

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 287 Week ending September 21, 1963
Every Thursday, price 6d.

No. 1 with his first, No. 1 with
his second, and now he tops
his own package... no wonder

BILLY J STILL CAN'T BELIEVE IT!

BILLY J. KRAMER surveyed his stage make-up in the mirror in his dressing room at the Colchester Odeon last Sunday and said: "It's fab! It's all happened in just four months and I still can't believe it.

"At the beginning of the summer all the Liverpool boys were making it to the top of the hit parade, and I'd only just completed my first single, thinking I didn't stand a chance with all that competition. When Brian Epstein put on one of the Merseybeat shows, me and the Dakotas would be the first on the bill, as the other groups were so big.

"And look at me now! Here I am, topping my own package, and so far, we've had nothing but full houses. It's the gear and that's the truth!"

And then, as Dakota Robin MacDonald daubed more greasepaint on Billy's face, I told him that Tony Newley had just recorded his smash single, "Bad To Me." The news completely stunned him, and gave him a chance to expound on the fabulous Beatles as songwriters.

• proof

"There you are," he said. "I remember a few weeks ago, you asked me if I wasn't frightened of becoming too associated with The Beatles by recording their material. Well, there's your answer.

"If Newley—who's a great star—can have a stab at their work, that proves they're the greatest composers on the scene today. I shall certainly go on recording their material."

He loosened his collar, which was absolutely smothered with make-up. "I've been going through about three shirts a night," he admitted. "I hate wearing make-up, but I look like a ghost on stage without it."

He looked at his watch. "Time

for my pills. I've been taking them three times a day for my throat, which isn't getting any better, but doesn't seem to be any worse. I reckon if my tonsils were that bad, the doctor would have hauled me into hospital before now."

Just then Tommy Roe came into the dressing room, picked up a guitar and sang a few bars of



BY JUNE HARRIS

"I Saw Her Standing There." "He's really such a sincere Billy joined him, and the pair person, and I think his act is a swing into a close harmony duet, knock-out."

"Tommy and I have gotten on real great," grinned Billy. "He says he's going to record a couple of my songs on his next

album, and I certainly intend to do some of his. He's a fab songwriter you know."

Talking of his success so far, Billy reckons he still hasn't made it to the top.

"I hope I will," he says, "and I'm going to keep on trying till I do. There's still a lot more I want to do with our act, and I'm going to work really hard."

JET HARRIS
talks about
'Billie and Me'

DISC EXCLUSIVE
See page 11

• ORBISON TOUR CONTEST

First winners on centre pages

"Another thing I must do is learn to drive. My road manager is getting a car, and he's promised to give me lessons. I think a car would be very useful."

"Still, that's all in the future. The next thing I must do is think about my follow-up to 'Bad To Me.' But frankly, we're so busy, I don't know when I'll have time for the session!"



KATHY KIRBY—she'd love to go to America.



Every week the writer of the best letter gets an LP of his or her choice, and once a month there is a bonus prize of a Ronson lighter-ashtray set!

Write to Post Bag,
DISC, 16 Fleet Street, London, E.C.4.

This 'forgotten' twosome dominate the pop scene

PRIZE LETTER

THERE is no doubt in my mind that the people who dominate the world pop scene at the moment are not The Beatles, Elvis Presley or even the countless surfers, but the "forgotten" duo of songwriters Gerry Goffin and Carole King.

Their influence is amazing, not only in R and B circles—Dartene Love's "Wait Till My Bobby Gets Home" is the most plugged disc around—but also in ballads through such numbers as the Steve Lawrence/Eddy Gorin hit "I Want To Stay Here."

I am in no way disappointed by the Liverpool sound, but feel that its true originators should be acknowledged.—ANTHONY MANN, Papfield, St. Albans, Herts.

WHY NOT?

I HAVE just read the article on Elvis and Ann-Margret in DISC and don't see why Elvis shouldn't marry her. After all, he is entitled to some happiness. I think his fans are mean to her. They would like to get married. I don't think his popularity would stand at all.—JEAN KENNEDY, 16, Stud Close, Meopham, Kent.

PERHAPS

AT long last, those two fine American artists, Tony Bennett and Andy Williams are receiving the recognition and wider public support they deserve. I only wish this could happen for British singers of this calibre who include such talents as Colin Day, Gary Marshall, and Dick Jordan. Perhaps when the interminable beat craze lets up, they will get a chance to prove that Britain can produce really stylish singers. I've been doing solo work

TOUR FILM

WOULD it not be possible to make films of a "One Night Stand" such as the recent Beatles tour or the Roy Orbison package and then show it round the cinemas? Surely this would let more fans see the show and also bring back hearings to the cinemas.—JIM BARMAND, 448, Carmarthen Road, Glasgow, S.S.

GREAT GROUP

I HAVE just listened to a great group on "Easy Beat" called The Overlanders singing "Green Green" and "Summer Sales" and I must say it makes a change to hear someone sound the same "live" as they do on record.

Like a few good "live" voices like The Overlanders and less of mouth-openers, I think who are not across the water, I mean LILLIAN WAKE, New Lane, Old Rotherham, 168, Derbyshire, Yorkshire.

MARRIAGE

READING about the forthcoming marriage of my favourite idol, Bobbie Lee, set me thinking about how his fans will react to the news. As a keen fan, I am hoping that Bobbie will not have to make any changes in her career as many other pop stars.

I feel that real fans will feel, as

Kathy would like to be Britain's Lena Horne

TWO beautiful eyes, framed by elegantly styled ash-blond hair, gazed at me steadily. Kathy Kirby sliced her thick beef steak daintily and said: "My ambition? Well, I would really like to become an international cabaret artist of the Lena Horne type and I would just love to work in America."

I had called at Kathy's lovely Mayfair flat to take her to lunch and as we strolled round to The Cassette Restaurant, in London's May Fair Hotel, Kathy had explained that her two favourite types of work were television and cabaret. And she's a very experienced professional in both mediums.

As we entered the restaurant, more than one male head turned to gaze at Kathy, who was dressed in a stylish fawn tailored costume and striking brown headdress.

Still only 23, Kathy has been a professional singer since she was 16. She started her career with a four month stint with Ambrose's band.

Kathy smiled happily as she recalled: "I had known for a long time that singing was what I wanted to do and when I left school, I went along and sang this one song with Ambrose.

21st party!

"When he offered me a job as singer with the band I told him I was 18. Three years later, he still didn't know my real age and threw a 21st birthday party at the Colosseum Restaurant, while I was still only 19!"

"Even then, I didn't tell him. In fact, he only got to know about two years ago—five years after I joined him for the first engagement!"

Kathy has spent all her working life as a singer. She joined Ambrose straight from school and after four months with the band went to Madrid where she spent four months doing cabaret.

When she returned to London, she spent a year as vocalist with the resident band at London's Lyceum Ballroom and it was at the end of this that Ambrose became her personal manager.

"I've been doing solo work

ever since and fortunately I've been pretty busy," she said.

But she certainly has been. In addition to being resident in "Stars And Garters," with Clinton Ford, Tommy Bruce and comedian Ray Martine, Kathy has done a great deal of radio and other television work.

"In one week, recently, I did four television shows — 'Stars And Garters,' 'Thank Your Lucky Stars,' 'Lunch Box' for Midlands Television and a show for Anglia TV," she went on.

funny

I asked her about the success of "Dance On," the old Shadows hit which she has sent racing up the charts.

"It's a funny thing about that song. When I originally recorded it in May, it was intended as the "B" side to "Play Boy." I did it in about three takes—and I had laryngitis into the bargain! But when we heard the playback, I liked it and so did Decca; so we decided to release it as the "A" side."

"It moved quite slowly at first. But after I'd done the number a couple of times on television, it started to sell heavily and climbed into the charts."

"Believe me, no one was more surprised than me when it became a hit! It's so nice to have a hit record, though."

follow-up

By this time, we had reached the tea—"I'm not very keen on coffee, give me a good cuppa every time"—and I asked this charming, soft-spoken singer about a follow-up.

"I've cut some tracks which may be used as a follow-up but there's no release date at yet."

The numbers are "When I Go To Sleep" coupled with "Too Bad For Johnnie." The top-side

is another beauty number while the flip is in the Bossa Nova rhythm.

Kathy revealed that "Stars

And Garters" would be back on our television screens in November and that she is also due to start another series of Arthur Haynes' television shows later this year.

"But before that," said Kathy, "as we climbed into a taxi, "I'm going on a fortnight's holiday to Cannes, in the South of France. I hope to do some swimming there. I used to be very keen on swimming when I was at school but I never get time these days," she replied.

"I'll be the scruffiest girl on the beach! Everyone else gets all dolled up. They never go in to the water while I'm never out of it. I hope the weather improves, though. I hear it's been raining there recently."

The taxi drew up to her Bond Street hairdressers. As the got out, Kathy turned to me and said: "Thank you so much. I really have enjoyed our chat." And as the taxi carried me back to Fleet Street, I realised that was just what it had been—not an interview, but a pleasant chat with a very attractive girl.

Alan Walsh

The world's top pops

AMERICA

WEEK ENDING SEPTEMBER 14

TITLE

ARTIST

LAST WEEK	THIS WEEK	TITLE	ARTIST
1 Blue Velvet	1 Blue Velvet	Bobby Vinton	
2 My Boyfriend's Back	2 Angels	Angels	
3 If I Had A Hammer	3 Trini Lopez	Trini Lopez	
4 Heat Wave	4 Martha & The Vandellas	Martha & The Vandellas	
5 Sally, Go 'Round The Roses	5 Jaynetts	Jaynetts	
6 Then He Kissed Me	6 Crystals	Crystals	
7 Surfer Girl	7 Beach Boys	Beach Boys	
8 Mickey's Monkey	8 Miracles	Miracles	
9 Hello Muddah, Hello Fadduh	9 Allan Sherman	Allan Sherman	
10 Cry Baby	10 Garnett Mimms	Garnett Mimms	
11 Wonderful! Wonderful!	11 Tymes	Tymes	
12 Be My Baby	12 Ronettes	Ronettes	
13 The Monkey Time	13 Major Lance	Major Lance	
14 A Walkin' Miracle	14 Essex	Essex	
15 Painted, Tainted Rose	15 Al Martino	Al Martino	
16 Hey Girl	16 Freddie Scott	Freddie Scott	
17 Mockingbird	17 Ike Foxx	Ike Foxx	
18 You Can Never Step Me	18 Johnny Tillotson	Johnny Tillotson	
19 Mariah Hop	19 Ran-Dells	Ran-Dells	
20 Frankie And Johnny	20 Sam Cooke	Sam Cooke	

Australia

(Courtesy Music Makers, Sydney)

LAST WEEK

1 Bombers—The Allstars	1 Confessin' — Frank Ifield
2 Lonely Surfer—Jockie Nitsche	2 Devil In Disguise—Elvis Presley
3 Way Out — The Starliners	3 Don't You Forget—Petey Como
4 55 Days At Peking—Rob E. G.	4 Hora De Ora — The Roosters
5 Easier Said Than Done—The Esquires	5 Blue On Blue—Bobby Vinton
6 More Baby Move—Johnny O'Keefe	6 Sukiyo—Kyu Sakamoto
7 Hello Muddah Hello Fadduh — Allan Sherman	7 Where You Say "No" — The Roosters
8 Sukiyo—Kyu Sakamoto	8 Another Saturday Night—Sam Cooke
9 Danke Schoen—Evelyn Nelson	9 Hi Balla Del Matone—Rita Parone
10 Lucky Lips — Cliff Richard	10 I Wish I Were A Princess — Little Peggy March

Israel

(Courtesy Kol Israel Broadcasting)

1 Confessin' — Frank Ifield	1 Devil In Disguise—Elvis Presley
2 Another Saturday Night—Sam Cooke	2 Sukiyo—Kyu Sakamoto
3 Hora De Ora — The Roosters	3 Where You Say "No" — The Roosters
4 Hi Balla Del Matone—Rita Parone	4 Another Saturday Night—Sam Cooke
5 I Wish I Were A Princess — Little Peggy March	5 Blue On Blue—Bobby Vinton

S. Africa

(Courtesy Southern African Record Manufacturers and Distributors Assn.)

LAST WEEK

1 Lucky Lips — Cliff Richard	1 Twist It Up—Chubby Checker
2 Devil In Disguise—Elvis Presley	2 Heartaches — The String-A-Longs
3 Sukiyo—Kyu Sakamoto	3 Lucky Lips — Cliff Richard
4 Rock Me In The Castle Of Love—Donna Dee Sharp	4 Rock Me In The Castle Of Love—Donna Dee Sharp
5 You Belong To My Heart—Ned Miller	5 Sukiyo—Kyu Sakamoto
6 Forty Days — Cliff Richard	6 Cinderella — The Caramores
7 Detroit City—Bobby Bare	7 I Will Love You—Richard Chamberlain
8 Harry Birthday My D.L.F.—Bob Geller	8 Love Star Stomp—The Cornellians
9 Eighteen Yellow Roses — Bobby Darin	9 Eighteen Yellow Roses — Bobby Darin
10 Young Baby's Gone Squeaky—Duane Eddy	10 Young Baby's Gone Squeaky—Duane Eddy

Hong Kong

(Courtesy Southern African Record Manufacturers and Distributors Assn.)

LAST WEEK

1 Devil In Disguise—Elvis Presley	1 Heartaches — The String-A-Longs
2 Heartaches — The String-A-Longs	2 Heartaches — The String-A-Longs
3 Lucky Lips — Cliff Richard	3 Lucky Lips — Cliff Richard
4 Rock Me In The Castle Of Love—Donna Dee Sharp	4 Rock Me In The Castle Of Love—Donna Dee Sharp
5 Sukiyo—Kyu Sakamoto	5 Sukiyo—Kyu Sakamoto
6 Cinderella — The Caramores	6 Cinderella — The Caramores
7 I Will Love You—Richard Chamberlain	7 I Will Love You—Richard Chamberlain
8 Love Star Stomp—The Cornellians	8 Love Star Stomp—The Cornellians
9 Eighteen Yellow Roses — Bobby Darin	9 Eighteen Yellow Roses — Bobby Darin
10 Young Baby's Gone Squeaky—Duane Eddy	10 Young Baby's Gone Squeaky—Duane Eddy

Compiled by courtesy of the American trade paper, Billboard.

NEIL SEDAKA

The dreamer

RCA 1359

RCA VICTOR R6008

45 rpm

STEVE and
EYDIE ARE
GREAT
TOGETHER
BUT . . .



CRYSTALS SHADOWS COME IN

Week ending September 14th, 1963

Last Week	Title	Artist	Label
1	1 She Loves You	The Beatles	Parlophone
3	2 It's All In The Game	Cliff Richard	Columbia
2	3 Bad To Me	Billy J. Kramer & The Dakotas	Parlophone
4	4 I'll Never Get Over You	Johnny Kidd and The Pirates	HMV
6	5 I Want To Stay Here	Eydie Gorme and Steve Lawrence	CBS
5	6 I'm Telling You Now	Freddie and the Dreamers	Columbia
20	7 Do You Love Me	Brian Poole and The Tremeloes	Decca
11	8 Applejack	Jet Harris and Tony Meehan	Decca
7	9 You Don't Have To Be A Baby To Cry	The Caravelles	Decca
10	10 Just Like Eddie	Heinz	Decca
9	11 Legion's Last Patrol	Ken Thorne	HMV
8	12 Wipe Out	Surfaris	London
15	13 Wishing	Buddy Holly	Coral
—	14 Then He Kissed Me	The Crystals	London
13	15 Twist And Shout EP	The Beatles	Parlophone
12	16 Dance On	Kathy Kirby	Decca
—	17 Shindig	The Shadows	Columbia
17	18 Still	Karl Deaver	Decca
25	19 If I Had A Hammer	Trini Lopez	Reprise
26	20 Sweets For My Sweet	The Searchers	Pye
24	21 Still	Ken Dodd	Columbia
22	22 Blue Bayou	Roy Orbison	London
—	23 Hello Muddah, Hello Faddah	Allan Sherman	Warner Bros.
19	24 Whispering	The Bachelors	Decca
14	25 In Summer	Billy Fury	Decca
—	26 Hello, Little Girl	The Fourmost	Parlophone
21	27 Surf City	Jan and Dean	Liberty
22	28 Only The Heartaches	Houston Wells	Parlophone
18	29 I'm Confessin'	Frank Ifield	Columbia
—	30 Hello Heartaches, Goodbye Love	Little Peggy March	RCA Victor

Compiled from dealers' returns from all over Britain

NEW RELEASES

12" LP R1010

Sinatra's Sinatra
A COLLECTION OF FRANK'S FAVOURITES
ARRANGED AND CONDUCTED BY Nelson Riddle

NEWLY RECORDED

AVAILABLE IN STEREO R9 1010

THE SONGS YOU LIKED:
MARRY ME
ALL THE WAY
OH, WHAT IT SEEMED TO BE
IN THE WEE SMALL HOURS OF THE MORNING
WITCHCRAFT
HOW LITTLE WE KNOW
CALL ME IRRESPONSIBLE
THE SECOND TIME AROUND
YOUNG AT HEART
POCKETFUL OF MIRACLES
PUT YOUR DREAMS AWAY

NEWLY RECORDED

AVAILABLE IN STEREO R9 1010

reprise

JO STAFFORD

GETTING SENTIMENTAL
OVER TOMMY DORSEY

12" L.P. R6090

KEELY SMITH

LITTLE GIRL BLUE,
LITTLE GIRL NEW

12" L.P. R6086

SINATRA - BASIE

7" E.P. R30008

DEAN 'TEX' MARTIN RIDES AGAIN

12" L.P. R6085

ROSEMARY CLOONEY LOVE

12" L.P. R6088

Then he kissed me

HEU 1773

LONDON

45 rpm

... they'll soon be apart
for a very long time

"STEVE and Eydie," to most record buyers and followers of show business, is a term synonymous with "togetherness," a great "couple" act, and one which is often teamed on a record, like their current British smash, "I Want To Stay Here." But the togetherness aspect is not going to be played up. IN FACT, AS OF NOW, THE COUPLE ARE NOT EXPECTED TO WORK TOGETHER AS AN ACT FOR MANY MONTHS, IF NOT YEARS, TO COME.

That's the word from their manager, Kenny Greengrass, who answered my call while viewing a final tape of Steve's appearance on the forthcoming Judy Garland TV Spectacular.

Talking to me from Hollywood, Greengrass said: "I want to separate them with the exception of a very few dates. As individuals, they are both much too strong to work as a duet."

"For instance, here is Steve doing the Judy Garland Show, Eydie will be doing the Danny

Kaye Show shortly, by herself, not with Steve. We go back to New York next week and within a month, Steve begins rehearsals for his first starring job in a Broadway musical."

"It's going to be 'What Makes Sammy Run,' with Budd Schulberg, the writer of the novel, also doing the adaptation."

"We are now beginning to look over scripts for Eydie, too, and it's possible that by the autumn of next year, she may be doing a Broadway thing too."

"Actually, Eydie doesn't have to be always doing something to keep happy. She's perfectly content to let Steve do most of the work, as long as she can keep her hand in the business now and then. And then, of course, Eydie likes the record bit, too."

Greengrass readily hands much of the credit for the Gorme and Lawrence duo revival this past year to one man: Don Kirshner, now the boss of the whole Columbia Pictures-Screen Gems music publishing combine.

"At the time of these hits I'm talking about, Don was still running his own Aldon Music Company with Al Nevins," said Greengrass. They were producing the Aldon sound, a combination of the semi-blitzed song material prepared by Carole King and Gerry Goffin and Barry Mann and Cynthia Weil, and a particular dual-track recording technique.

Many hits

Many hits have stemmed from this approach, and both Steve and Eydie scored big with the Aldon-type material.

Meanwhile with all this excitement, there is still the typical family side of the picture. David, Jr., and Mike, Jr., are with the Lawrences wherever they go and they've been in California right through the sizzling hot spell. ("It was 115 here today," Greengrass said).

"And I expect the little fellows will be making the trip to St. Croix in the Virgin Islands when we all go down to take a look at our 25-room inn, which we just bought there."



Little Peggy March—her new one, "Hello Heartaches, Goodbye Love," comes in at No. 30 this week.

ORBISON, KRAMER—'DISC' REVIEWS THE SHOWS

ROY, BRIAN FREDDIE— THEY'RE A KNOCK-OUT!

ROY ORBISON in September is as big a smash as Roy Orbison was in May! And you know how that tour went down! The whole package is great, and once Freddie and The Dreamers, The Searchers and Brian Poole and The Tremeloes have settled into the routine swing of one-nighters, it will be nothing short of sensational!

The Walthamstow Granada, the opening theatre on the tour, was packed to the rafters for both houses last Saturday and screams for Orbison started a long time before his act was announced.

Using a seven-piece group, which included three violins, plus a three girl chorus, he opened with "Only the Lonely." During his first couple of numbers, the after-effects of his recent throat trouble were pretty evident, but suddenly, wham! he hit a high note on "Russia Scared," and everyone breathed in relief. His troubles were over!

Orbison isn't better than he was on his last tour. He couldn't be! His act is great anyway, and the crowd really let loose on the stomping and clapping during his closer, "Mean Woman Blues." In fact, one poor girl was so overcome, she burst into tears.

A little shaky

After the show, he reckoned me: "My throat felt a little shaky when I opened, so I reckoned there was only one way I could overcome it, and that was by taking a chance with 'Russia Scared.' You weren't the only one who was relieved when I made it, I can tell you!"

Freddie and The Dreamers closed the first half of the show. They opened with "Some Other Guy," and drew screams all the way through their quite remarkable performance. The Searchers, who preceded Freddie, gave a rave opener in "What'd I Say" (now switched to "All Right") and blasted beat throughout the rest of their act.

The reception given Brian Poole and The Tremeloes, who went on just before Orbison, should ensure a life-long success. I liked their brave attempt at the old French ballad "Jimmy Brown," but the place really came to life when they hit solidly with "Do You Love Me."

The rest of the show was well balanced. Cherry Roland has a powerful voice and good action, but her microphone technique is a little aggressive. Bob Luman, the other American act on the bill, paid tribute to Frank Ifield with his "I Remember You," and both Gary and Lee and the Sons of the Pilgrim Men added balance to the complete show.

Yes, it's a knockout!

Jane Harris

Stop Pressings

by Peter Thomson

Pacemakers' hit out in the States

OUT in USA: Gerry and The Pacemakers' "I Like It," . . . Chubby Checker has revived (on LP) Little Richard's "Rip It Up." . . . In demand among the hip set: jazzed-up Bach fugues by The Swingle Singers on Philips . . . Paul Anka's last two singles must have lost him many fans . . . The Four Seasons will record Johnny Worth's song for The Crushers, "Blue Girl."

Margot get stronger all the time! Peter Murray presented The Searchers with their "Sweet For My Sweet" Silver Disc on behalf of DISC on last Saturday's "Thank Your Lucky Stars" . . . Strange how Lesley Gore's following to "It's My Party," "Judy Turn To Cry" has failed to repeat its USA success here; Lesley's latest, "She's A Fool," . . . South Africa's Mickey Most has left Decca for EMI; his first Columbia side is "The Feminine Look" . . . "Everything's" is Tommy Roe's best bet since "Sheila" and "The Folk Singer."

* * *

MERCURY rumoured to be spending over £30,000 on Johnny Mathis publicity over the next 12 months . . . Former Platters' lead singer Tony Williams now a solo singer on Philips . . . Most promising new Liverpool group may be the Mojos: their first Decca disc is "For Ever" and "They Say" . . . The Chiffons' first LP includes versions of Lesley Gore's "It's My Party," "The Crystals' "Da-Doo Ron Ron" and Little Eva's "The Locomotive."

Treble-top for Billy J package— and watch those Dennisons!

THIS Billy J. Kramer Show which started its tour last weekend, boasts a treble top of scream-weavers who had a packed audience writhing with excitement during the performance. I watched at Chelmsford Odeon.

There was Billy J. himself. He probably had the edge on screams, which (as you'd guess) reached frantic peaks for "Bad To Me" and "Do You Want To Know A Secret?"

Then there was America's Tommy Roe, . . . His act is a crowd-rousing blend of hectic beat and mellow, "commercial" folk numbers.

Third part of the treble is Herman—and if he created doubts in his solo stage debut a few months ago, he has dispelled them now.

All action

He gave a whammy, all-action performance. The white-garbed Saisis doctored well with him in whipping up the showmanship and excitement.

The rest of the bill was also punchy and fast-moving. The Dakotas did their own short spot immediately before backing Billy J. Kramer—start saving now for their new single, "Magic Carpet," Tommy Quickly sparkled on his Poco number, "Tip Of My Tongue." The Fourmost and Johnny Sandon with his Remo Four did their fair share of keeping the fans all agog.

As for The Dennisons—make a special note: If it's a dead-gone love you're after, these are the boys!

Dick Tatham

** * * * Surprise seller in Hollywood: Elvis Presley's "Heartbreak Hotel" | . . . New Joe Brown single "Sally Ann" penned by Alan Klein.

** * * * **J**ERRY LORDAN, hit writer of "Diamonds" and "Scarlett O'Hara," for Jet Harris and Tony Meehan, celebrated his wedding last week with a visit to the "Talk of the Town" to hear star comedian Jackie Mason. Tony Hancock and Tommy Steele were other visitors the same night. . . . I must have been psychic last week about Shirley Bassey and "I (Who Have Nothing)": her version is issued tomorrow! . . . Roy Orbison Fan Club secretary Janet Martin has married Orbison fan and singer Buddy Britton.

** * * * **V**ISIT to Germany by Peter, Paul and Mary (due here for Sunday's Palladium TV) was delayed for a week by Mary's sickness . . . The Caravels' "You Don't Have To Be A Baby To Cry" to be issued in USA through Mercury . . . Last week it was The Dreamers: this week, there's a new American group called The Big Three . . . Duane Eddy's A and R man, Lee Hazlewood, now specializing in "boozehound" discs.

New Skeeter Davis disc, the Carole King—Gerry Goffin song "I Can't Stay Mad At You" is remarkably like lots of Neil Sedaka hits . . . In America, "Mean Woman Blues" is the selling side of Roy Orbison's latest; Elvis Presley cut it in 1956 and Jerry Lee Lewis two years later. Anna Cogan's recent record, "Just Once More," deserved to get in the charts: so did Petula Clark's "Let Me Tell You."



ROY (left) and BRIAN POOLE have a quiet chat before the first house at Walthamstow.

THREE HOURS BACK FROM IRELAND AND THEY WERE ON

THE excitement of the opening night of a tour was evident in Brian Poole and The Tremeloes' dressing-room at the Walthamstow Granada last Saturday.

"Who's pinched my shirt?" shouted Alan Blakely as the boys struggled gallantly with their make-up. "It's hanging on the door, you don't," shouted back drummer Dave Munden.

Everything has happened in such a whirl over the past few days we're none of us quite sure what's going on," explained Brian Poole. "And no wonder—the boys had returned from a tour of Ireland only three hours before I saw them just before they went on stage!"

"The trip to Ireland was great," continued Brian as he fiddled with his shirt studs. "But we had a lot of trouble with the plane. We caught the one on the way out with only minutes to spare and then there was a hold-up on the way back. Still, we made it."

As the group jostled for positions in front of the mirror a plaintive cry came from Alan

**Tony Noakes
talks to
Brian Poole**

Howard. "Where's my cuff links, mother you've done it again."

Quite who he was addressing as mother I never discovered for at that point they heard the sound of Freddie and The Dreamers coming from the stage. "Must go and watch them," they chorused. "Great act."

A few minutes later they were all back again looking rather like members of the clergy with handkerchiefs tied around their necks to keep the make-up from rubbing off on their shirt collars.

"We'd like to thank all those people who have put 'Do You Love Me' into the charts so quickly," said Brian as he fought to get his boots on. "We were told that it had entered your Top 30 at number 20 and we couldn't believe it until we got a copy of the paper in Ireland when we slipped with excitement."

At this point Brian added a

Roy swims INSIDE his new house!

WHILE Roy Orbison is currently "knocking out" his fans in Bratislava some exciting things are going on back in Hendersonville, Tennessee, where a new luxury home will house Roy and his wife, Claudette, Roy de Wayne, aged 5, and two-year-old Tony.

A mutual friend, speaking by phone from the very town where Roy will be settling down, told me: "It's luxurious, but it also blends in nicely with the surroundings."

"It's right on the shore of the beautiful Old Hickory Lake."

"Roy's house," the friend went on, "will have a built-in, indoor swimming pool, right off the living room. And 25-year-old Roy and Claudette both plan to learn how to swim, right there in their own living room!"

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

★ ELLA FITZGERALD—Ella sings Broadway ★
Verve SLP9034 (stereo) VLP9034 (mono)

★ BIG BEN HAWAIIAN BAND—
On the beach at Waikiki
Columbia SCK3483 (stereo) 33SX1527 (mono)

★ JOEY DEE
Columbia 33SX1532 (mono) ★

★ DUKE ELLINGTON AND JOHN COLTRANE ★
H.M.V. CS91502 (stereo) CLP1657 (mono)

★ One Night Stand Columbia 33SX1536 (mono) ★

★ The Great Escape—Composed and
Conducted by ELMER BERNSTEIN
United Artists SLP1041 (stereo) ULP1041 (mono)

★ Marilyn
Stateside SL10048 (mono) ★
Stereo to follow ★

NEXT SUNDAY'S PROGRAMME WILL
INCLUDE EXCERPTS FROM THESE LPs

E.M.I. RECORDS LTD., E.M.I. HOUSE, 30 MARSHALL STREET, LONDON, W.C.2

NEW
from
EMI

DANNY WILLIAMS
A DAY WITHOUT YOU
(from film "It's all happening")
H.M.V. POP1253

Bobby Comstock
SUSIE BABY
Stateside STATESIDE 5521

Shirley Bassey
I (WHO HAVE NOTHING)
COLUMBIA 50713

RAY CHARLES
with THE RAELETS
No One
H.M.V. POP1252



The SEARCHERS, seen here with TOMMY ROE (second from right), had a how of a time at a recent recording session.

June Harris visits The Searchers...

THE theatre was quiet! A few people sat scattered around the auditorium, and The Searchers were on stage, saying and doing nothing!

Don't worry! They hadn't taken ill or gone on strike. They just hadn't started yet. And even when they moved into action for the recording of a future edition of "Saturday Club" at the Playhouse Theatre in London, there was no headlong crash into a Merseybeat special.

Chris Curtis bashed out a couple of soulful drumbeats. Tony Jackson picked out the chorus line from "Daisy, Daisy," Mike Pender indulged in a game of see-saw, with the suspended mike over his head, and John McNally stood yawning in the centre of the stage.

And the boy in the front row of the audience slept on—his knees almost up to his chin, his hands covering his face!

Gradually, The Searchers came to life. Three guitars became integrated with drums. Amplifiers were switched on, and the group's love of comedy soon appeared, along with the joking complaints.

Tony, with his back to the sparse audience, rested his weight on one leg and adjusted the mike. Mike and John positioned themselves in front of another microphone directly opposite.

Gospel world

Chris gave a "two, three four" beat, and The Searchers leapt into the gospel world of "All Right." After four bars, Chris broke out into hysterics. "Mike, stop making me laugh," he yelled. "Well, stop making those ridiculous faces!" Mike called back.

Pandemonium! "I can't hear my guitar on the mike," complained John. "I've unplugged it, that's why," grinned Mike. "Now, let's take it from the top again, and try and get through the number without too many interruptions."

Chris mouthed "All right," and The Searchers took it all the way through. Bernie Andrews, producer of "Saturday Club," called through the amplifier. "O.K., let's record it!" And with no further mishap, the song went on tape.

"Tea break," said Tony Jackson. "Shut up, you're always complaining," remarked Chris. "Must have my tea break," Tony went on, regardless of insults.

He first tried them out on a few friends, then on record-

being hurled at him from every direction.

"Where's my plecium?" "Use your finger, Tony," said John. "Can't," he said. "I blistered it the other day—it's much too painful . . . do you want Jimmy Cagney bit, Chris . . . Oh! look! I've found a request card for 'Ain't Gonna Kiss Ya' . . . Bernie, are we ready for a run through on your next number?"

They hadn't started when Chris got pelted with a barrage of insults about his drumbeat. "Chris, you're about three weeks behind me," complained Mike. "You start off great, and then suddenly you drop the tempo by about half. You'll have to go!"

Chris's mouth dropped open, and he started grinning. "O.K. boys, do it without me," he

And finds them doing nothing!

joked, and started hammering away at the skins again—this other in amazement and the whole place broke up.

Tony's cue. With Chris, he lapsed into a Music Hall routine, while Mike sat polishing his boots with a handkerchief.

Break over. Back on stage for their third number. And the hard-working Searchers swung into "Ain't Gonna Kiss Ya."

Although the boy in the front row was still sleeping, the theatre was jumping at the rafters when I left!

Old tunes + new comic words = success for Allan Sherman

A ROLY-POLY American comedian—virtually unknown a few months ago—has cracked into the best-sellers with a novel single that is causing quite a few thousand listeners to sit up and take notice.

His name? Allan Sherman, a former TV producer who won overnight fame with his album, "My Son, The Folk Singer." It sold a million. Then Allan produced an equally successful successor in "My Son, The Celebrity."

Sherman's fame-winning formula is simple—but very effective. He takes well-known tunes, and dots them up with humorous lyrics of his own invention.

He first tried them out on a few friends, then on record-

and now has a jam-packed Carnegie Hall concert behind him as a prestige success symbol.

But it is those recordings that have really put Sherman in the big-money bracket—and earned him fame on both sides of the Atlantic.

His hit single—a Warner Bros. release—is "Hello Muddah, Hello Faddah!" That the song is being hummed by practically everyone is not surprising. It has been kicking around for quite a few years under the title of "Dance Of The Hours" from Ponchielli's opera, "La Gioconda."

Sherman's lyrical mayhem on this well-known work may make the longhairs arch their eyebrows, but it's certainly

made a lot more people laugh. The lyric is about a boy writing to his mom and dad from a summer camp. It is witty, human—and not a bit sick.

The same can be said of the tracks on Sherman's new "My Son, The Celebrity" album—also Warner Bros. The tracks are all good for laughs, but easily the most hilarious is the one about Queen Victoria pleading "Won't You Come Home, Dizraeli"—based on the familiar, "Won't You Come Home, Bill Bailey" jazz tune.

All in all, this is a hilarious debut for Allan—and here's hoping for a few more helpings of the same success formula.

Laurie Henshaw

The Fourmost
HELLO LITTLE GIRL
PARLOPHONE POPS

Charlie Drake
I've lost the end of my yodel
PARLOPHONE POPS

Sandra Browne
YOU'D THINK
HE DIDN'T KNOW ME
COLUMBIA 50713

THIS YEAR'S POP PROM ALMOST RAISED THE ALBERT HALL ROOF!



Susan Maughan in action.



The Rolling Stones on stage at the Albert Hall.

Several dates set for new Bobby Rydell tour

SEVERAL dates on the ABC circuit have now been set for the Bobby Rydell tour which opens on November 12, although the opening venue has still to be arranged. The package also stars Helen Shapiro and The Spacemen.

IN BRIEF

- New BRENDAN LEE release in the U.S., "The Grass Is Greener" and "Sweet Impossible You," is likely to be his next release here.

- THE BEATLES have been given a "Newcomer Pick of the Week" by the magazine Cash Box for "She Loves You" and "I'll Get You."

- FRANK SINATRA and LENA HORNE will appear on the same charity bill at the New York Carnegie Hall on October 6.

- Songwriter-singer JACKIE DE SHANNON will make her screen debut in "Surf Party" for Twentieth Century Fox.

- ADAM FAITH will appear on this Saturday's panel of "Juke Box Jury," together with Alan Dell and Dora Bryan.

- CHUBBY CHECKER recorded four British sides, including one by Johnny Worthy, at Pye's London studios on Tuesday.

- CLINTON FORD guested in ABC TV's "Comedy Bandbox" on October 26.

- VINCE HILL will appear on NBC-TV's "Scene At 630" tomorrow (Friday). Future bookings include ROY ORBISON (September 21) and BO DIDDLEY (24).

At present, promoter Arthur Howes was negotiating to fix another star name.

Dates set, but subject to confirmation, are ABC theatres at Croydon (November 15), Romford (26), Kingston (27), Dublin (28), Belfast (29), Exeter (December 4), Plymouth (5), Luton (Ritz) (6), Ardwick (12), Stockton Globe (13) and Hull (15).

Bobby Rydell arrives in England on November 5, and two days later attends the British Royal Premiere of "Bye Bye Birdie," in which he has a leading role.

As on his last trip, he will also undertake another British recording session.

Cricket? It's crazy, man

DISC jockey Don Moss and singer Vince Hill will both take part in what is described as "a crazy cricket match" at Fenton Primary School, Christchurch Road, London, S.W.2, on September 28.

It is being organised by Southern Music's Marjorie Murray, and the teams and stall holders will include several other music publishing and show business personalities.

FENTONES' DRUMMER JOINS THE HOLLIES

HOLLIES' drummer Don Rathbone has left the group to join the Wilson Entertainment Agency, who handle The Hollies and Shani Fenton, as a general road manager. He will be replaced by 20-year-old Bobby Elliott, formerly with The Fentones.

Elliott comes from Nelson, Lancs, and has worked before with Hollies' lead guitarist and vocalist Tony Hicks.

Bobby's place with The Fentones will be taken by 24-year-old Don Burrell, from Harrow.

Dion, Timi, Dee Dee on TV

DION, Dee Dee Sharp and Timi Yuro have been booked for A.R. TV's "Ready, Steady, Go" on October 19. Other bookings are The Beatles, Helen Shapiro and Peter Jay and The Jaywalkers (October 4).

New U.S. artists on Pye

FOLLOWING the visit to the States of managing director Louis Benjamin, Pye will release material from the American Dimension, Ward and Scepter labels. Stars on these labels include Carole King, Little Eva and The Shirelles.

Cliff and Shadows end great Blackpool season—in a rush!

THIS Saturday Cliff and The Shadows finish their record-breaking season at the Blackpool ABC, where they opened on May 31. Since that date some half million people have paid an estimated £150,000 to see the show, "Holiday Carnival." And since the end of June every show (twice nightly) has played to a capacity house.

But despite this there will be no rest when the final curtain falls. Cliff and the boys will hurriedly pack for an overnight trip to London—Cliff to record on Sunday for an Ed Sullivan TV show, The Shadows to appear in "Sunday Night at the London Palladium."

On Monday, The Shadows will record their piece for the Sullivan Show, and on Thursday, along with Cliff, they fly to Israel for two weeks, followed by a week of recorded sessions in London, and eight days in France.

They then start work on pre-recording film music before leaving for the Canary Islands for shooting.

On Tuesday, The Shadows will attend a reception at EMI's Manchester Square, London, headquarters to be presented with a special 10-inch Silver LP to mark the sale of 250,000 of their LPs. The presentation will be made by Norgie Parham.

On October 15, Cliff flies to New York to star on the Ed Sullivan Show on October 20.

Helen, Kenny in 3-D

HELEN SHAPIRO and Kenny Lynch are to take part in a stereo transmission during their guest spots in the Light Programme's "Saturday Club" on September 28.

The cast for the "Saturday Club" Fifth Birthday Edition on October 5 is now complete. It will feature The Beatles, Kenny Hall's Jazzmen, Joe Brown and the Bruvvers, Frank Ifield, Tommy Roe, The Everly Brothers, Clinton Ford and Kathy Kirby, plus taped messages of congratulation from other stars.

Caravelles cut LP

THE CARAVELLES will be recording again next Thursday and Friday for their first LP. They will be accompanied by Harry Robinson. Among the songs they will cut are three short-listed for their next single.

The girls star in Border TV's "Beat On The Border" on October 9, and have their second spot in A.R. TV's "Ready, Steady, Go" on October 11.

DECCA-GROUP RECORDS

IN YOUR SHOPS TODAY

It's Judy	Mike Sham	DECCA
Four us	Eve Boswell	DECCA
Everybody sings	Grant Tracy and The Sensors	DECCA
Don't make me wait	The Orchids	DECCA
I'd feel you again	Pat Boone	DECCA
Just Purple	Nino Tempo & April Stevens	DECCA
It's miss Alice	Alice Wonder Land	DECCA
Close borders	Booker T. & The MGs	DECCA
Just Fair	The Surfaris	DECCA
Don't think twice, it's all right	Peter, Paul and Mary	DECCA

JET & TONY
HARRIS MEEHAN
APPLEJACK

DECCA

HEY THERE
LONELY BOY
Ruby and The Romantics

DECCA

DECCA-GROUP RECORDS

Crystals make here for six in early i

ORIENTAL

ACKER BILK "went oriental" at a session on Wednesday at Denis Preston's Lansdowne Recording Studios. Together with his Paramount Jazz Band he recorded a new American number called "The Harem," which will probably be the top-side of a new single in October.

'SECRET' SINGLE CUT BY ORBISON

ROY ORBISON recorded a new single at a "hush-hush" London session last week. The disc, which features two American numbers, was produced by Fred Foster, head of Monument Records. Orbison's U.S. recording company, Iver Raymond

Ken Dodd's series

KEN DODD stars in a new six-week radio series starting Sunday, September 29, and called "The Ken Dodd Show." Three days later he guest in "Parade of the Popes."

New variety dates for Dodd are weeks at the Bradford Alhambra (October 14), and Oxford New Theatre (21). On December 13, he opens in The Ken Dodd Show for a season at the Liverpool Royal Court Theatre.

ORBISON TICKET WINNERS

HUNDREDS of entries for DISC's "Win A Free Seat At The Orbison Tour" competition were received from all over the country.

Winners of seats at the first three concerts are as follows:

Nottingham Odeon: Harold B. Smisen, 58, Brook Street, Lancing, Derbyshire; Dorothy Prentice, 3, Broad Street, Loughborough, Leicestershire; Kathryn Osse, 19, Laurel Crescent, Long Eaton, Nottingham.

Manchester Odeon: Marie Harrison, 3, Connell Drive, to Roy in person.

Seat winners for the concerts at Kingston and Birmingham will be announced next week.

DECCA

ay tour weeks n 1964

are come crashing back to the villa "Then He Kissed Me," may stay next year for Larry Parnes.

The four girls from New York are shortly expected to sign contracts for that, their first-ever British trip, and they will probably join Parnes' annual spring show, for which he has already made a bid for Heinz.

The Crystals first made a name for themselves last December when they hit our charts with "He's A Rebel." Then early this summer came "Da Doo Ron Ron" and this reached number six at the beginning of July. It had a long stay in the 30, finally moving out only two weeks ago.



The Silver Disc awarded to The Searchers for "Sweet For My Sweet" was presented to the group on behalf of DISC by Peter Murray during last Saturday's edition of "Thank Your Lucky Stars."

A surprise topside for Gerry's next single

Tommy Roe, Lesley Gore on 'Stars'

TOMMY ROE, Lesley Gore, Dion and Timi Yuro are the most American names set for future editions of "Thank Your Lucky Stars," along with British stars Kenny Ball and Matt Monro.

Tommy Roe will tape an insert in September 23 for transmission in October. Lesley Gore will appear in the edition of November 9, while Dion and Timi Yuro guest on November 9.

Kenny Ball joins the Spottucks on November 30, and Matt Monro has signed for October 26, joining The Searchers and The Brook Brothers.

Fourmost Xmas date

NEW Liverpool chart entrants The Fourmost, are to join The Beatles Christmas show. This show also stars Billy J. Kramer and the Dakotas, and Rolf Harris. It will play Bradford Gaumont (December 21), Liverpool Empire (22) and Astoria, Finsbury Park, from Christmas Eve until January 2.

Despite rumours that Brian Epstein has received several take over bids for the agency side of his company, *Newspaper Enterprises*, he told DISC at press time that he has absolutely no intention of selling the agency.

Terry Markham, producer of "Go Man Go," is transferring to BBC TV, and not Roe, as stated last week.

Roe, Bachelor as stated last week.

Up RECORDS DECCA-GROUP RECORDS

THAT'S MY PLAN
the Beat Boys
F 11200
DECCA

TOM COURtenay
MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER
F 11200
DECCA

KARL DENVER STILL
F 11200
DECCR

DARLENE LOVE
WAIT 'TIL MY DADDY GETS HOME
NU 11200
LONDON

CHRIS MONTEZ
MY BABY LOVES TO DANCE
NU 11204
LONDON

ALLAN SHERMAN
HELLO MUDDAH, HELLO FADDUH
WB 306
LONDON

DECCA-GROUP RECORDS

are come crashing back to the villa "Then He Kissed Me," may stay next year for Larry Parnes.

The four girls from New York are shortly expected to sign contracts for that, their first-ever British trip, and they will probably join Parnes' annual spring show, for which he has already made a bid for Heinz.

The Crystals first made a name for themselves last December when they hit our charts with "He's A Rebel." Then early this summer came "Da Doo Ron Ron" and this reached number six at the beginning of July. It had a long stay in the 30, finally moving out only two weeks ago.

EXPECT a surprising "A" side on the new Gerry and the Pacemakers' single, due for release on October 4. It is NOT another Mitch Murray composition but "You'll Never Walk Alone," from "Carousel," a standard ballad which Gerry has been featuring in his act for some time. The flip is "It's All Right."

At press time, Gerry Marsden told DISC: "We've had so many requests to record this particular number that we decided to take a gamble. But the flipside is the old one. It's a rocker I composed myself."

Plans for Gerry and The Pacemakers' late October tour with U.S. Bonds have now fallen through. Instead, they may visit Sweden for a series of concerts in November.

As previously reported in DISC, their Australian trip has been postponed, though Brian Epstein mentioned that negotiations may be reopened for a late February visit, which may also take in New Zealand.

Despite rumours that Brian Epstein has received several take over bids for the agency side of his company, *Newspaper Enterprises*, he told DISC at press time that he has absolutely no intention of selling the agency.

Terry Markham, producer of "Go Man Go," is transferring to BBC TV, and not Roe, Bachelor as stated last week.

Up RECORDS DECCA-GROUP RECORDS

Donegan re-cuts rush disc

NEW LP AND SINGLE FOR SEARCHERS

THE SEARCHERS, whose "Sweet For My Sweet," is now nearing half a million in Britain, have recorded a new single and another LP! The single coupling a folksy ballad with a rhythm and blues title, is due for release early next month.

It was recorded last week together with the album, which contains 12 new tracks and will be issued in November.

Next month, The Searchers will appear in their first film. They have a guest spot in "Saturday Night Out," a drama being made for Teletext production. In addition to their own sequence, The Searchers will play the theme music over the credits, which has been written by Bobby Richards and Tony Hatch. Both numbers are likely to be issued as their third single.

Also booked are seven days of dance hall dates in Scotland (November 18-25) and Ireland (November 27-December 3), and two days in the Channel Islands—Jersey on December 5 and Guernsey the following day.

Stand by for R 'n' B

PYE are releasing nine rhythm and blues records next Tuesday to coincide with Bo Diddley's visit to join the Everly Brothers tour. Diddley is featured on an LP, and has one side of an EP with Chuck Berry on the other. Berry's album "Chuck Berry On Stage" is included in the release also, plus a Berry EP and a single entitled "Let It Rock."

Other records in the issue are a Muddy Waters EP, and three singles, "Just You And I" by Guitar Red, "Don't Start Crying Now" by Slim Harpo and "Preachin' The Blues" by Cyril Davies.

EL IN SPANISH!

ELVIS PRESLEY sings 11 songs—from bossa nova to beat—in "Fun in Acapulco," which is premiered at the London Plaza on December 12. And one of them, "Guadalajara," will be sung in Spanish!

The other titles are: "Vino Dinero y Amor," "Mexico," "El

Toro," "Margarita," "The Bull-fighter Was A Lady," "There's No Room To Rhumba In A Sports Car," "I Think I'm Gonna Like It Here," "You Can't Say No In Acapulco," "Bossa Nova Baby" and the title song, "Fun In Acapulco."

At least one song will be selected for a single, following Presley's next release for which titles are being taken from his Nashville session in May. An LP is also planned.

New set-up for 'Music to Midnight' on the Light

SUSAN MAUGHAN, Patsy Ann Noble, Valerie Masters and disc jockeys Alan Dell, David Grill and John Besson all figure in the new set-up for the Light Programme's "Music To Midnight" series which begins on September 26.

The programme will be broadcast from 10 p.m. till midnight from Monday till Thursday, and from 10.30 on Fridays, instead of only on Monday as at present.

First-week guests on Monday will be Susan Maughan, Dennis Lotis, Doris Day and the Peter Hughes Sextet, on Tuesday Patsy Ann Noble, The Town Criers, the Les Reed orchestra and the Mike McKenzie trio.

Wednesday's guests will be Valerie Masters and the Quartette Italiano, with Don Rennie and Marion Williams on Thursday. Guests on Friday is Gary Marshall.

The series will continue until at least the end of the year.

NEW
FROM
EMI

SHIRLEY BASSEY
I WHO HAVE NOTHING
COLUMBIA 607712

THE CRICKETS
RIGHT OR WRONG
LIBERTY 601112

JULIE DRISCOLL
TAKE ME BY THE HAND
COLUMBIA 607712

KEN KIRKHAM
I WHO HAVE NOTHING
RCA-VICTOR 601124

JOHN LEYTON
ON LOVERS HILL
RCA-VICTOR 601124

MICKIE MOST
THE FEMININE LOOK
COLUMBIA 607712

WAYNE NEWTON and
The Newton Brothers
DANKE SCHOEN
CAPITOL CL1319

THE NORRIE PARAMOR STRINGS
DREAM OF TOMORROW
(Theme from BBC-TV series "Compact")
COLUMBIA 607712

KEITH POWELL
and the Volets
COME ON AND JOIN
THE PARTY
COLUMBIA 607712

FREDDY RANDALL
and his Band
THE ANVIL CHORUS
PARLOPHONE 55012

TOMMY ROE
EVERYBODY
RCA-VICTOR 601124

THE SAPPHIRES
WHERE IS JOHNNY NOW
COLUMBIA 607712

DON SPENCER
WORRIED MIND
RCA-VICTOR 601124

THE SWINGING BLUE JEANS
DO YOU KNOW
RCA-VICTOR 601124

CONWAY TWITTY
SHE AINT NO ANGEL
MCA 10120

reviews...

Disc Date

Contd. from previous page

Lonnie'll have you swaying all the way to the shops!

Lonnie Donegan

Lemon Tree; I've Gotta Gal So Fine.

(Pye N 1550)

LONNIE DONEGAN has not been a parader of late, but at this rash release should see him back into the Thirty with a little kick. "Lemon Tree" was one of the songs Lonnie performed in a recent television spot, and there were plenty of viewer requests for a disc in the mail following the show. It's a strong calypso-type production, and Lonnie excels with this sort of material. He plants the lyric cleverly, and the rhythm will have customers swaying all the way to the shops.

On the other side Lonnie switches to a shout with the belting performance of "I've Gotta Gal So Fine." A raucous effort fit to blow the ceiling.

John Leyton

On Lovers Hill; Lovers Lane (HMV POP 1204) ***

GEORGE GODDARD supplied the new top-tunes for John Leyton — On Lovers Hill. A straightforward romantic ballad which is taken to a steady shuffle beat laid down by an orchestra under Alan Tew's direction. John Leyton sings the number easily . . . perhaps too easily. I felt he might have "sold" it a bit more.

There's further romantic geography with Lovers Lane. Leyton excels-tracks for this catchy later.

The Surfaris

Point Panic; Walkin' Run (Mercury 10000) ***

SINCE making their current hit "Wipe Out," The Surfaris have changed labels, lost a sister, and merged with another surfing beat instrumental, Point Panic. Dancers will enjoy its quick lifts and sales should be high, if only as carry-over strength from "Wipe Out."

For Walkin' Run the drums lead the guitars into another hard-strumming up-tempo offering.

Shirley Bassey

I Who Have Nothing; How Can You Tell? (Columbia DB 3111) ***

EXCELLENT idea, but the E (I Who Have Nothing) could go to Shirley Bassey! The only shame about the choice is that it means there are now at least four versions of the song being passed around, and they can only harm two of them anyway.

Shirley certainly deserves success with the ballad as much as Ben E. King does. She packs it with tremendous emotion and excitement. It is one of the most tense performances I've heard on disc this year. And the Tony Osborne orchestral accompaniment is the perfect dramatic complement.

How Can You Tell? is a simple, sensible remainder by contrast.

Jack Nitzsche

The Lonely Surfer; Song For A Summer Night (Mercury 10000) ***

JACK NITZSCHE is a name few people know, yet he has been responsible for arranging many hits in the past year. The Crystals, Bobby Darin and Bob B. Soxx and The Blue Jeans are among those who've had best-seller reasons for being grateful to Nitzsche.

Now the 26-year-old composer-arranger-conductor is working for Reprise. The Lonely Surfer is his own composition and it is a dark, moody instrumental which slides from guitar into a powerful orchestral noise. Could be a lonely sleeper. Song For A Summer Night is a dreamy driftier with saxophone leading vocally.

Bobby Comstock

Sunrise Baby; Take A Walk (Statewide SS 1550) ***

COMSTOCK calling for Sunrise Baby with rough-edged power to the voice. Plenty of drive in the group-and-band accompaniment, too. An urgent twin production which is great for dancers, and should sell happily on that fact alone.

Take A Walk is a familiar-sounding rocker which Comstock rocks exuberantly.

Nicky James

My Colour Is Blue; Take Me Back (Pye N 1550) ***

A BIRMINGHAM baritone with a voice that sounds a great deal older than his 20 years, Nicky James ought to make a resounding impact with this debut.

My Colour Is Blue is a throbbing

bold number, charged in exciting style and given a stirring accompaniment of swing and group voices.

Take Me Back (like the title, it's written by James) is a light effort with some country in it. James is obviously under the heavy influence of stars like Presley, but he's got enough individuality to make the heights. He's quite a find for Pye.

Dick Charlesworth

The Carcosa; Black Cat On A Fence (Odeon CB 1845) ***

MICHAEL CHARLESWORTH and His City Gents keep the trad flag flying with vigor on this release.

The rattle of traps and the brassy comedy of this arrangement of the old Carcosa is entertaining enough to sell nicely.

On the other side Black Cat On A Fence is a smooth arrangement of an old, old melody. It is featured in the film "Jazz All The Way" and should have some ready-made fans at a result.

Bobby Curtola

Three Rows Over; Indian Giver (Decca E 1175) ***

BOBBY CURTOLA sings of the cinema ubicrate who breathes the instruction Three Rows Over as if it is a hymn of love. A pleasant number with a nicely developed vocal line which grows on you the more you hear it.

The Martello vocal team accompany Curtola and they're with him for the bouncy Indian Giver, too.

Bert Kaempfert

Dance School; Give And Take (Polydor NH 6655) ***

THROUGH Craig Douglas didn't exactly rip up the hit parade with his vocal version of Dance School, there could still be a useful role for an orchestral treatment . . . such as this one directed by composer Kaempfert himself. The trumpeter has had a few hits in



RONNIE DONEGAN — Requests for "Lemon Tree" after a TV spot.

recent years, and this one's done nicely in the studio.

The warm gentle mood of the side really suits the number's original title which was "Candlelight Cafe".

Give And Take is a neat and vivacious number with a nicely developed vocal line which grows on you the more you hear it.

Julie Driscoll

Take Me By The Hand; Stay Away From Me (Columbia DB 7118) ***

MISS DRISCOLL sang a tender and attractive ballad, Take Me By The Hand, in one unrepentant manner. This is the sort of side which sneaks up on you (and which may sneak up on the Hit Parade, too) before you realize it. Male group accompaniment and there's also some nostalgic mouth organ.

Stay Away From Me quickens the pace considerably and the girl shows she can deliver a punch, too,

EPs — with Nigel Hunter

Eddie's great—here's proof!

Eddie Cochran

C'mon Everybody; C'mon Everybody; Summertime Blues; Twenty Flight Rock (Liberty LEP 20114) ***

THE style of presentation dates to these Eddie Cochran items to some extent in comparison with today's crop of disc bad boys, but that's certainly no disadvantage.

The studio sound and the instrumental support for these songs enables them to stand up proudly and still take a leading place in both charts.

A sure prescription for instant dancing and some fat-laden rock singing by one of the originals,

Brenda Lee

All Alone Am I; All Alone Am I; Left My Heart In San Francisco; You Used To Be; Shell Never Know (Brunswick OE 9492) ***

THE remarkably mature Miss Brenda Lee puts her usual

vibrant expression into three ballads and one heater.

The title song takes pride of place in this fine selection, but San Francisco is a close second.

The bookings are a model of restraint, accompanied by always gently pulsating with an infectious rhythm.

Booker T. Jones

R and B With Booker T. Train; Home Grown; Aw Mercy; Green Onions (London REK 1367) ***

HAVING admired the colour photo of a saxophone on the sleeve front, I expected Booker T. to be as expert as that instrument.

However, he's an organist, and his M.G. backing group seems to consist of guitars and drums only.

He's tried to give these rhythmic and blues items a less noisy and hectic presentation than one normally expects. The results are pleasing and tailored for

YOU WANT GOOD ROCK? VINCENT'S YOUR MAN

Gene Vincent

The Crazy Beat Of Gene Vincent; Crazy Beat; Imported Vinyl; It's A Love Note; Goodbye Baby; Come My A Rat; Rip It Up; High Blood Pressure; That's The Trouble With Love; Werping Waller; Tear Dropin' Gone Gone Gone. (Decca Ace Of Clubs ACL 1150) ****

GEINE mixes beaters and ballads here, although a rock-solid rhythm is never absent no matter what type the song may be.

The stand-out track is the first one. The arrangement is way above the usual level for this kind of material, and Gene really pulls the song across in a convincing manner which suggests he could move out of the rock patterns occasionally to good advantage.

Otherwise, the set is in the best brand of rock 'n' roll, with Gene injecting the high-pitched Negro style of delivery into his voice. The instrumental support is good enough to deserve some kind of name credit, and raises a rhythmic storm in Rip It Up and That's The Trouble With Love.

The Four Freshmen

In Person, Vol. 2; Route 66; Parades; You Came A Long Way From St. Louis; Moon River; Take Your Shoes Off, Baby; Come In Love With Am; Wait For The Bread; Please Don't Talk About Me When I'm Gone; Act III; Santa Claus Is Flat Gonna Come To Town; River In The Night; And So It's Over. (Capitol T 1860, stereo ST 1860) ***

THIS much-hailed foursome done forth in their full splendor on this concert-recorded album. Not only do The Freshmen sing excellently together, they blow trumpet, trombone and play guitar and drums.

The whole album swings with a zest and polish you don't hear often on disc. The boys slow down for items like Moon River and Act III, and sprinkle both decks with genuine and apparently spontaneous humour.

Ted Heath Orchestra

Ted Heath Plays Al Jolson. (Mercury 7000) ***

THESE songs have become associated with Lena during her scintillating career as a band singer and then as an international cabaret and recording artist.

She revives them all with telling effect, with the Paich orchestra

E. Lee; Swans; My Mammy; Give My Regards To Broadway; April Showers; There's A Rainbow Around My Shoulder; Sonny Boy; I'm Just Wild About Harry; Back In Your Own Back Yard; California, Here I Come. (Decca Ace Of Clubs ACL 1150) ***

AMALIA JACKSON — Songs For Christmas (CBS BPG 62130) *** PHILADELPHIA ORCHESTRA — The Glorious Sound Of Christmas (CBS BPG 62163) *** — Christmas isn't exactly just around the corner, but CBS obviously believe in striking the first record blow for Yule this year.

Mamala Jackson brings her own individual, fervent vocal style to bear on some well-known carols, and Eugene Ormandy conducts the famous Philadelphia Orchestra in symbolically scored presentations of similar material, with the Temple University Choir singing some of the words.

LUNCH BOX—(Golden Guinea GGL 0210) *** Residents Neele Gordon and the Jerry Allen Trio combine forces with regular Eddie Parker and Roy Edwards and Peter Lyle for this record version of ABC's Midland lunchtime show.

Musically it's not much with the Jerry Allen Trio swinging nicely and some good singing. But I could have done without the painfully unfunny "comic" patter in between numbers.

Werner Müller

Hawaiian Swing (Decca stereo FFS 4021) *** He certainly lives up to its title at the 30-strong Werner Müller orchestra zip through a set of Hawaiian favourites, aided by some lavish arrangements and excellent stereo recording. One of the best South Sea type albums for a long time.

OH WHAT A LOVELY WAR—(Original London Cast Decca LK 541) *** A highly topical appraisal of the dreadful events of the First World War as satirically written by Charles Chilton and presented by the Theatre Workshop. Sobering entertainment but excellently done.

Lena Horne

Lena Sings Your Requests (Mercury 6021) *** Her strong Werner Müller orchestra zip through a set of Hawaiian zip through a set of Hawaiian favourites, aided by some lavish arrangements and excellent stereo recording. One of the best South Sea type albums for a long time.

LENA teamed up with arranger Eddie Parker and Patti for RCA Victor's "Love And Alive" album earlier this year which knocked me out. The same team achieves the same effect here.

These songs have become associated with Lena during her scintillating career as a band singer and then as an international cabaret and recording artist.

She revives them all with telling effect, with the Paich orchestra

YVES MONTAND — Paris Revival (Philips BL 7268) *** The smooth-voiced French singer should delight the ladies' ears with this typical set of Frenchified ballads put across with a full measure of Gallic charm and personality.

Welcome to America's famous folk singers

PETER, PAUL AND MARY

Celeste Holm and others (Mercury)

Listen to their latest LP MOVING

W.H. 8124 & W.M. 8124
12" stereo or stereo LP

Also hear their latest single

DON'T THINK TWICE, IT'S ALL RIGHT
WB 110-40 rpm

WARNER BROS.

Warner Bros. Records Decca House Albert Embankment London SE1

reviews...

JAZZ

with Owen Bryce, Tony Hall

HUDDIE LEDBETTER HAS HAD YEARS OF NEGLECT**And now we get two LPs at the same time!****Huddie Ledbetter**

Leadbelly: Jester, Grasshoppers In My Pocket; The Eagle Rocker; Rock Island Line; Ella's Song; Baby Blues; Take This Hammer; Tell Me Baby; Eagle Rock Ram; Western Plow; Sweet Mary Blues; On Christmas Day. (Capitol T 1872) *****

Good Morning Blues

Pick A Bale Of Cotton; White Rock Buck; Midnight Special; Albany Bound; Good Morning Blues; Lonesome Blues; T-B Blues; Salt On Little Creek; John Doe; Red River, Alberta; Lazy Rider. (New York City) (RCA RD 7367) *****

H U D D I E L E D B E T T E R—“Leadbelly” comes up on two LPs after years of neglect by the major companies. Yet in his hey-

day, he was the dozen of all the blues singers. You didn't count with jazz, blues or folk friends unless you could produce Leadbelly records.

But unfortunately, along came Lonnie Donegan to jump firmly and squarely on the H.L. Wagon. So much so, that I can't listen to this, the greatest of the imagination-stirring blues of the era, without at once hearing Donegan's intro to the “Rock Island Line,” which was rather similar to Leadbelly's, to put it mildly.

The Capitol record is the better of the two. I preferred the tuning on this disc. The Victor has the Golden Gate Quartet on four tracks. The Capitol has two by Huddie on piano—which is boogie and Ragtime based. All good stuff and well worth having.

Billie Holiday

The Lady Sings: Volume 2; Lover Man; That Old Devil Called Love; My Man; You're My Thrill; Crazy He Calls Me; Weep No

Lasha, Simmons cut something special for ‘new thing’ fans**Prince Lasha, Sonny Simmons Quintet**

THE CRY (12 in. Contemporary T-LAC 554) ****—Something special for the “new thing” fans here and I'm told already it's selling quite well in the specialist shops.

Lasha (fute) and Simmons (alto) met in California and have evolved a conception inspired by that of Ornette Coleman. Not madly “new wave” myself, I nevertheless found Lasha's work not too way

out and most attractive. Simmons, on the other hand, is extremely assertive and most outspoken. A sincere set, I'm sure.

Manny Ambon Orchestra

JAZZ GOES TO THE MOVIES (12 in. HMV CLP 165) ***—This is the piano-based driving trio that Alfred Lion of Blue Note did so much to help. They became one of his label's best-selling groups, to such an extent that, when their contract was up, the major labels made big bids for their services.

They're really more for the jazz-fusion market than for the purists. Most of the tunes here are standards plus a couple of originals including a deliberately suitable arrangement of Blue Grass. To my ears The Sounds have nothing noticeably new to contribute. But it's all quite swinging.

He scores here of eight more themes: *Like Exodus*, *Paul Blues* and *Green Leaves Of Summer* are musically interesting without being exceptional. But they do leave plenty of space for solos by the likes of Phil Woods, Gene Krupa and

group of the 30s. But Billie herself is always excellent... even in her old moments. And she did have them around this period.

Cozy Cole and His Orchestra

Drum Beat For Dancing Feet

*I Can't Help Dancin' All Night; This Is Heaven To Me; Solitude; Porgy; Girls Were Made To Take Care Of Boys; Please Tell Me Now; (Act Of Hearts All 57) ****

WHAT can I say about this that I didn't say about Volume One? Nothing! For they are both very similar. The recordings date from the mid to late 40s period, during which time Billie used string-laden orchestra to back her.

The recordings concerned here are variously led by Tex Williams, Gordon Jenkins and Bob Haggard. None is much to rave about.

My Man and Porgy immediately clicked with me and I checked the line-up—Bobbi Tucker on piano and John Levy, bass; with Dennis Best on drums. But this line-up is only on these two sides. Billie is at her best with the small backing group.

Most of the tunes are old favourites of hers. *No Greater Love* is of her best period and definitely loses by the absence of Lester Young and those wonderful small

They just play through corn-fed arrangements which leave big gaps for the drummers to show.

On stereo, it might gain a little, but my mono version left me wondering when Cole left off and the others began.

MEMPHIS NAMES A HOUSING ESTATE AFTER ELVIS PRESLEY

THE City Commission

of Memphis are changing the name of the Lauderdale Courts (a public housing estate) to the **ELVIS PRESLEY COURTS** in honour of one of the city's most famous figures. Elvis and his family lived on the estate for several years during the start of his career.

Paul Stookey, of star folk

act Peter, Paul and Mary, married his childhood sweetheart in Scarsdale last week—she is, of course, the “Mary” of the act. Peter was best man. The trio left for Europe three days after the wedding for a combined business-honeymoon. Their next date in the States will be at Carnegie Hall on September 28.

Roulette Records have just acquired their first big musical LP. It is “Kelly,” the forthcoming Broadway show which will star Richard Harris. Roulette, following in the footsteps of other disc companies, invested 100,000 dollars in the musical.

★★★

THE terrific success of the **Bobby Vinton hit “Blue Velvet”** which was taken from his latest LP “Blue On Blue,” also the title of his fast single hit, has been such that Epic Records have been forced to retitle the album and design a new cover, calling it “Blue Velvet.”

A few months back, singer-actress Connie Stevens met

peund girl, to be named Phoebe. They hope to have a family of six.

Since Dion started using his full name of Dion DiMucci it has caused a lot of problems as to the correct pronunciation so to help make it clearer his manager informed all the show winners, etc., that DiMucci rhymes with Debussy—which was fine until people started telling them that there are three ways of pronouncing Debussy!

CABLE FROM AMERICA

Pat Boone is hoping to star in a non-singing film role based on the life of Doctor Tom Dooley, playing the lead as the American doctor who went into the jungle on a relief mission and died there for the cause. Twentieth Century own the film rights.

Tony Bennett's record of “I Left My Heart In San Francisco” was voted Most Popular Record Of The Year by the “Music Operators Of America,” while Ray Charles

Edited by Maurice Clark

actor James Stacy during was voted most popular artist of the year, with Bennett second.

Recently, film star Paul Newman and his wife Joanne Woodward made a special visit to New York's Harlem to see Little Stevie Wonder, who was appearing at the Apollo Theatre there.

★★★

A NEW label, “Hootenanny,” has been formed and its initial release is an LP featuring 12 of the top folk singers in the business, including Josh White, Bud and Travis and The Limeliters.

Jimmie Rodgers has revived the “Banana Boat Song” for his latest single on Dot. Incidentally, since Jimmie appeared with great success on the TV “Checkmate” series many film companies are after him for dramatic roles.

RAY CHARLES (left) and **TONY BENNETT** have both won awards from the “Music Operators of America.”

THIS IS A BEAT BILL TO BEAT THEM ALL!

THAT Big Beat is as topical as Beatles' hairdo's and elastic-sided boots. Equally as bang up-to-date is the new 60-plus pages, all-colour book “Big Beat Boys”—a Melody Maker publication that has just hit the bookstalls.

Plenty of value here for headlined poppers. The well-laid out pages are jam-packed with articles and anecdotes about The Beatles, The Shadows, Gerry and The Pacemakers, The Tornados, Billy J. Kramer and The Dakotas, Duane Eddy, the Big Three, Jet and Tony, Jerry Lee Lewis, Shane Fenton and The Fentones, The Hollies, Jay and The Jaywalkers, Sounds Inc., Joe Brown, Brian Poole and The Tremeloes, Freddie and The Dreamers, and The Spacemen.

All-star

There are also pieces on Karl Denson, The Springfields, the immortal Buddy Holly and The Crickets, and the Everly Brothers.

In short, an all-star bill which, at £3. 6d., represents good value.

And I can see that all-colour double-page centrepiece featuring Les Shadows in the Paris night-club sequence from “Summer Holiday” being pulled out to adorn quite a few office walls and home dens.

L.H.

CLASSIFIED ADVERTISEMENTS

The rate for announcements on these Classified columns is 10/- per word. Words required in capitals over and above those given in the opening line will be charged at 10/- per word. Post Number Anniversaries are available at an additional fee of £1. 10/- Postage should be addressed as follows:—c/o DISC, 161 Fleet St., London, E.C.4. All space advertisements must be paid for in advance. Postage and carriage charges £1. 10/- per word. All advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 161 Fleet St., London, E.C.4. Copy must arrive at the above address not later than first post Monday for insertion in issue of the same week.

PERSONAL**PERSONAL**

ATTENTION all Club Secretaries! Add to funds by selling your members Club Personal Property, the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 161-166, Fleet Street, E.C.4.

FOR PEN FRIENDS anywhere in the world contact the I.T.C., Grindley Avenue, Chelmsford, Essex, CM1, for free details.

FRENCH Pen Friends all ages. S.A.E. for details.—Anglo-French Correspondence Club, Falcon House, Bowery, Brixton, S.W.2.

FRIENDSHIP PROMISE. Genuine reliable individual postal introductions.—Write only: Alexandra Bureau, 4, Bear Street, W.C.2.

MAKE & MM. MOVIES for showing at home. Equipment, tests and tips published monthly in CINE CAMERA. Price 7s. from your newsagent or direct from publishers 161, Fleet Street, E.C.4.

PEN FRIENDS at home and abroad. Stamped envelope for details.—European Friendship Society, Olney, Bucks.

PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free.—Mary Blair, 47/21, Argyle Street, Brighton.

ROMANCE/MARRIAGE Society. World Friendship! Or Pen Friendship opposite sex. Members all ages everywhere!—Dept. SC, 74, Ambrose Park, London, N.16. Details S.A.E.

TAPE RECORDERS, Etc.

TRESPONDING. Introductions, Pen Friends, Hobbyists, Homeowners, etc.—Details: Ewart, 57, Terrace, Torquay.

TUITION

DO YOU WANT TO SING like CB Richard or Helen Shapiro? The Maurice Duran School of Modern Pop Singing, Beginners encouraged—157, Birkbeck Mansions, Baker Street, W.1. HUNTER 26667.

RECORDS FOR SALE

RECORD BAZAAR: 30,000 from us. Also cheap LPs, EPs, 45s. Write for lists.—1142/1146, Argyle Street, Glasgow.

Jet Harris opens up about . . .



Billie—she's got guts, says Jet.

BILLIE AND ME



Jet—"I'm glad everyone knows about Billie and me now."

"I'M glad everyone knows about Billie and me now," said

Jet Harris over a Chinese meal. "At least, now we can walk down the street holding hands, and we don't have to hide each time we see people.

"We can be open about being in love, and that's how it should be. I think Billie's a great kid."

These were Jet's opening remarks when I finally tracked him down at London's Lotus House. Pale and shaken his head swathed in a gigantic bandage, he was happy to open up and discuss his romance with Billie Davies in the first interview since the car crash in which they were both involved last week.

"What have we got to hide?" said Jet. "Everyone knows about us anyway. There have been rumours for months about Billie and me. We only tried to keep it quiet because my divorce isn't through yet. I just didn't want accusing fingers at Billie. She doesn't deserve that kind of treatment—she's much too good for that."

• poor girl

"And I'll tell you something else. Despite a broken jaw and smashed up knee, Billie was the one that dragged me from the car after the crash last Tuesday. She's got guts—that's one of the reasons why I love her."

"And believe me, I do. She's years older than me mentally, although she's only 18 and I'm 24. That's good. For too long I was leading the kind of existence that would finish up nowhere, but now—with Billie around, she's straightening me out."

"Poor girl. She was in a terrible state after the crash, and didn't come out of hospital till Monday. Even now, she has to wear a brace on her mouth for weeks to stop any strain on her jaw, and heaven knows when she'll be fit

enough to be able to sing again. It was a chauffeur driven car. There were two drivers taking it in turns. I'd gone with Billie to date she was doing, and the collision happened on the way home."

"I don't remember too much about it. I was sound asleep in the back when it happened."

I learned later that Billie had dragged me out of the car, and when I came to, I was in hospital with a shocking headache!"

In fact, Jet sustained a nasty gash from just over his left eye right through to the back of his head. He had 20 stitches in the cut.

He fingered his head gingerly and remarked: "Under this bandage, I have a Mohican haircut. When they told me they had to cut my hair to get the stitches in, I nearly went mad. I still don't know whether the hair will grow over the scar!"

• crash

"How about that! In the morning I was voted Manician of the Year, and in the evening, I wind up in hospital. It wouldn't have been half as bad if Billie hadn't come off worst. What's she done to deserve it? Nothing."

And this last accident came right on top of another minor one three weeks ago, in which Jet and Tony Meehan were involved. But worse than that. Just a week ago, Jet pushed his hand through a glass pane, and damaged the vein so severely he had to have seven stitches. He doesn't

knew how long it will take to heal. Although it's his left hand, it's the one with which he grasps the top of his guitar."

"What a month it's been!" he said. "Apart from my award, it's been dogged with bad luck. I took a few days break in Jersey, and when I got back to the flat, I found that my car had been smashed in from the rear."

"Do you know, it's enough to make me want to hibernate for about 50 years with a stock of canned food to keep me going."

"As it is, I'd like to take three months break, and get away from it all. Billie won't be able to work for ages, that's for sure, and I can't do much till my hand gets better, so frankly, I don't know how it's all going to turn out."

Billie has been wonderful about the whole thing. The pity is that the whole deal about us blew up only because of the car crash."

"I know Billie and I are in love, and one day soon we hope to get married, settle down and raise a couple of kids. And we don't care who knows it!"

And with that, Jet said goodbye, looking happier and more settled than he has done for years.

Jane Harris

•

•

LIFE HASN'T CHANGED MUCH FOR THE CARAVELLES—DESPITE A SMASH HIT

RING the doorbell of a small but fashionable maisonette above a wallpaper shop in Barnet and with any luck the door will be opened by one of the prettiest arrivals to Britain's pop scene,

Lois Wilkinson of The Caravelles is very happy at home and has no intention of moving now that she and Andrea Simpson have hit the big time with "You Don't Have To Be A Baby To Cry."

"My life hasn't really changed much since I entered show biz,"

she revealed. "It's been a wild wind, of course, and I've lost contact with a lot of my old friends, but as yet I haven't had the chance to spend much money—except on clothes."

"My mother saves our Press cuttings and has pictures of us splashed about the house but we haven't made any additions to the home other than these."

Andrea, too, lives in Barnet. It was her birthday when I spoke to her last week and she was as excited as any youngster about

the occasion. "I'm in a hurry to get home tonight and see what presents I have been given by friends and relatives. Before I left the house this morning, the postman delivered hundreds of cards and I hope that man has baked the traditional cake for me."

A pretty blue and white nylon dress peeped through Andrea's smart green coat. "I dislike jazzy clothes, but, on the other hand, I don't like to be too staid in what I wear," she said.

While we were on the subject of female adornments I asked the girls at what age they felt youngsters should be allowed to use make-up.

Ridiculous

"I think it depends entirely on the individual," said Andrea, blinking eyelashes which showed a sparse amount of eyelash. "Girls today mature very quickly. It is ridiculous to keep a girl of 14 in ankle socks, for example. I personally started to use make-up when I first started work in an office."

Neither of the girls wear much jewellery. Andrea wore a beautiful silver locket around her neck which, she revealed shyly, has sentimental value." Lois would not say "No" to anyone giving her jewellery for her birthday but she wasn't wearing any when I met her.

High on the list of wants for both girls are cars. "At the moment we have to rely on public transport to get to and

from recording sessions and dates," Andrea told me. "And Barnet is not the most accessible of places. I'd like a little Mini but have only had one or two driving lessons so far."

Andrea's tastes run a little higher. "I'd like a small but speedy sports car, but it must be white," she said. "No, I haven't had any driving lessons, but that's a minor point!"

Although the duo have lost contact with a lot of their old friends since their hit, they have made many new ones. "People are always coming up to us after a show and saying they have a great number for our next disc. Usually they can't write music and have to hum the tune to us."

Actually, the girls have three numbers which they have been rehearsing. One of these will be recorded as their next single shortly.

Old friends

"Old school friends we haven't heard from for years constantly ring one of us with invitations to parties," said Andrea. "If they ring me they always say 'bring Lois,' and if they ring Lois they always say 'bring Andrea.' If we weren't so busy our lives would be one whirl of parties."

The girls are unanimous about the record hit: "It's great, we thoroughly recommend the life to everyone," they said over their shoulders as they disappeared—towards the bus stop!

Tony Noakes

Bad luck dogs Eden—but he keeps smiling!

EDEN KANE isn't particularly superstitious, but if he starts acting up like a witch doctor one moment now, his fans will hardly blame him—nor when they hear about the chronicle of minor disasters that befall Eden recently.

DISASTER No. 1: He learned that his record company, Fontana London, had decided to change the title of his new song composition. The reason? Eden had called it "Do You Love Me"—which is the same title as the new Brian Poole single.

DISASTER No. 2: Eden's mother phoned him at Blackpool to

say that their dog "Pooky" had died. "He was only a black and tan mongrel," said Eden sadly, "but we loved him very much."

DISASTER No. 3: Peter, Eden's brother and touring manager, accidentally pranged Eden's Ford Zodiac. "The road was slippery," said Eden, "and Peter ran into an hotel." But he has taken his spell of bad luck with a grin. Asked if that title change had caused much disruption he cracked: "A lot of new labels had to be printed. About 20,000. So all around for me, will you?"

L.H. LOIS (left) and ANDREA—We thoroughly recommend show biz.



DISC

Everlys fly in— and out again

The Everly Brothers stopped off in London last week for a couple of days on their way to Germany. They are pictured admiring the view from the top of London's Hilton Hotel.

THOSE Everly Brothers are on the move. Last weekend they flew into Britain for a two-day holiday trip. Then they flew to Germany for club, recording and TV dates. They also appear at a concert at the Paris Olympia, flying back here on September 28. Early next year they are moving houses in Hollywood. But—most important of all—they are again poised to move into Chartsville.

This, and their forthcoming tour of Britain, which opens on September 29, will be welcomed by those loyal fans who have noted their long absence from the hit-parade with growing concern.

It is a concern that has been mounting ever since that ill-fated tour last year when, owing to illness, Don had to pull out and leave brother Phil to "go it alone."

Don was in hospital for two-and-a-half months, and forced to take it easy for some six months afterwards. So it's not surprising that, in the Everly's eyes, recording activities took a back seat until Don was fit and well again.

By Laurie Henshaw

I can assure those thousands who have never failed to voice inquiries about the Everly Brothers' welfare over these past months, that the boys are now rarin' to go.

The enforced lay-off has done Don a power of good, and he is now fighting fit and just aching to meet his many British admirers again—this time under happier circumstances.

Like Phil, he has put on a few pounds in weight, but there was absolutely no sign of the worries

that previously beset him when I met him last weekend in a top-floor suite at London's cloud-scraping Hilton Hotel.

"I guess that lay-off enabled me to do a spot of re-evaluation," said Don. "I always was a worrier. It was Phil who had to talk me out of it."

"Now that I have gone through a period of readjustment, I really worry gets you nowhere. So I've been taking it easy, and now I feel real great."

"I've been doing quite a bit of motor-cycling lately. I'm crazy about it. My wife, Venetia, has just bought me one of those big machines—a Honda. I've two of them now. Phil also has one. We go in for hill-climbing together. It's a great thrill."

"Right now, we are living in North Hollywood in an early-American ranch-type house. But we're thinking of moving to a bigger place. My little girl,

Stacy—she's only four-and-a-half months—will want to play around the yard.

"Then we have a dog—and there are my motor cycles, too. So we shall want some more space to move around in."

"We shall probably look for an older house around Larchmont. I guess it won't be long before Phil joins us out there, too."

Play that Hi-fi

Over to Phil—and he confirmed that he, too, was moving. "I'm in our old bachelor apartment in Hollywood," he said. "But I think I'll have to leave. It can distract folks when you don't get up until two or three in the morning—however quiet you try to be. And I do like to play that bird."

"Mind you, I'm not one to cut the grass, but I think my wife, Jackie, and I will get a horse some place. I want something

heavy—in Tudor style. I guess that will go best with the Spanish and Italian furniture we now have in our apartment."

But the most important item on that Everly's agenda is their new recording. They spent a couple of days on the session in Hollywood just before flying to Britain.

Topside of the new single is a ballad called "Love Her," with a 30-piece orchestral backing. Flip is a bopper called "The Girl Who Sings The Blues."

Adds Phil: "This one is a combination twist and Surfian stomp." With that formula, it seems that the "B" side may prove as good a bet at the top-side.

Anyway, Decca have high hopes of this Everly "comeback" disc. The tapes are being flown over from Hollywood, and the disc should be released in just over a week.

Bo started out as a 'serious' violinist

A MERICAN rhythm and blues singer Bo Diddley flies into this country on September 22 for a "Lucky Star" TV recording that day and to start his British tour with the Everlys at the London New Victoria, and judging by the current popularity of rhythm and blues he should go a bomb.

Bo, whose latest single "Pretty Thing," is a real rocker, was born in Mississippi in 1928 and learnt to play the guitar at the age of 17. He describes his music—"a good selection of which can be heard on his first LP, 'Hey Bo Diddley'"—as "jungle music" and very infectious; it is too. A follow-up to his LP is shortly to be issued. It will be called simply "Bo Diddley."

Guitar

Bo's interest in music started at high school when he was taught the violin by expert W. W. Frederick and at that time was only interested in "serious music." But from the moment he learnt the guitar he couldn't get away from the real rhythm 'n' blues, which became for him the only music worth playing.

Playing with American stars such as Muddy Waters only further convinced Bo that their style of music was bound to remain popular.

Bo has little time for anything other than his music and his family, wife Ethel May and two children, Tamya and Anthony, but if he does get any moments to spare he spends them at his favourite hobby, boxing!

Tony Noakes

The Shirelles' sound—it's great, says George

GEORGE HARRISON slipped an LP onto the record-player, turned up the volume and relaxed into a luxurious leather armchair.

The time was last Saturday, just 40 hours before George started the trip of his life to America for a two-week holiday. The place: the modern, new offices of NEMS Enterprises in Liverpool's Moorfields.

I settled myself into another armchair with an office-made coffee—"We didn't go to a coffee bar," said George—as the vibrant, earthy rhythm of The Shirelles cascaded into the room.

George clicked his fingers, his feet tapping out the beat on the thick, plush carpet. "This group really knocks me out. I love that rich, coloured female voice particularly in group work that The Shirelles do so well," said

the slight, dark-haired young man who makes up one quarter of Britain's hottest pop property.

"Although I've got a wide variety of records, this type of girl group singing Rhythm and Blues is really my favourite."

Taking his last opportunity for shopping before his holiday, George had searched a nearby record shop for what he wanted. He finished up with two LPs by The Shirelles, one by coloured vocalist Mary Ward and another by "Love Letters" star Ketty Lester, as well as a number of singles by various artists.

Segovia

"I'm very keen on guitar music," went on George. "I've got LPs by Chet Atkins and other rhythm guitars—I've even got a couple of classical guitar discs by Segovia. They're so brilliant."

In all, George has about 60

LPs in his collection. And that total looks like swelling considerably after his US trip.

"You can take it from me, I'll be visiting quite a few record shops both in New York and in Illinois where my sister lives."

"How is your packing going?" I asked George—a question I asked the rest of the Beatles a short time later.

"Oh, I haven't started yet," came the reply. "I'll just throw one or two things in a case just before I leave."

I got a similar response from the rest of the boys.

"Ringo and I are travelling light, too," Paul told me at his suburban home. "We won't need many clothes in Greece."

John, too, travels with the minimum of luggage—but with one very good reason. He loves French clothes and just may have to be restrained from buying up every clothes shop in the city.

Alan Walsh

