

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 302 Week ending January 4, 1964
Every Thursday, price 6d.



BRIAN POOLE
Back to the
old sound

(page 3)



BUDDY HOLLY
DISC kills
the rumours

(page 5)

New releases by Tony Meehan, Frank Ifield, The Ronettes (page 8)
Panto round-up—pictures and reviews (page 10)

Pantos are great fun, says Freddie

THERE isn't enough room to swing a mouse in Freddie and The Dreamers' dressing room at the Chester Royal, what with costumes lining the four walls and a television set stacked away in the corner.

But Freddie, who opened there in "Cinderella" on Boxing Day, doesn't care.

"Being in pantomime has given us a terrific feel for the old music hall," said Freddie slipping out of his scarlet huntsman's jacket. "You get caught up in things and playing six weeks in one place gives you a chance to settle down and really enjoy yourself."

Suited

Of course the boys love their roles as Freddie and the Court Jesters and although they are ideally suited to their parts, Freddie is not altogether convinced that their audiences get as much fun out of watching as they do out of playing!

"Before we did this pantomime people asked us whether we felt that putting a group on the bill was being done to encourage a dying audience. All I can say is that if this is true people didn't know what they were missing before."

"Pantomimes are great fun, and if we weren't on stage all the time I'd love to sneak out into the audience and watch this one."

June Harris



FREDDIE AND THE DREAMERS are officially Court Jesters in "Cinderella" at Chester, where they opened on Boxing Day, but that just means that they have licence to be their usual zany selves—and the audience love it!

Frank Ifield

SAY IT ISN'T SO



COLUMBIA DB7184

POST BAG

DISC, 161 Fleet St., London, E.C4

We're from Liverpool but we prefer Cliff!

YOU CAN DANCE THE BEATLE!

PRIZE LETTER

APPARENTLY we are abnormal because although we come from Liverpool, groups such as The Beatles leave us cold.

We are closed as squares because it is Cliff and The Shadows who make us go hysterical, and Beatles fans will not even try to see our point of view.

Naturally we are proud of the achievements of our Liverpool groups, but if it is going too far criticised for being Cliff fans!—JOAN and MARGARET, 155, HATTON ROAD, LIVERPOOL, 21.

records, possible, like "Your Baby's Gone Surfin'" or some of his recent LPs with singers on them.

I think that a lot of women singing out of tune—or so it appears to me—are only going to make the record-buying public shy away from Duane Eddy.

So come on Duane, let's have no more singing, and let more

The Editor does not with views expressed in Post Bag.

Every week the writer of the best letter gets an LP at his or her choice, and once a month there is a bonus prize of a "Clarinet" table lighter!

Bonus winner for December is Eileen Nichols, 24, Manor Road, Chippenham, Wilt.

Be glad, Jerry fans

THERE has been some controversy recently over the recording of Roy Orbison's "Mean Woman Blues." I cannot give you any convincing evidence in favor of Roy any more than Jerry Lee Lewis fans can, but I do know it was only meant to be the "B" side of Roy's record anyway. And with the "B" side, a pop star can sing almost anything.

Records by Jerry are of the rock era of two years back, an era which is fast dying out.

Surely Jerry fans should be glad that one of his records can still be so popular today.—B. APPLER, 44 Garwood Road, South Yarrley, Birmingham 26.

Keep it up, Elvis!

WHEN I bought and played Elvis's 1964 LP, "It Happened At The World's Fair," my thoughts went "Go on, Elvis, you can do better than this," and deep down I wondered if he could, or whether he was past it.

Well, now my doubts are completely shattered because I have just bought "Fun In Acapulco."

Now I say "keep it up, Elvis, because you will keep your right at the top where you belong."—SHALIN, GREGG, Bir Lodge, 5, Wallace Close, Wenon, Cardiff, Glamorgan.

Thanks Cliff, Louise

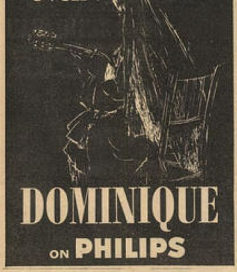
MY favourite recording artist is Cliff Richard and The Falcons. At the beginning of the New Year I would like to thank them and many others for the hours and hours of pleasure and happiness they have given me. They are wonderful people.—CHRISTINA KING, 20, Hemlock Hill Avenue, Greenfield Estate, Hill.

HOW many people have noticed that Paul and George have a terrific foot movement during their sets? If this was combined with Ringo's head and shoulder movements, it would top the dance charts!

Duane goes sickly

I AM an ardent Duane Eddy fan and buy all his discs, even if they're not too good. But lately Duane has been bringing out some of the most sickly

SILVER DISC FOR SOEUR SQUIRE THE SINGING NUN



HE'S FROM Drag City LIBERTY RECORDS LIB 55641



Chris will do a Walter Potts!

WALTER POTTS is to forsake Coronation Street to pursue a professional career as a beat singer. This is a result of the offers that have come his way since his success as a recording singer, handled by Elicie Tanner's Sun Dennis.

Fatigue? Of course—for despite the fact that millions of television viewers look on Walter Potts as the new Eina Sharpley, Minnie Caldwell, Elicie Tanner at real—it is still only a television programme. But the departure of Walter Potts from the programme, means also the departure of his creator, Chris Sandford who is leaving to pursue a professional career as a beat singer! ■

Paralel

Yes—the success on records of Walter Potts in the TV show has run parallel with Chris Sandford's success in DISC's chart. Three weeks ago he was at Number 27 with his "Not Too Little—Not Too Much," then he jumped to 18.

As a result, Chris has secured his release from the "Street" and on January 17 will record his last two appearances, which will be on January 20 and 22.

"I'm going to take a two-week holiday," says Chris. "Then I want to do at least three months more of the same kind of shows. I really want to get the feel of this side of the business. This shouldn't be too difficult for my manager, Cavan. I've had four offers for tours. "I want to make sure that I make the right choice of tour for Chris," says Cavan, whose mother (Hazel) explains to Chris's agent and who negotiated his booking with Granada Television. "Says Chris: "I was one of three who auditioned for the part

By John Norman

of Dennis Tanner's protégé. They wanted an actor, as they had already decided whether or not the "protégé" would become a success. In fact, although I thought I could play guitar, I had been in the programme for three months before they even heard me play or sing.

What they didn't know was that the guitar has been my hobby for the past five years or so. I was taught by Steve Benson—and still take lessons.

I know I'm taking a gamble here, but I know just how tough the pop business is—but I feel that I must have a go. And I am also well aware that the only possible way to test my strength is in the one-guitar business.

• A chance

"After that—well, who knows? I hope to make some more records, but what I would really like to do is to make a film in which I could sing and play and act as well."

Chris certainly has things in his favor. He has already recorded. "I'm not really a Liverpoolian," he says when asked "are you an old?" he is an actor, first he played it successfully for six months in the country, but now he can play guitar and sing and he has made a bit record.

He certainly has a chance.



DUANE EDDY—some of his later records are "sickly," says a reader. See "Duane Goes Sickly."

The world's top pops

WEEK ENDING AMERICA DECEMBER 28		
Rank	TITLE	ARTIST
1	Love, Love	Bobby Vinton
2	There's Just a Little Bit of Heaven in You	Singing Nun
3	Domination	Bobby Darin
4	Since I Fell for You	Levy Welch
5	Forget Him	Brenda Lee
6	Popples and Kicles	Mary Wells
7	Talk Back Trembling Lips	Johnny Mellisham and The Mellishams
8	Quicksand	Shirley Ellis
9	The Nitty Gritty	Jerry Rivers
10	Midnight Mary	Shirley Ellis
11	Baby To Cry	Jerry Rivers
12	If You Don't Have To Be A Fool	Caravella
13	Drop Drop	Dion DiMucci
14	As Usual	Frankie Laine
15	Wives and Lovers	Jack Jones
16	Pretty Paper	Roy Orbison
17	Divag and Divag	Jan and Dean
18	Be True To Your School	Beach Boys
19	Whispering	New Tempo and April Stevens
20	The Best Next Door	April Stevens

Hong Kong

1	Sugar Shack—Jimmy Yip
2	Let's Make Our Own Mistake—Lara
3	Wonderful Are The Ways Of Love—Paul
4	Autumn—Cilla Richard
5	Sakaya—Kika Sakaya
6	White Christmas—Anly
7	Walking Proud—Steve
8	Love Is A Fantasy—Yue Fung
9	Bad Girl—Neil Seluka
10	Shadows—Shadows

Norway

1	Distort City—Bobby Blue
2	Don't Talk To Him—Cid R. White
3	Drumbeats In Kalkhemp—K-a-a-a I'd
4	Evna Vasa Baby—Chris
5	Evna Vasa Baby—Chris
6	If I Had A Hammer—Liz Lore
7	Let Me Be—Wesley Hill
8	500 Miles Away From Home—7
9	Keep Her Tight—Mia
10	If I Had A Hammer—Liz Lore
11	She Loves You—Liz Lore
12	Red Skin In The Sun—10
13	Be My Baby—Ranston

Israel

1	It's All In The Game—Cilla Richard
2	Bonus—Nava
3	That's The Real Thing—Mina A
4	The Rooftop—Sharon
5	Drop Purple—Nava
6	Tommy and A P I I
7	Seven
8	Tommy and A P I I
9	The Beatles
10	Chant, Chant, Chant—Sharon
11	Butterfly—Ray Charles
12	Look Who It Is—Heidi
13	Sharon
14	Green Green Grass—New Christie

Australia

1	Do You Love Me—Bobby Blue
2	R & A Telephone—Chris
3	Jimmy Ellis
4	Domination—The Singing Nun
5	Sugar Shack—Jimmy Yip
6	Painted, Painted Rose—7
7	I (Who Have Nothing)—Roy Orbison
8	You'll Never Walk Alone—The Beatles
9	The Packmakers—The Packmakers
10	Don't Leave This—Kathy Kirby
11	Love—Kathy Kirby

Compiled by courtesy of the American trade press. Billboard.

ONLY
FIFTEEN

ADRIENNE POSTER

7 FIRST 10 spots

DECCA



BRIAN POOLE AND HIS TWO hits within the past year—but he now believes that his hit record in Britain. And he's trying something new.

Hit sound? It's played out, says Brian Poole

"YES, you can say our hit sound is played out and we have to try something different," admitted Brian Poole. "What's the use of trying to kid ourselves? Our screaming, screaming trademark was great for our two hit discs, but we have to keep the ever-changing market in mind.

People said I Got Doves" was too much like "Do You Love Me" to have any impact," he continued. "At the time of recording it, we thought it stood very good chance.

"We were wrong, so now we have to create something else new which gives us an equal chance

of getting back into the hit parade. What kind of sound are Brian Poole and the Tremolos seeking to get them back in favour?"

They have already selected four possible titles for their next single, due for release on January

17. One of them has been written by the group, and, according to Brian, is very similar to some of the early Poole recordings like "That Ain't Right" and "We Know."

"They're split into two groups," said Brian. "A couple of the titles are beatlers on a fairly heavy rock sound, but a mix melody. The other two are more bluesy.

"Whatever title is chosen for the topdisk it will be new sound. A lot of the excitement will be cut out—it, died away anyway—and instead we are reverting to our old sound from about two years ago, and bringing it up to date."

Foreign

Brian Poole and the Tremolos are also to take a pot shot at recording in French and German. "We're dead keen on the idea," said Brian, "but I know about as much about these two languages as I do Dutch and Japanese."

"However, I think it's an excellent idea for British artists to try and record in foreign languages, as it must help sales in Europe. It's been successful for Cliff, so why not others."

Last Friday Brian and the lads left England for their first Swedish tour where they're on the road with the Spotnicks.

Brian knew that the weather would be cold and he proudly

ELVIS PRESLEY

KISS ME QUICK

RECORD 45-404

admitted that they'd all bought brand boots to contend with the snow!

"While we're there, I'd like to try my hand at the ski slopes," he said. "And we're going to go shopping for heavy sweaters with raincoats embroidered on them and all that gear."

More like anything, Brian Poole and the Tremolos have a personal ambition to visit Australia.

"Our 'Do You Love Me' jumped straight into the Aussie charts, number 2," said Brian proudly. "Because this happened, I'd like to visit the country and find out what kind of nuts they must be to give the honours to a British group!"

"Seriously, though, they say Australia is the same as Britain, but I'd like to see it for myself just to find out."

June Harris

TOP 30

Billy Fury in at 22 . . . Blue Jeans jump from 25 to 10 with 'Hippy'

Last Week	Title	Artist	Label
1	I Want To Hold Your Hand	The Beatles	Parlophone
2	Glad All Over	Dave Clark Five	Columbia
3	She Loves You	The Beatles	Parlophone
4	You Were Made For Me	Freddie and The Dreamers	Columbia
5	I Only Want To Be With You	Dusty Springfield	Philips
6	24 Hours From Tulsa	Gene Pitney	Artist
7	Dominique	The Singing Nun	Decca
8	Secret Love	Kathy Kirby	Philips
17	With The Beatles LP	The Beatles	Parlophone
25	Hippy Hippy Shake	The Swinging Blue Jeans	HMV
9	Don't Talk To Him	Chiff Richard	Columbia
14	Swinging On A Star	Big Dee Irwin	Colpix
13	Twist And Shout EP	The Beatles	Parlophone
12	Kiss Me Quick	Elvis Presley	RCA
6	Maria Elena	Los Indios Tabajaras	RCA
21	I Wanna Be Your Man	Rolling Stones	Decca
16	The Beatles Hits EP	The Beatles	Parlophone
15	You'll Never Walk Alone	Gerry and The Pacemakers	Columbia
20	Not Too Little Not Too Much	Chris Sandford	Decca
11	Geronimo	The Shadows	Columbia
18	I'll Keep You Satisfied	Billy J. Kramer & The Dakotas	Parlophone
22	Do You Really Love Me Too	Billy Fury	Decca
23	Do You Hear What I Hear	Bing Crosby	Capitol
24	We Are In Love	Adam Faith	Parlophone
19	It's Almost Tomorrow	Mark Wynter	Pye
25	If I Ruled The World	Harry Secombe	Philips
26	All I Want For Christmas Is A Beatle	Dora Bryan	Fontana
27	Stay	The Hollies	Parlophone
28	Country Boy	Heinz	Decca
30	I'm In Love	The Fourms	Parlophone

Compiled from dearest returns from all over Britain.



BILLY FURY (shown in black among the best sellers with "Do You Really Love Me Too" (below) DUSTY SPRINGFIELD's "I Only Want To Be With You" has risen even higher to the Top Ten.



Last week's chart

Owing to the re-arranged playing schedule caused by the Christmas holidays we have had to delay publication of last week's chart until this issue.

Last Week	Title	Artist
1	I Want To Hold Your Hand	Beatles
2	She Loves You	Beatles
3	Glad All Over	Dave Clark Five
4	You Were Made For Me	Freddie and The Dreamers
5	Dominique	Singing Nun
6	Maria Elena	Los Indios Tabajaras
7	I Only Want To Be With You	Dusty Springfield
8	Secret Love	Kathy Kirby
9	Don't Talk To Him	Chiff Richard
10	24 Hours From Tulsa	Gene Pitney
11	Geronimo	Shadows
12	Kiss Me Quick	Elvis Presley
13	Twist And Shout EP	Beatles
14	Swinging On A Star	Big Dee Irwin
15	You'll Never Walk Alone	Gerry and The Pacemakers
16	Beatles Hits EP	Beatles
17	With The Beatles LP	Beatles
18	I'll Keep You Satisfied	Billy J. Kramer & The Dakotas
19	It's Almost Tomorrow	Mark Wynter
20	Not Too Little Not Too Much	Chris Sandford
21	I Wanna Be Your Man	Rolling Stones
22	If I Ruled The World	Harry Secombe
23	Do You Hear What I Hear	Bing Crosby
24	We Are In Love	Adam Faith
25	Hippy Hippy Shake	Swinging Blue Jeans
26	All I Want For Christmas Is A Beatle	Dora Bryan
27	Stay	Hollies
28	Country Boy	Heinz
29	I (Who Have Nothing)	Shirley Bassey
30	Deep Purple	April Stevens and Nino Tempo

YOUR NEW YEAR DISCS!

JACKIE LYNTON

I'M TALKING ABOUT YOU

7N 35135

BIG DEE IRWIN

SWINGING ON A STAR

PX 11010

CHUCK BERRY

RUN RUDOLPH RUN

by JOHNNY B. GOODE

R&B SERIES
7N25278

Swinging into '64 with the



Les Braid



Roy Ellis



Ray Ennis



Norman Kuhke

Stop Pressings

by Peter Thomson
and Tom Dick

ON "Saturday Club" producer Bertie Andrew's included request FROM THE Beatles—"For The Miracles" record of "I've Been Good To You" is a nice gesture by all concerned. Brian Poole and The Tremolos recorded their anxiously-awaited new single last week, a diphtheria sufferer at the age of five at Liverpool's Royal Children's Hospital, took the group along there to cheer up the patients. . . . Long-awaited visit by Cliff Specker (previously coming here with The Ronettes) will materialize this week. . . . For me The Beatles' LP is

ALL THE NAMES...

ALL THE NEWS...

the best thing of its kind ever made in Britain and George Harrison's "Don't Bother Me" is one of its most original tracks. . . . The singer on Kingsley Taylor and The Dominos' "Money" is bassist Bobby Thomas.

DOESN'T current Steve Lawrence-Elyse Gorman disc "Crazy Stop Talking About You" (by Carole King and Gerry Goffin) remind you of old Bobby Vee hits, (also penned by Goffin and King)?

Brenda's baby experiment in May. . . . Ted Kuhke, discoverer of Billy J. Kramer, has new "Smile" in 15-year-old Chick Graham. . . . Bobby Vee's "Remember Buddy Holly" should be smash hit LP.

There are now 253 recordings of "Roadblock The Red-Neck Rambler"—including by The Crystals. . . . Shirley Boney, instead of Georgia Brown, may star in Lionel Bart's new musical "Magpie". . . . Deshaun's "I'll Not Be Myself" at the Beatles' home for Cleda Barlow, who has received one of her songs.

The Deedees are also

have recruited the Paul McCartney-John Lennon thing. All My Loving when offered it to record. . . . Rick Nelson's "Foolish Rashies" included in new LP. "For You" little time in new Rick's new single. . . . Liverpool's Beryl Marsden, aged 16, spent Christmas week recording in London. . . . Filming due to start soon on "The Ray Charles Story".

★ ★ ★

DEAN MARTIN and Peter Sarsin to co-star in film with Cliff Dick. . . . Clark and Allan ("Hello

The scene has changed since. Now, The Beatles and Gerry are jamming for chart glory—but the Swinging Blue Jeans are coming up fast in the Hit Parade maps, with their latest self-titled hit, "Happy Happy Shake." In fact, there's a whole lot of shakin' going on—with the Blue Jeans claiming their share. Particularly over Christmas when they hit the screens in "C-Zars" on Christmas Day, were on "Thank Your Lucky Stars" on Saturday and aired in the Light's "The Best Show" on Boxing Day.

"Be our guests" said the Swinging Blue Jeans to The Beatles and Gerry And The Pacemakers. And, at Liverpool's Caverns Club three years ago, The Beatles and Gerry were pleased to accept.

strong

Though the Swinging Blue Jeans are now carving themselves a national name not only through TV and records, but also in the ballrooms—they were going strong in Liverpool, and at that

Meet the boys

Norman Kuhke

BORN June 17, 1942, Liverpool, but spent his childhood in Venezuela, where his father worked for an oil company. Back in Liverpool, he became a qualified motor engineer—which is useful when the Blue Jeans are touring.

He started on washboard but switched to drums after hearing American star Guy Cole. Likes: Swimming, driving, practicing drums, tall, elegant blondes. Doodles: Grammy favourite food: Steak and chips.

Les Braid

BORN September 15, 1941, Liverpool. Started on piano at 12, and at 15 could also play bass and guitar.

Is a gifted composer, having written "Giddy Chimes," a favourite with the fans, and also used as signature tune of the Blue Jeans' Luxembourg series, which wound up its current run just before Christmas.

Likes collecting old instru-

ments, sport and petite brunettes with loads of personality. Hates: Getting up.

Favourite food: Ice cream and peanuts.

Ray Ennis

BORN March 8, 1942, Liverpool. First sang in a choir and took up guitar at 15. He likes animals, sun-bathing, girls who mix well socially. Hates bad weather, old cars.

Favourite food: Jam bottles (jam sandwich).

Ray Ennis

He likes the theatre, films, fast cars, modern art and girls that are well-read and sensible. Ray hates cold weather—and crick.

Favourite food: Liverpool delicacies such as "chip butties" (chip sandwich).

Swinging Blue Jeans

'Happy Happy' IS REALLY THE LUCKY

guitarist-leader of the group. The follow-up—though it missing the charts—was also a steady seller. But there's no doubt about the success of "Happy Happy Shake"—a real "third time lucky" threat.

Ray told me how the group came to record it. "We heard the number a few months ago," he told me. "We liked it so much we heard it and marked it down as a possible release."

"We did a lot of work on it to arrange it into our own style and it looks as though all the work is paying off."

So those Swinging Blue Jeans are making "Happy" pay off where the American originator of the number lost out on a few years back. Man who wrote "Happy" was Chas. Romero, and his version of his own song was issued in the States and here—on Columbia.

bie—about three years ago. Reaction? As stern as a December day.


The number has also been recorded by Britain's Pat Harris and The Blackcups (on Psy) and The Shakers on Polydor.

But it is the version by the Swinging Blue Jeans that is really based on the original Romero version. (Remember—didn't those Beatles say they preferred Chas's string on the "Jake Box, Jerry" show?)

Main reason is that the Swinging Blue Jeans have given "Happy" a real Scotch sound. Says Kim Bennett, of publishers Armory and Beelwood: "The Blue Jeans sound really unimpaired. Their version is really wild."

racing Heavy TV and radio promotion—particularly around Christmas—all combined to send "Happy" racing up the sellers. And for a group as talented as the Swinging Blue Jeans, that's just as it should be.

Listen TO



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- ★ JUNE CHRISTY The Intimate Miss Christy Capitol 511933 (mono) 71933 (mono) ★
- ★ T-BONE WALKER Capitol 11285 (mono) ★
- ★ THE FOUR PREPS Songs for a Campus Party Capitol 513796 (mono) 113796 (mono) ★
- ★ THE BEST OF NORMAN RIDDLER Capitol 11990 (mono) ★

NEXT SUNDAY'S PROGRAMME WILL EXCERPTS FROM THESE LPs

E.M.I. RECORDS LTD., 6, RAIL TERRACE, NEWINGTON GREEN, LONDON, N.W.4

DISC kills those impersonation rumours

IT IS HOLLY

A great new backing, but the same old Buddy



BUDDY HOLLY is a phenomenon in the world of pop music. He started a style of singing that countless artists copied and after his tragic death in 1959 his records became even more popular. And the great thing about it all is that unlike the adulation that surrounded actor James Dean, there is nothing "sick" about the fascination to the Holly legend.

His discs have been bought—since his death 12 singles have been issued in this country and six of these have made the charts—because unlike possibly every other singer of his time, his work has not dated.

But the continuing rumours and their revamped backings inevitably give cause for rumour and speculation. The latest Holly single release on Capitol "What To Do" is a case in point.

DISC reader Paul Mandella, a South Woodford student, listened to it, compared it with the original version, found a whole lot of difference, and gave voice to suspicion which has been expressed elsewhere already.

Cashing in?

IS THERE SOME UNSCRUPULOUS PERSON IMPERSONATING BUDDY ON DISC THESE DAYS TO CASH IN ON HIS NAME AND FAME?

DISC has investigated the possibility thoroughly, and can say categorically that the answer is NO. Let's examine the case of "What To Do." It first appeared here in the LP "The Buddy Holly Story, Vol. 2" in November, 1960, 21 months after Buddy's death.

It came out again as a single in early 1961, and made some stir in the bottom regions of some national charts. But the overall sound was rough and unsophisticated—a complete contrast to the latest issue of the song.

But, after careful and repeated listening by the DISC staff, we can say quite definitely that the voice in both cases belongs to Buddy Holly. The new single has a decidedly technical polish on his tones, but otherwise it's the same.

The backing is totally different, however. The original had a simple, straight rock beat and a chorus in the background. The new version has a Latin beat, an instrumental solo absent from the original, and an amplified guitar giving a realistic imitation of piratish violin.

Decca cabled Norman Petty, the recording genius behind the continuing Buddy Holly recording success story, for background information on the latest issue of "What To Do," but so far without response, probably because Norman is a travelling man in his job.

Backing changed

But other authorities are quite convinced that the voice is Buddy's, and only the backing track has been changed.

Southeyr Macle's Bobbie Britton, plugging the song, said: "It's Buddy's voice without any doubt. Only the backing has been changed, and I think the new instrumental support comes from The Firebirds, who have dubbed previously for Buddy Holly releases."

American A and R man Stan Talbot told DISC: "I've heard these rumours about Holly impersonation, but I don't see how anyone could get away with a deception of this sort."

So Buddy's voice sings on with new and more modern instrumental support. No one here says how many more releases are possible, but 1964 doesn't seem to be the time for Buddy's Holly's voice, memory and selling power will fade from the scene.

Nigel Hunter

Kathy may stick to an oldie for her 'Secret Love' follow-up

JUDGING from the success of her "Dance On" and "Secret Love"—which pulled in a Silver Disc—Kathy Kirby can look forward to an even bigger boom year in 1964.

So a gal with her talent and looks should have no problem on her mind. But she has—just one.

What's to follow up that fabulous "Secret Love" single, which this week stands at No. 2.

Remember—this one positively roared to the top, so Kathy is understandably ruffling a finger through her pretty blonde hair as she ponders over the successor.

It's not just a question of ticking a thumb into the Tin Pan Alley treasure chest and hoping to pull out a plum. You just have to be sure that that follow-up disc will not only match the high standard you have already set, but that it will ride all that tough

★
KATHY
KIRBY

Another instrument I will use would be a saxophone and her next single.

★

"Look at 'Secret Love' for instance." And "Dance On" though not an "evergreen" in the general sense of the word—found a new life when Kathy gave it a song setting.

So Kathy could pick an oldie for her newie. She doesn't go along with the idea that you have to come up with new songs to make a hit. And she has the proof on record.

But she sums it up when she

says: "Really, it depends on how a song sounds when you play it in the studio. I'll then, you don't really know."

Peter Sullivan, her recording manager, would echo those sentiments. He's helping Kathy in her song search, too. Between her and with the help of MD Charles Blackwell—there's a good chance that another hit will come Kathy's way.

Laurie Henshaw

NEW FROM

EMI

Morecombe and Wise

BOOM OO YATTA-TA-TA

N.M.K. POP130

LENA HORNE NOW!

STATUESQUE SOUNDS

Stairside



Mickie Most SEA CRUISE

COLUMBIA CAPITOL

The Swinging Blue Jeans HIPPI- HIPPI SHAKE

N.M.K. POP132

THE GEORGE BRADLEY BAND MARCH OF THE VICTORS (From Carl Foreman's 'THE VICTORS')

N.M.K. POP133

JOE LOSS and HIS ORCHESTRA Loddy Lo

N.M.K. POP131

FOUR SILVER DISCS WON IN FIRST WEEK OF NEW YEAR!

THE New Year is not yet one week old and four Silver Discs have been won! And with a truly international flavour, too, representing Britain, Belgium, the United States and South America!

States may go wild about The Beatles, too in 1964

BEATLE enthusiasm may break out in the States in 1964! High pressure publicity and promotion has surrounded the group's first Capitol release "I Want To Hold Your Hand" and "I Saw Her Standing There" with lavish double-page advertisements in the top of the *Ed Sullivan* and *Jack Paar* shows in February will increase the publicity impact.

The awards go to Dusty Springfield, The Singing Nun, Gene Pitney and Los Indios Tabolarios. Dusty Springfield picks up her first solo Silver Disc—presented by DISC for British sales of more than a quarter million—for "I Only Want To Be With You," penned by Ivo Raynolds and Mike Hawker. It's at number 5 in the charts this week and still moving.

Solar Squire, The Singing Nun of the Belgian Dominican Order, caused the biggest surprise of the year when "Dominique" hit the International charts, reaching the top of the American hundred, and rising to number 5 in England. Gene Pitney has finally crashed the British barrier. His beautiful recording of "24 Hours From Tulsa," specially written and arranged for him by Bert Bacharach, has this week jumped four places to number 6, resulting in Gene being the first American artist this year to win a Silver Disc. Finally, two Beatlites, Los Indios Tabolarios, have picked up a Silver Disc for the oldie "Maria Elena," which was one of the biggest instrumental hits in the latter half of last year.



New year!...new sounds!...new rhythms!...new ways to be with it! Look to LYBRO for new ideas in jeans and jackets! LYBRO is cooking already—and the news will be hot!

LYBRO

HE'S FROM Drag City
LIBERTY RECORDS, LIB 55641



GENE PITNEY—A Silver Disc for "24 Hours From Tulsa."

Canary Isle contest

Because of the inevitable delay in the mail over the Christmas period and in order to allow as many entries as possible to be included, it was decided to postpone the closing date for the contest.

This has meant that we have been unable to give the winner and the runner-up of this week as planned. The next result, with all the winners' names, will now be given in next week's issue of the magazine.

Paul, Paula split up

AMERICAN singing duo Paul and Paula have split up, but the move is only temporary. Rumours that the separation was permanent were squashed by their record company, Philips, who stated that Paul and Paula have returned to college to obtain their degree at the end of this month.

Mathis visit off!

JOHNNY MATHIS has had to cancel his projected trip to Britain because of the illness of his mother.

At present, ATW are making intensive efforts to find a replacement to top this weekend's "Sunday Night At The London Palladium." Brook Benton was among those asked as possible substitutes.

BIC-TV had not found a replacement and Mathis' "Joke Box" jury date on January 11 at present.

Miki and Griff to wax in Nashville

MIKI AND GRIFF, folk duo currently starring in Aladdin at Torquay's Princess Theatre, play a fortnight's session at Bermuda's Fory Thieves Club from February 10.

They then travel to Nashville, famous folk recording centre in Tennessee, for recordings, returning to Britain on March 18. Miki and Griff have previously visited Nashville, but this will be their first recording session there.

Poole on 'Stars'

BRIAN POOLE and The Tremeloes and Little Steve Wonder are among new names set for "The Year Is Only Stars."

Brian and the boys, with The Backbeats and Mike Watkin, join Helen Shapiro and Mark Wyke on January 11. Little Steve Wonder tele-recorded a guest spot for the January 11 edition, which stars Gerry and The Pacemakers, The Searchers and Kathy Kirby.

Bill-topping on first professional Dave Clark five first big

Gerry pens single!

THE episode of Gerry and The Pacemakers' new Columbia single "You've Got What I Like" was written by Gerry in collaboration with The Pacemakers.

Their "Babe In The Wood" posthumous literary after his Christmas season at Hasley ended on Saturday, is as follows: Ipswich Gaumont (January 6-11), and Cheltenham Odeon (January 13-18).

Vaughan film opens in West End

A LONDON West End opening has been set for Frankie Vaughan's long-wanted musical film, "Tis All Over Now."

It hits the screen at the Odeon, Marble Arch, on January 11. The film also stars Peter Brunt, The Springfield, The Hollies, Ian and Sylvia, and "No Time To Lose" personalities Les Percival and William Robson. Songs are by Mack Murray, Basil Tate (Frank's musical director) and Dave Carey.

JERRY LEE LEWIS FOR TV AN APPEARANCES HERE

Star line-up for 'SC'

THE Light Programme's popular "Saturday Club" is starting 1964 with "The Beatles, Freddie and The Dreamers, Roy Kinnear, The Big Four, Brian Auger and The Trinity, and The Searchers are just some of the big names involved.

The Rotelites guest on January 11, which will also mark the "Saturday Club" debut of Bern Elliott and The Femina. Mary Wilde and Kenny Ball's Jazzmen are also lined up for that date.

Strong bill

Gerry and The Pacemakers head a strong bill on January 18, which also features Mark Wyter, Joe Brown and Susan Maughan.

The Searchers have two spots faced on January 25 and February 29.

Brian Poole and The Tremeloes visit on February 1 with Gene Vincent and Cilla Black. Billy J. Kramer and The Dakotas are set for February 8 with The Rolling Stones, and Tommy Quickly makes his debut on February 15 with The Beatles.

DAVE CLARK is to headline his first major packed weeks of one-nighters for Arthur Hovens opening the first Dave Clark Five will make after turning first of March, and the first since they started in show.

Until the end of February, the Dave Clark Five will continue to play three nights a week at the Basildon Locomotive.

"Glad All Over," which has hit number 2 in the DISC chart this week, has now exceeded half a million sales, and has been issued in the U.S. on Epic. Harold Davison is planning an autumn visit to the U.S. for Dave once he completes his summer season at Blackpool Winter Gardens, which opens on June 20. For this show, Dave is joined by Clodagh Rodgers, The Kay Sisters, Eddie Calvert and Dick Upton.

Tomorrow (Friday) Clodagh plays a new EP titled "The Dave Clark Five featuring 'Do You Love Me,'" "I Know You," "Pistol Pack 'Em" and "No Time To Lose."

Next week, the Five record their follow-up single to "Glad All Over." It will again be produced independently by the group.

Two-way LP plan

TOP arrangers from Britain the States will be recreating impressive Vic Lewis for a "Best Of Both Worlds" recording.

Vic told DISC on Tuesday that he is featuring British music, playing the American arrangers and the American pop artists. Half the album will be recorded in Britain, the other in Hollywood, and the album be released in both countries.

British arrangers Vic has most include Johnny Keating, Thorne, Johnnie Spence, J. Barry and Wally Stott. American stars include Nelson Riddle, J. May and Herbie Mann.

JERRY LEE LEWIS will do a top TV show and a ten-hour tour in March. And promoter Don Arden is negotiating for Carl Perkins to join the proposed Chuck Berry package in April!

Jerry Lee arrives here on March 18 and will spend the next day televising a 45-minute Special for broadcast showing on the ITV network. He will be joined in the programme by Gene Vincent. Jerry Lee's new album has British tour on March 20. Although exact venues have not yet been fixed, he will visit Coventry, Birmingham and Wolverhampton. The rest of the bill will consist of British artists.

At present, Don Arden told DISC that representation is being made in Washington for permission for Chuck Berry to visit England at the end of April. He said the situation is hopeful.

Billy J's 'Date'

BILLY J. KRAMER, Mail and G. Cliff and M. G. will guest in Mark Moukhou's "First Date" on Radio Luxembourg on January 12.

Justice off to Sweden

JIMMY JUSTICE leaves for his third tour in Sweden on Jan 10. His trip will take in four cert dates, plus TV and radio, will coincide with the release his new single on Pye's Plastic label.

Both Cliff rise in 1

CLIFF RICHARD and Françoise Charrat. After five weeks "It's All In The Game" has hit "Platinum" has risen from 20 to hitting 2 in two weeks ago, have "Have To Be A Baby To Cry." The Tony Hunt composition Bobby Byrd and a solo in two places to number 5 in the

IN YOUR SHOPS TODAY

- WELLINGTON THE BEATLES (Sally Bell) The Vermont Girls **DECCA** 15 002
- THE SHARDES **DECCA**
- THE BACHELORS **DECCA**
- ONE IN LET'S BE WARMER GIBSON & THE Dynamic Sounds **DECCA**
- TONY MEEHAN Song of Nones **DECCA**
- JIMMY GILMER **OPMUN**
- THE FIREBALLS Billy Paul **OPMUN**
- BILLY WARD The Ian Campbell Folk Group **DECCA**
- THE BONNETTES Billy I **OPMUN**
- CONY IN THE BACK ROAD The Belle Marlinas Band **OPMUN**
- IT'S ALL IN THE GAME Bobby Byrd **DECCA**
- BUT LITTLE LEE is marked **OPMUN**
- REEDS LIMITED The Marshall **OPMUN**
- DAVE BERRY by July **DECCA**



reviews...

Don Nicholl looks at the latest singles

Tony—without et— can stick it to the parade



Tony Meehan
Song of Mexico; Kings Go Fifth
(Decca 7 1191)

TONY MEEHAN—without it! Hearts of course—like the parade runner by leading a vibrant singing Tony. Let's instrumental "Song of Mexico." Dave are featured strongly, naturally, but there's much made of soul-burn and how getting this.

"Victors ahead and strings over... a you'll gather that the thing is stickable! I use it selling."

Tony's own composition "Kings Go Fifth" is a swinging entry that almost overcomes the excess of its title song.

'MEMPHIS' FOLLOW UP FOR DAVE

Dave Berry
My Baby Left Me; Hoosier
Coochee Man
(Decca F 1180)

DAVE BERRY trying hard for the same effect as he achieves with Chuck's "Memphis Blues." And coming slightly closer to it with "My Baby Left Me." Dave's own should prove another happy entry for Dave's hard substance, and I think there'll be many who will

buy the ball for his guitar work alone. The "Hoosier Coochee Man" on side two is a slow taker which Berry calls capably.

The Vernons Girls
We Love The Beaties; My Lover Boy
(Decca F 1187)***

AFTER Dave Berry's Christmas work and Bill Clifton's blast on Beaties/come this expression

tion of adoration by the Vernons Girls. Just what most of the young females here would like to hear and could feel because of that. Personally I'm becoming wear of the word "beaties" in the second wave jumping.

Martha and the Vandellas
Quicksand; Darling, I Ham O' Song
(Goswami SS 210)***

PROM the Tamla-Motown stable come Martha and the Vandellas again with a rhythm whopper and clipper that the pop world is hearing in the States. "Quicksand." It's possible that the style may still be a mile beyond the R & B market here despite the group's mad funkiness at the Crystals.

If this boogie-dish in Britain

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).

It might mean the girls are opening wide. Personally I'd rather see something like a Mary Wells disc.

Darling, I Ham O' Song is a slow dragger, rockabilly.

Pearl Carr and Teddy Johnson
The Love And Again; I Love You
(Mercury 7013)***

INTERESTING to plan this date after spinning material from Martha and the Vandellas. The Pearl and Teddy have a large following in the States. They are going to be very pleased with this disc.

Good Love directs the orchestral arrangement. The Vandellas' own Westward-bound lyric should see it getting plenty of play in request shows.

Mary Richard Rodgers on the

other side! One of his favours "Caramel" here... If I love you. You good arrangement, too.

Brenda Lee
Me; Unsee; Loney Loney Loney
(Mercury 6889)***

BRENDA Lee's return to the top is impressive with almost every record she makes. Her latest offering is particularly notable in this regard. "Unsee" and "Loney Loney Loney."

She's always been a remarkable character in the world of pop, but I like the way she's returning to be understood in yet one more manner. "Unsee" jumps and some strong work behind her.

Loney Loney Loney Me continues by listing the pace. Brenda punches her words across in this one and makes them stick. Good use of chorus with organ sound in the accompaniment.

The Harmon-Knights
I'm Coming Home Baby; Please Baby
(Mercury 687)***

THE Harmon-Knights, featuring Dick D'Arco's organ, should please their many fans in the country with the smooth, easy progression of **I'm Coming Home Baby**. The Harmon-Knights are well-tailored for the current scene and are good on the strings.

Please Baby on the second side of this LP offers a release candidate which, although it may not be as good as the first, is still a nice one on the other side of the waltz.

Shirley Bassey
My Special Dream; You
(Mercury 686)***

IYRISCISED version of one of the best themes. For the "You." My Special Dream is using Shirley and Frenchy by Shirley. Tony Oshroff directs the orchestral accompaniment for her once more. This time she looks the opposite. Her lead had drama in "I Was Have Nothing."

THE RONETTES DO EVEN BETTER

The Ronettes
Baby, I Love You; Miss Jean and Mr. Sam
(London HLL 1179)

DON'T Miss what **Tony Hatch** terms "the produced sound which is going to dominate 1964." The Ronettes are going to be the new thing in the American with their New York Christmas of "Baby, I Love You."

Strikes me as a better recording than their first but will be accepted on equal terms as the most beautiful. She opens the second half and their guitar plays into a stellar section. All in all a racing instrumental.

Baby, I Love You is a very good one. It's a good idea to see this side will sell high, but I doubt its power to rise like the girl's recent success.

You, written by Tapp with obvious follow-up intentions, is a steady ballad that will stand up to many others. It's a good idea to see this side will sell high, but I doubt its power to rise like the girl's recent success.

Nat King Cole
Look No Further; But Beautiful
(Capitol CL 5134)***

NAT King Cole's "Look No Further" and "But Beautiful" are two of his most romantic excursions. It may be that came up with a better lyric, but the melody is tender and attractive. Nat Cole sings it softly and sweetly.

I don't imagine it will be a major hit, but it's a nice one in many ears in the months ahead. **But Beautiful**, written by Henry Cole and Johnny Mercer, stands out. Beautifully orchestrated backing from Gordon Jenkins.

Mary Ford
Don't Leave Me This Way; Where Can I Go
(Mercury 685)***

MARY Ford's "Don't Leave Me This Way" is a good one. It's a good idea to see this side will sell high, but I doubt its power to rise like the girl's recent success.

Bachelors mix the new and the old

The Bachelors
Dance; The Stars Will Remember
(Decca F 1179)

IKE Charles, who never seems to stop, has a new group. The Bachelors have made a good choice in picking this one for their debut record. It should give them a very good following.

Dance is a good one. It's a good idea to see this side will sell high, but I doubt its power to rise like the girl's recent success.

The Stars Will Remember, directed by Don Bryson, is a neat combination of the new and the nostalgic.

EXCITING BEATLES COMPETITION

TODAY

FREE!

MUST BE WON NEXT WEEK!

An 8mm copy of Pathe's special

BEATLES FILM with sound track PLUS A £250 Videotronic 8mm SOUND PROJECTOR

"She Loves You," "Twist and Shout," performed by THE BEATLES in a Pathe film packed with the excitement, frenzy and surprising realism of a real live Beatles show! PLUS the very latest novel in sound film projection costing £250. ALL FREE! That's the prize in the fabulous TODAY BEATLES COMPETITION. Get **TODAY**—sent in your entry—and get ready for the thrill of your life!

Also in **Today**—A Top-Star Line-Up of Entertainment including:

FRANK SINATRA
The four faces of PAIN
Colour Special

Screaming
LORD SUTCH
"TV SEX IS AS GROOVY AS WOODY"

LATE NEWS—Not my cup of tea... says TV's GRABE. The day that the Earth died... Dies the most famous you had!

HURRY FOR TUESDAY'S TODAY

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

If Los Indios can do it, then

SO CAN THE MARIMBA BAND

THE BAJA MARIMBA
Band—Come!
(London HL 902)***

THE BAJA MARIMBA Band comes in like a welcome to the point of the current best one. **And Come!** is the Baja Band's plenty of surprises to spring forth. First, the Marimba, then Caravella-type guitar, then a trumpet, an electric brass jazz movement. The rolling sound of December's "Lido" continues the charm of this disc. Since the Baja Marimba Band has taken the Baja Marimba Band very well, I hope so.

TONY DAINES
Chapel in the Moonlight; Echo of Footsteps (Fantasia)
(Mercury 685)***

TONY DAINES is a new name in the disc scene. Tony Daines is a British pianist who has written a piece that marks him out as one of the new acts which should be on the revival of the old Chapel in the Moonlight means on a slick easy

beat that weaves into your bones at once.

Echo of Footsteps is a steady extravaganza of average quality.

W. Come! Do Let's Go!
The Whip (Decca F 1181)***
Song, in a studio production by the young Glenn Gould. **W. Come! Do Let's Go!** is a steady better which is a change of pace. **The Whip** is a partnership salute to the Sheffield police, but a better, more subtle effort that dancers should like.

THE FRATES—
I'm Not a Teen-ager; My Spell (HMV POP 1250)***—Average better here are older dancing in front of routine swing and the ending. My Spell gets away from the pattern sufficiently to attract and to catch other sets and this one as a ball.

N. Special Dream—
I'm Not a Teen-ager; My Spell (HMV POP 1250)***—I'd like to see this single for Reprise since going over to the States. **My Special Dream** is a very good one. It's a good idea to see this side will sell high, but I doubt its power to rise like the girl's recent success.

musical director. The other film offering writes nastily in the driving scene.

D. V. And Jean—
In La La La Day; I Love the Summertime (Starline)
(Decca F 1182)***

IN La La La Day is using lovely here and is better enough to gather some useful sales. **Queen and Jean** is a backing. **I Love the Summertime** is a handspring character with a happy, light bit.

Of Little—
Belles Dances from the Markets (Mercury 686)***—Cathy instrumental offering here from the Markets. **Of Little** with Decca of Little with some hot-bolting offers. **My Love** of the line is an organ-piano-and-drum set. **Could** be a good one. **Belles Dances** opens with that piano and hand-drum.

G. N. Y. Annie—
My Love (Mercury 686)***—**My Love** is a steady better which is a change of pace. **The Whip** is a partnership salute to the Sheffield police, but a better, more subtle effort that dancers should like.

How Many Times Can Our Heart Break is, more conventional, with country and western accompaniment.

Philips—
Everybody Knows—
I'm Not a Teen-ager; My Spell (HMV POP 1250)***—I'm afraid that this young act's first record is a rather nice one. **Everybody Knows** is a good one. It's a good idea to see this side will sell high, but I doubt its power to rise like the girl's recent success.

HE'S FROM Drag City



Frank Field
Say It Isn't So; Don't Blame Me
(Columbia DL 1181)

COLUMBIA are out one which half they ought to invest on the side of Frank's latest release—and they're obviously hoping that it will turn out to be a double-headed hit. **Say It Isn't So**, too, even though the Field sales dropped spectacularly on the whole.

Don't—
I think Frank will edge himself into the charts again. I like the title track. **Don't Blame Me** is a good one. It's a good idea to see this side will sell high, but I doubt its power to rise like the girl's recent success.

reviews...

LPs and EPs with Nigel Hunter

EVERY'S HIT THE COUNTRY HEIGHTS

PHIL

Scandinavia's Danish go all French

The Spotnicks

At The Olympia, Paris
*Happy Guitar, Hot Strings, Blues, Transcendence, Gypsy Guitars—Hed Taylor, Gustav C. Camm, Co. (Doubt EP 7079)******

THIS trio of young Spotnicks' trained these numbers during their stint at the Paris Olympia last year, but this disc was cut in Paris, Sweden.

Duane Eddy

Mr. Twang
*Elmore Galt, Bill Wadum, Spanish Flute, Nashvilles, Folkies, Blues (RCA Victor RCX-7123)******

DUANE lives up to the EP title in this worthwhile, swinging set of four recent dance forms and

tempo. He actually wrote all the numbers apart from the first, but there's no doubt at all that it's Ray Penning, over the years.

He's backed with effective accompaniment by piano, guitar and bass, and the first two instruments choose to place deep into the watery reverb quality. The songs themselves are fair examples of real rhythm and blues, and each one landed some in their lyrics, in particular Don't Put 'Em Overboard in One Block.

Pat Boone

Always You And Me
*The Mo-Cap Dance Team, Sport, I Feel Like King, There's Always You And Me (Mercury 743)******

*London REC-D 1184******

PAAT mixes his material in the same way as this hit. There's the rhythmic syncopation of Roll Harry's Kangaroo but, the musical quality comes of Crying, the rather formal recitation of the ballad track, and some straight bouncing.

Pat handles them all with his country smooth style and assurance.

Pat Sajak Movie Themes
*THE GARDEN PARTY, My Heart's Toughest In Me, The Moonlighting, I'm Tired (Mercury 743)******

*London REC-D 1391******

PAAT works these songs very simply, come-packed from his recent movie soundtracks.

The Boogie balladging is at its best, and he gets some excellent backing accompaniment from James Taylor and Bill Reaves.

Jim Reeves

From The Heart
*Just Out Of Reach, I'd Fight The Love, I Never Felt That Anybody Ever Loved You (Mercury 743)******

*London REC-D 1391******

COUNTRY is Jim Reeves' on these four items—and they're nothing more than wonderful old-fashioned country and western songs.

SOME, at least he doesn't wade in music like most of the biggest names. He puts the lyrics across with melodic subtlety and feeling over purely wearing background.

Does he win with the cowboy and ballad—two of the country and folkier—two he's a little more cheerful in his songs.

Elia Fitzgerald

She Sings Brightly With Her Own Voice
*My Love, My Love, My Love, My Love, My Love (Mercury 743)******

*London REC-D 1391******

ELIA is a singer from Elkie's LP, with her own vocal. Right accompaniment and arrangements offering a lot of variety to this disc and usually written all over them.

Does she? Well, that's what Jim Gentry's bandstand, and the next two are some very lively and exciting. This track, in which she sings over a jazz waltz tempo featuring some very fine accompaniment.

Roy Charles

The Golden Years Vol. 1
*That Fella, Honey, Honey, My Love, My Love, My Love, My Love, My Love (Mercury 743)******

JEROME KERN'S Big Yourself Out waxes a bargain EP to bring class to the party.

Don Nicholl

(contd. from page 8)

Dominoes. And her treatment is more that of a backing singer, as in the Richard Rodgers score for the musical "No Strings," and both are best in the pleasant style of Miss Lee. *The Sweetest Sounds*, which was recorded with the original show's bands on this side of the Atlantic, is given a good Latin tempo.

Peggy is helped considerably by the backing singing from Murray Carter. That burst soundings, but only *Leads Of Love*, too. Very pretty Peggy on this ball as the piano piece for her own part.

Peggy Lee

The Sweetest Sounds: Leads Of Love
*(Capitol CL 1533)******

LEE has some here are from the Don Nicholl. The extra touching to the musical "No Strings," and both are best in the pleasant style of Miss Lee. *The Sweetest Sounds*, which was recorded with the original show's bands on this side of the Atlantic, is given a good Latin tempo.

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Vic Damone

No Strings: Once Upon A Time
*(Capitol CL 1533)******

ONE UPON A TIME is a Lee Ann Norman classic, featuring the title song of the Richard Rodgers musical. The disc's own writers (scholar by the composer) and handling the material with a good touch of class. It's an appealing song and Damone's melody is well suited to the mood. The Sad Fella's accompaniment relies on an excellent piano.

Once Upon A Time is a Lee Ann Norman classic, featuring the title song of the Richard Rodgers musical. The disc's own writers (scholar by the composer) and handling the material with a good touch of class. It's an appealing song and Damone's melody is well suited to the mood. The Sad Fella's accompaniment relies on an excellent piano.

THESE are most extract from the discs and the numbers' particular efforts in the recording studio. These particular tracks reveal music

DON

of the new familiar work personally than others in the LP, and they're no doubt at all that it's Ray Penning, over the years.

He's backed with effective accompaniment by piano, guitar and bass, and the first two instruments choose to place deep into the watery reverb quality. The songs themselves are fair examples of real rhythm and blues, and each one landed some in their lyrics, in particular Don't Put 'Em Overboard in One Block.

Big Ben Band Band-Swinging Band Party, No. 2

*Columbia SG 8324******

THESE are most extract from the discs and the numbers' particular efforts in the recording studio. These particular tracks reveal music

C and W

You walk the real thing—then this is it!

Authentic Country Music

Authentic Country Music
*THE CARTER FAMILY, My Heart's Toughest In Me, The Moonlighting, I'm Tired (Mercury 743)******

*London REC-D 1391******

PAAT works these songs very simply, come-packed from his recent movie soundtracks.

The Boogie balladging is at its best, and he gets some excellent backing accompaniment from James Taylor and Bill Reaves.

Does he? Well, that's what Jim Gentry's bandstand, and the next two are some very lively and exciting. This track, in which she sings over a jazz waltz tempo featuring some very fine accompaniment.

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The Everly Brothers

Great Country Hits
*My Heart's Toughest In Me, Follow Me, I Walk The Line, Lonely Street, Billy, Towards And Golden Yearling, On So Lonely, You Can't Be Too Good, Sweet Dreams, This Is The Last Song I'm Ever Going To See (Mercury 743)******

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He's backed with effective accompaniment by piano, guitar and bass, and the first two instruments choose to place deep into the watery reverb quality. The songs themselves are fair examples of real rhythm and blues, and each one landed some in their lyrics, in particular Don't Put 'Em Overboard in One Block.

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best, as in the Phil Spector-produced disc called Don't Blow Your Sister.

SHED WOOLLEY—Tales Of How The West Was Won (MGM C 955)*****

Shed Woolley, taken on a disc wagon ride as the old west. It's well done, capturing the mood spirit of the times with the songs and his narration.

Records of the month
LP

ELLA FITZGERALD AND COUNT BASIE
Ellie And Her Friends
*Verve VLP 936, Stereo SLP 965******

ELLA and the Basie boys joined in each other might musically, and together they've produced one of the best jazz-bop albums ever which should rank as a classic item in everyman's collection.

That's what I said when I had reviewed the record, and it sounds even better each time you listen to it.

EP
BUDDY GREGG
Enterlude
Columbia SGC 8291

HE'S the kind of artist who inspires emotions in every man's collection.

That's what I said when I had reviewed the record, and it sounds even better each time you listen to it.

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Congratulations

OSCARA TABAJARAS

on winning a silver disc for

MARIA ELENA

on winning a silver disc for

RCA 1964 88 49

RCA VICTOR

DISC reviews the pop stars in Christmas pantomime



Gerry and The Pacemakers bring big hot villainy in "Babes in The Wood."

Gerry gives a fairy-tale Patrick a treat

PANTO with a beat... villainy with a rock-'n'-roll flavour—that's the 1964 version of "Babes in The Wood," which opened at the Gaumont, Hanley, Stoke-on-Trent, on Christmas Eve. The beat and tempo of this contemporary style panto is provided by Gerry Marsden and his live-in Pacemakers, who make their first venture into theatrical fairy-tale land.

The experiment provides a highly enjoyable entertainment for an audience of toddlers, young people and Mum and Dad.

The tempo there isn't likeable. Liverpool leads music on a traditional panto theme that exploits in their best hip-parade style, Gerry and his hilarious trio put a punch and kick into the show.

The trio also reveal new and unexpected talents and a slick line of patter in several duet scenes and in particular a hilarious school-room scene.

Three quick costume changes are called for as the group rock through the roles of wandering minstrel, schoolboy and castle custodian.

Gerry's come almost steps the show with four numbers—

"Lotta Living"; "You Make Me Feel So Young" and "You'll Never Walk Alone," which give him the opportunity to project his exciting vocal and stage personality to the full.

The top pop group stage their normal guitar-swinging show for 20 high-voltage minutes after the intermission.

High-spot

Great fun

Said Gerry between costume changes: "This panto business is hard work but it's great fun and wonderful experience. The lady and I are thoroughly enjoying the change of routine."

Looking the image of a mischief-maker, "Just William" in his "Dad's Army" style, Gerry adds that he and the boys hoped to extend their panto experience and success next year.

Apart from the life and colour provided by the Pacemakers, the show was a talented cast which includes Billy Wells, Stan White, Patsy Cline, Marion Hargrett and Dale Williams.—H.D.A.

Laundry boy Joe bubbles through show

JOE BROWN bounced on-stage—minus guitar—and answered with his lips-puffed front of the time in two tiny bits. At White Water, the laundry boy, in "Aladdin," at the G. & A., Broadway, Joe bubbled through the two-second-hall shower with no sign of his Cockney sense of humour running out.

The new boys—complete with oriental costume—in it well. "There's a boy-pair-of-thieves" cracks Joe.

He whipped up the audience into a rousing cheering form with his "Here's The Eighth" and "What's It Got To Do With It" and then added with a deft touch of charm—in his quiet, "The Boy From Brazil" and "Beautiful" and Joe's beautiful form is an audience.

Then on to "Picture Of You" and a rousing close-down with "Have Nuts." "He's glad you asked it, Joe!" Joe says. "I know any more"—E.M.

Mark plays Robin' with zest and dash

ANYONE who still thinks that a pantomime played by a girl would change their mind after seeing Mark Wyster in "Robin Hood" at the Coventry Theatre, "Mark" portrays the smooth-looking hero with a zest and confidence that any girl would find hard to match—especially when he goes himself into the middle of a wood fight.

And good-looking Mark has a voice that could not fail to win Melvyn Mark, assuming she did not fail for him as soon as the new him in his striking Lincoln outfit.

songs like "Venus in Blue Jeans"; "Go Away Little Girl" and "It's Almost Tomorrow" does not distract from the plot.

The audience soon takes to this dashing young man and Mark has no trouble getting them in to join in the chorus of "Just Bring Me Water."

The success achieved by Mark in communicating with the children is obvious from the cheers he gets when he meets Maid Marian on the stage in the finale, reappearing in a red and gold costume.—F.A.



Mark Wyster makes a good job of his role as the dashing, twinkling Robin Hood in Coventry.

Success

Mark is a success in every way in this pantomime. He does not give the impression of being a top star out of place in the tale. He plays a convincing role.

The related Mr. Wyster gets his over-the-top, his suit and a short selection comprising

Trini to tour in France for three weeks

LATER this month TRINI LOPEZ will make a three-week concert tour of France where he was recently awarded "Champion of the Grand Prix National de Design" by the French Music Industry. Trini postponed a date at New York's Basin Street East to make the tour.

Kathy Lester, who recently announced that she would be retiring from show biz to concentrate on being a housewife, has now signed in record for RCA Victor. Kathy, however, will cut down on personal appearances.

Little Steve Wonder, who has just finished a Christmas season in Paris which included the Olympic performance at the Olympia, completed his first film (a part of it is a "Internationally Muscle Beach Party") before leaving for Europe.

An illness which was thought to be ear trouble stopped Liberace from completing his Christmas season in Pittsburgh, but it has since been discovered that it is a kidney ailment which may recur again.

The Limelighters, who skipped last year for a change and gave new rearranged and cut a new album for RCA which will be released in March. It's called "More of Everything" and several of the songs contained are written by new member Ernie.

COPELERA

Edited by
Maurice Clark

Jimmy McHugh is the latest composer to write a worthy memorial in honor of the late President John Fitzgerald Kennedy. Several recordings are expected on this. Incidentally, out of all the discs on "The Summer Of His Years"—the English version by Mills—Mark is getting the most of the play.

Composer of the very successful "Never On Sunday," Manos Hadjidakis, has written the score for the next EMI Kazan film, "America," which will be released on album by the Warner label.

Freddy, for years one of Germany's top stars (he has sold over 14 million records there) is to start a tour on January 5, his second of America. In Canada, his stay in the States. He will also cut some discs in Nashville which will be released by MGM.

Acting-director Robert Hoover, who recently cut two singles in his first Broadway musical "110 In The Shade," has been signed by Columbia Records and will shortly release a new album.

We're Made For Love—Send Me Some Loving—"Some Other

FREDDIE WILL BE DOING PANTO FOR MANY YEARS

WE all knew that Freddie and The Dreamers were natural clowns as well as being a top group. What we didn't know was how they would fit into a scripted pantomime—how the Mums, Dads and kiddies would take to them.

Well—in Cinderella, which opened at the Royal Theatre, Chester, on Boxing Day, the boys confounded any critics that they might have had in the audience. Even the few who were anti-Freddie when they went in, came around completely converted.

Cast as Freddie and The Jesters, court entertainers to Prince Learning and Dandel, they are a hilarious riot. Their one-acting, bread-making slapstick sequence is as funny a routine as was ever conjured up by pantomime convention.

Fairy They are dressed in traditionally sparkling costumes, straight out of fairy tale books and stick strictly to their parts except for their own 15-minute spot when The Dreamers, and Freddie and The Jesters, give the boys a record for the theatre.

They're concerned ahead of time of relief at the success of the group, for advance bookings for their show, five and a half weeks on are a record for the theatre. Full marks to theatre manager Dennis Critchley, who's made the whole book to accommodate Freddie and The Dreamers' hit, including "You Know You Were Made For Love" and "Send Me Some Loving"—"Some Other

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FRIENDSHIP / ROMANCE: Genuine miscellanea, individual personal introductions—Write to 17, Alexander Burns, 8, Bear Street, Wigan, Lancs.

NEW FRIENDS at home and abroad. Stamped envelope for details—Foreign Friendship Society, Burnley, Lancs.

GENUINE miscellanea, individual personal introductions—Write to 17, Alexander Burns, 8, Bear Street, Wigan, Lancs.

CALLING ALL YACHTSMEN: Plans worth £200 are being offered by Motor Boat and Yachting for correct answers to questions on boat and yachting. First prize will be £250, 2nd £150 and 3rd £100, with 30 awards of £5. For entry form to the Boat Show and Yachting, published by Temple News Ltd. On sale now, price 2s. 6d.

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SEARCHERS A TO Z THE MARKET

THIS year, more than anything, The Searchers want to shake the British market with a new, way-out sound! Their success last year with numbers like "Sweets For My Sweet," "Sugar And Spice" and "Ain't Gonna Kiss Ya," was notable, but Chris, Tony, Mike and John are still not satisfied.

"I wait 'til you hear our next disc," said Chris, practically laughing at the mouth with excitement. "We're more pleased with this than anything else we've ever done."

"It's titled 'Noodles And Pins,' and rhythm and blues fans will know it as a very slow, shakable number. It's really great."

"The record, which is released on January 7, is the first one and the boys can honestly say we're really proud of it, and its success will mean so much to us."

"What's different about 'Noodles And Pins'?" "Well," said Chris, "it's exciting. Not just a good number, but a song which is the real gear."

"It's way-out rhythm and blues, and not like anything else we've ever done. If it hits, then it means total acceptance of R and B music in this country, and that's what we've been aiming at."

But more than that, Chris says that "Noodles And Pins," penned by brilliant American composer Jerry Bruns, has the kind of high standard that The Searchers would like to maintain on.

Different

"It's the kind of recording we lost listening to," explained Chris. "The version was great, and we were able to throw in a few of our own ideas on the arrangement."

"First of all, there's only myself and Mike singing. Tony keeps quiet on this. And secondly, it's a number of our own choices."

"All our other numbers were chosen as being the most commercial from our repertoire. But now, with 'Noodles And Pins,' we've been able to have a both of the kind of material we love doing, and which is more The Searchers' sound."

"If we can keep on doing this kind of number, at what we consider to be a high standard, that's our biggest wish this year."

"What else is happening to the Searchers, recording-wise, this year?"

Own thing

"One thing for sure, The Searchers are going to continue to lead the LP market with 'Meet The Searchers' and 'The Searchers' and 'The Star Club.' The boys don't intend to wait another album until they hit the States."

"The 'Ain't Gonna Kiss Ya' EP hitting the charts was a fluke."

By
June Harris

said Chris, "I honestly believe that the number itself would have made the charts as a single, and that's why the EP went so high."

"I also think that 'All Right' which was going to be a single, and finally finished up on our EP, had a lot to do with it. As a matter of fact, 'All Right' gives you a rough idea of our kind of music, and whatever we play and dance hall, that's the most requested number."

But it's definitely the singles market that The Searchers are aiming for.

"We have to be consistent in the act," admitted Chris. "We did a lot of good last year, but we have to be even better in 1964."

"For instance, we're the first Liverpool group to have a top 10 recording in Germany. We did 'Money' and 'Sugar And Spice,' and the disc is being reissued there."

"And then we've recorded a cast soundtrack number for a new film with Oliver Reed. It's nothing special, but a real laugh song."

Shirley has plenty of jazz 'soul'

Shirley Scott

HIP TWIST (12in, Empire 316) 1000000—This is the most attractive and enjoyable set to come from the Empire HQ in a long time. Shirley may not be a jazz fan, or a vocal jazz artist as Jimmy Smith, but she has a wonderful jazz feel. Plenty of "soul" as they say!

Her use is teamed with the superb Stanley Ervinson on the superb saxophone attack, to jazz the equally blues-hound, and the brilliant tenor George Tucker and a relaxed but locking drummer (John Cook). This is a very nice jazz foursome.

There are several blues of various hues, plus gorgeous, sea-spray melody interpretations of "Art's" (by Shirley) and "Al Red (by Stanley). An early-hours album of music.

Mit Jackson Quartet

"CLASSICS OF MODERN JAZZ" (12in, Oriole-Remo RM 119) 1000000—This is a very nice, modern version on Oriole's bargain-price "Beats" label. These are the 1941-42 78 rpm titles which eventually reissued in the format of the MGO. At this stage, however, Mit Jackson (the leader) is teamed with John Lewis as a sideman along with Ray Brown and Percy Heath. The disc features a very nice, swinging "Clerk on Dreams."

The sides reflect Mit's happy-go-lucky, free-blowing temperamental outlook on jazz and almost all the tracks are little gems. Safety. As in



The Searchers are highly excited at their next single—"Noodles And Pins," a slow R and B number.

Jazz reviews by Owen Bryce and Tony Hall

LESTER AND RED — FIRST OF THE MODERNISTS!

Lester Young

Let's Be Rhythmic, Toot! Vol. 1 (12in, Bluebird, Bluebird BLP 1000) 1000000—*These Foolish Things: Everette In Swing; Come To Fly; Basic Evolution; Red Lester Glows Out A Chance.* Oriole-Remo 120000000

Lester Young, Lester Young: Vol. 2 (12in, Jubilee, Jubilee Jub. 2) 1000000—*Cracy Doozy Jazz; Ding Dong; Blues 'N' Boogie; June Bug.* Oriole-Remo 110000000

Lester Young and Henry

"Red" Allen were the first of

the modernists. Allen showed that you didn't have to stick to the basic notes of the chord; Young showed that you didn't even have to pick up the horn, lead, or to Hankins! From their work modern jazz developed. Allen showed Ellsberg and Gillespie the way, and Young and Lester a host of imitators and producing the Forties and Fifties tenor saxophone decade. Yet it is my belief that Lester Young never played modern jazz, though few would go with me in that statement.

He was hapless with the swing of the Basie band or the small groups that lured Billie Holiday, and that is plenty of evidence on these stupendous discs to prove it. Ten of the 13 tracks on Volume

Two were made with a small Basie band prior to 1942. Though Lester plays well on them, his work doesn't compare with the sides made with a small Basie unit five years earlier, or with the Fort-Warriors Orchestra sides from the same year.

No one can argue to be without these LPs. But you should be warned that, in accordance with current practice on important historical records, you get most tracks two or three times over.

Lionel Hampton and Charlie Teagarden

The Great Hamp And Little "T" Hamp: Young, Memories Of You; Silver Sinner; I Got Got Sinner; Hit Rate; Drivin' On The Ceiling; How To Get Little "T"; Scrambled The Race; The Doctor; And The Elder; How High The Moon; Market Garden; Scramble.—Oracle LVA 210000000

The LP training of Lionel Hampton and Charlie Teagarden may play a little strange, but to anyone who has been highly successful, it is at first sight it would seem they are more than qualified. Charlie Teagarden is best known for his small group work with many well recording bands; Hampton is the leader of one of the most extroverted bands in the business, having a large and diverse sound. He had an excellent, but generating a "swing" sound, but he is a little back to the days of the Goodman era, and his music never really found that Hank Jones how to swing a small group.

But that's something. Hank Hampton clearly followed Charlie Teagarden's lead. The Silver Sinner in Les Yvan and suggested to get back to Original. Planned

as a re-creation of the mood and feeling of the Goodman sextet sides, the LP doesn't in fact suggest any such thing. But it does provide a lot of swing.

It swings magnificently, and only my dislike of the Addley's compositions make me downgrade to four stars.

The two brothers have each

contributed a number. Nat's Deacon And The Elder and Jolly's Serenades. Unfortunately, this delving back to the roots in order to produce "swing" has resulted in two numbers with the same sound. A pity for this disc is really not to be missed!

Owen Bryce

**SILVER DISC for
DUSTY**
with her first solo single!

I only want to be with you

**Congratulations
DUSTY SPRINGFIELD**

PHILIPS

Calling all "Yachtmen"

To know about "Yachtmen" and to see the new album, call 01-235 1234. This is a very nice, modern version on Oriole's bargain-price "Beats" label. These are the 1941-42 78 rpm titles which eventually reissued in the format of the MGO. At this stage, however, Mit Jackson (the leader) is teamed with John Lewis as a sideman along with Ray Brown and Percy Heath. The disc features a very nice, swinging "Clerk on Dreams."

The sides reflect Mit's happy-go-lucky, free-blowing temperamental outlook on jazz and almost all the tracks are little gems. Safety. As in

Tony Hall

DISC

LOOK OUT AMERICA— THE WE COME

1. The Caravelles
2. The Beatles
3. Brian Poole and the Tremeloes
4. Gerry and the Pacemakers
5. The Searchers
6. Dave Clark Five



BEATLES February

Dusty celebrates as she plans her first album

DUSTY SPRINGFIELD has just won a Silver Disc for her first solo single, "I Only Want to Be With You." "I Only Want to Be With You" was her one big success story—and she was bubbling over with excitement when I broke the news to her over the phone in Leeds where she made her cabaret debut this week.

"That's terrific," she said. "A real sugar New Year present. But it's just like me to be still thinking ahead. To the next record, for instance, and to my album. These are the most important things in my book at the moment."

Before Christmas, I recorded several new numbers, one of which will make my next disc. One was written by four Raymonds and Mike Hawker, who penned "I Only Want to Be With You," and there's an American song too.

Way-out
"The trouble with me is that I think too way-out, and when it comes to recording I have to go in for something which is commercial and not difficult."

"You know the great thing about albums is that they give you a chance to illustrate several styles of singing at once. For instance, on this one I'm going to have some

way-out rhythm and blues. If the new album is successful, would Dusty then turn her hand to her old love—gospel and rhythm and blues—for the singles market?
"It's very tempting," she admitted, "but I won't think about it for the moment."

And while Miss Springfield isn't thinking about R 'n' B, she also refuses to think about any of the numerous offers she's had for a summer season.

"I can't afford to be away from home for three months," she said. "And besides, I'd go crazy if I had to stay in one place for too long."

The States
But Dusty Springfield HAS got her eyes turned towards the States. "I Only Want To Be With You" has just been loved there, and she's tentatively planning a trip for April.

"I would have liked to have gone to it in with the release," she said. "But I can't till if I go in the spring I shall have time to think out what I shall do there so I can enjoy the visit without dashing around doing a dozen things at once!"

June Harris

THERE'S going to be a big switch on the usual music scene in the New Year. Instead of the headlines screaming: "American stars invade Britain," watch out for banner type reading: "British beaters march on the United States."

Set to move in on American shores with beat-beat guns blazing are The Beatles, Gerry and the Pacemakers, The Searchers, Brian Poole and the Tremeloes and—a bit later in the year—the Dave Clark Five.

And to mellow down that beat-oh-laugh are The Caravelles, who go out in January. Despite the fame of The Beatles, the coming treasures of Lois Wilkinson and Andrea Simpson have already made the biggest impact on the American scene, recordwise. Far, of course, their "You Don't Have To Be A Baby To Cry" has shot to No. 1 on the U.S. charts. So they already have that red carpet of welcome laid down and waiting.

Not yet, the Beatles are extremely unknown across the Atlantic. Already American curiosity has been whetted by news of British Beatlemania that has raged across the waters. Furthermore: Did Shannon did crack the charts over there with the Lennon-McCartney No. 1 "From Me To You."

• Top spot

The Beatles themselves follow through on February 7, when they fly to New York for a top spot on the Ed Sullivan Show. They also tele-record another Sullivan Show for viewing later, and do another live Sullivan Show the following week from Florida, where the boys intend to relax—around Miami.

This will be a new experience for them—but George Harrison has been to America before. He was there last year when he visited his married sister, Louise, in Illinois.

And what will the Beatles sing on the Sullivan show? Certainly one of the numbers will be "I Want To Hold Your Hand," which will be released just before their visit.

• no details

Brian Poole and The Tremeloes are due to go over from February 10 to 14. It will be a record promotional trip, but at present no details have been set.

Gerry and The Pacemakers will be visiting the States the first week in March. They'll be on the Sullivan show on March 8. Their specialty on the Sullivan show will be "You'll Never Walk Alone," which will be released to tie in with the visit. The Searchers will be going to New York early in the summer. And they have a useful transfer in Sweet's For My Sweet, which has just been released. Says Chris Curtis: "Obviously one of our prime ambitions is to visit America and to try to make

some impression on the American music scene.

Dave Clark? Says impresario Harold Davison, who has just signed Dave to a £50,000 plus contract: "I'm hoping to fix something for Dave in the States after his summer season in Blackpool."

So, look out America—here they come! And this time maybe we can show you something with a new angle for a change!



Laurie Roushar

CARAVELLES January



DAVE CLARK Five

Autumn



BRIAN POOLE and The Tremeloes February

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