charts.

When I went back I made up my mind not to come to England again until next year. I thought that too many trips here would ruin my future.

Well, I guess I was wrong! Now I'm here again. I just want to keep on coming back.

I love touring in England. This must be a throwback to my early days when I decided I'd

like to travel. Certainly on this tour we've done a fair amount of mileage, and me and Wayne Carter—he's my new road manager—always sit in the front of the bus so we can dig the British countryside.

Some of England reminds me

WRITES DEL SHANNON

of home. That's the State of Michigan. Particularly when we pass farmyards or hayfields, I can imagine the scene back in the States. Except that ours is more spread out.

Wayne says that a lot of the English countryside reminds him of the North of France, where he spent 18 months.

Being on the coach with a package here, is much the same as in the States. We all take our guitars and generally mess



around on them. I've had my guitar for years, and I'll never part with it. I never use it on stage, but it accompanies me everywhere I go.

One time the guitar was damaged during an air flight, and the company offered to replace it for me. They did give me a new one, but I still prefer to play this one.

You know "Maria" from "West Side Story"? I was fooling around with it the other day

and decided this would make a gas of an instrumental, with a Spanish-type backing and a bass guitar taking the melody line. Some people have a way of playing a guitar so it sounds like two going at once. I'm still trying to master that!

I've stopped doing press-ups. When I got back to England everyone remarked that I'd lost weight. That's only because I stuck to the routine of doing 150 press-ups a day. But I don't want

to lose too much weight, as none of my clothes will fit.

Wayne watches me like a hawk, and refuses to let me eat anything fattening.

Sometimes, when I'm on the road, I just like to sit in my dressing room in the dark. People say this is all a big mood, but really it's only because I'm trying to catch up on my sleep.

I'm not awake yet, even though I've been in England close on three weeks! Lousing that five hours in transit has thrown me completely off balance. By the time I get back

to the States I'll be used to British hours, so I guess it'll happen all over again, in reverse!

When I get home, I'm going to record a young singer I discovered during one of my shows there. He's coloured and has a gas of a voice. I was so surprised that he wasn't already recording, that I plan to get him under contract to a major label, and cut his first record myself.

I don't know when I'll be coming to England again, but for me, the sooner the better. I just love it!

Two tickets each for 21 lucky readers!

FORTY-TWO first-class seats on the fabulous Beatles tour which opens next month at Cheltenham Odeon! That is the magnificent prize that DISC is offering to all its readers. And it will cost you absolutely nothing to enter!

And in addition to seeing the Beatles from the best seats in the house, you will also be able to meet the boys backstage between the shows, chat to them and obtain their autographs. Arrangements will also be made to have a photographer present so that the winners will be able to have a picture of themselves with The Beatles that they will be able to treasure as a wonderful souvenir of a great evening.

Personal signed letter

And as if all this weren't enough, each winner will receive a personal signed letter from the boys telling them that they have won.

Of the 33 theatres on the tour DISC has chosen seven, spread throughout the country so that as many readers as possible will be able to take advantage of this contest.

- The theatres are:
- SHEFFIELD, City Hall (Nov. 2)
 - BIRMINGHAM, Hippodrome (Nov. 10)
 - WOLVERHAMPTON, Gaumont (Nov. 19)
 - CARLISLE, ABC (Nov. 21)
 - CAMBRIDGE, ABC (Nov. 26)
 - LEWISHAM, Odeon (Dec. 8)
 - SOUTHAMPTON, Gaumont (Dec. 13)

The tickets will be for the second house in each case. The winners will receive two tickets each and there will be three winners for each venue.

What you have to do

IN the panel below there is the complete list of The Beatles' recordings. Imagine you could choose any SIX of these to put on an EP, AIMED AT THE AMERICAN MARKET. You have to use your knowledge of the pop scene in America to decide which numbers would make the most impact across the Atlantic. Remember, it's the American market you are going for, so their big hits here might not be the ones to go down across the water.

When you have decided on your six, put a cross alongside the titles, and then, in the space provided, give a short, snappy title for the EP. This title will only be considered in the event

of a tie by more than three readers at any one venue.

A panel of experts including DISC's singles ace Don Nicholl, LP reviewer Nigel Hunter and the Editor will judge the entries.

Closing date for all entries will be Monday, October 28, and the first winners will be announced in the issue of DISC on sale Thursday, October 31.

All entries must be on the coupon cut from DISC and the envelope must be clearly marked, in the top left-hand corner, with the town for which the tickets are wanted.

Readers can send in as many entries as they wish, but no winner will be allowed to win more than one pair of tickets and the Editor's decision in this matter will be final.

Put a cross alongside the SIX numbers you consider would be most suitable to put on an EP to be released in America, add a title for the disc and fill in your name and address and the theatre at which you would like tickets. Then send this coupon to "Beatles Contest," DISC, 161, Fleet Street, London, E.C.4, marking your envelope clearly with the town where you wish to see the Beatles package.

<input type="checkbox"/> She Loves You	<input type="checkbox"/> Ask Me Why
<input type="checkbox"/> I'll Get You	<input type="checkbox"/> Please Please Me
<input type="checkbox"/> From Me To You	<input type="checkbox"/> Love Me Do
<input type="checkbox"/> Thank You Girl	<input type="checkbox"/> P.S. I Love You
<input type="checkbox"/> I Saw Her Standing There	<input type="checkbox"/> Baby, It's You
<input type="checkbox"/> Misery	<input type="checkbox"/> Do You Want To Know A Secret
<input type="checkbox"/> Anna (Go To Him)	<input type="checkbox"/> A Taste Of Honey
<input type="checkbox"/> Chains	<input type="checkbox"/> There's A Place
<input type="checkbox"/> Boys	<input type="checkbox"/> Twist And Shout

EP TITLE NAME

..... ADDRESS

..... THEATRE

BLOCK CAPITALS PLEASE

Win a

seat at the

Beatles

package