

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 281 Week ending August 10, 1963
Every Thursday, price 6d.

Been to a pop show recently?

SPOT THE FAN CONTEST

Then turn to centre pages now

Gerry and The Pacemakers

A REALLY SWINGIN' SUMMER

GERRY MARSDEN stood at the first-floor window catching autograph books as they came hurtling up and plonking them in a pile to be signed. "I'm due off shift now," he gagged when he saw me. Then, getting one of The Pacemakers to take a turn at the window, he sat opposite me in the Southend dressing room.

It was August Bank Holiday weekend and Gerry marked the occasion by saying: "We are having a really swingin' summer—the greatest anyone in the group has ever known."

Gerry went on: "The contrast with last year is fantastic. Then we were operating in Liverpool and a lot of the dance places were shut for the summer."

seaside

"This year? We've played a whole lotta seaside resorts—Blackpool, Jersey, Weston-super-Mare and so on. We've had to work but it's mostly been like a holiday for us."

"We all like the normal sort of things at the seaside: swimming, slot machines, roller-coasters and the rest of the jazz. Mind you, this has meant quite a bit of dodging the fans. Once when we had to run for it we were all carrying sticks of candy floss and we ended up covered with it."

The group are due to go on their official holidays in a few weeks: Gerry to Ireland; Les Maguire to Germany; Freddy Marsden and Les Chadwick to various parts of Britain on tour.

down under

Commented Gerry: "As we are fixed to go to Australia in November, you could almost say we are having *three* holidays!"

Last week, the group waxed their next single. Says Gerry: "We are keeping the title to ourselves for the moment. But I can tell you I wrote the number myself and that it is a fast beater."

Emergency call from Gerry: "Would you please tell the fans we really appreciate them sending in fruit gums, but could they please ease down just a bit. At the moment we are getting so many, we'll soon be needing a warehouse for storage!"

Dick Tatham

It wasn't all work for Gerry and the Pacemakers last week at Southend—the local fairground was an attraction they just couldn't miss!



CLIFF RICHARD

Exciting candid pictures

back page

THE SEARCHERS

Celebrating their No. 1 hit

page 5

SHADOWS WIN EIGHTH SILVER DISC WITH 'ATLANTIS'

THE SHADOWS have won their eighth Silver Disc—for "Atlantis." The single passed the 250,000 sales mark last week, nine weeks after its release on May 31. It entered the DISC Top Thirty at No. 13 on June 1, and rose to No. 2 in June 29.

It is the third Silver Disc success written for The Shadows by Jerry Lordan, the other two being "Apache" and "Wonderful Land."

This week the group is recording in Blackpool with A and R man Noërie Paramore and a mobile EMI recording team. The sessions may produce their next single.

Johnny Kidd joins Joe Brown package

JOHNNY KIDD and the Pirates will join the Joe Brown-Dee Dee Sharp package which opens at the Grantham Granada on October 19 and plays Mansfield (21), Rugby (22), Bedford (23), Aylebury (24) and Greenford (25).

Kidd interrupts a two week stint at Hamburg's Star Club next Tuesday, August 13, to fly home for an appearance on A-R TV's "Tuesday Rendezvous."

More for Dee Dee

FOLLOWING her tour with Joe Brown Dee Dee Sharp will play a number of ballroom dates. She opens the first of these at the Scunthorpe Baths Hall on October 31, followed by Malvern Winter Gardens (November 2), Handsworth Plaza and Oldhill Ritz (8), Lincoln Drill Hall (9) and Dunstable California Ballroom (16).

From October 11 to 13, Dee Dee plays dates at Belfast's top Boom Boom Room.

Eden gets disc 'top'

EDEN KANE'S own composition, "Do You Love Me," has been made the topside of his new release, now to be released on September 6.

The original "A" side, "Come Back," an American composition, now becomes the flip.

Acetate-singer Polly Perkins and singer Tony Victor are booked for BBC TV's "625 Show" on August 13.

Searchers' search

THE SEARCHERS will cut their follow-up single to their number one hit "Sweets For My Sweet," on August 19.

Among suggested titles is another Drifters number called "I Count The Tears," but no decision will be made until after the session.

Acker Bilk film offer

ACKER BILK has been offered a star spot in a new German musical film. He has been asked to compose two originals for the film, on which he will spend two days shooting in Germany in September or October.

SPRINGS IN IRELAND

FIRST Irish tour by The Springfields will open on September 14 at the Bray International Ballroom and the Dublin Palm Beach Ballroom.

The trio will fly to Blackpool for a date at the Opera House on September 15, and resume their Irish stint at the Ballymena Flamingo Ballroom on September 17.

Teen and Dusty Springfield's parents come from Tralee.

JOHNNY WORTH PENS JET, TONY SINGLE

THE next Decca single by Jet Harris and Tony Meehan will be called "Applejack," and it marks his songwriter Johnny Worth's debut in the pop instrumental field!

The record will be released on August 23, and the flipside will be a Tony Meehan original called "The Tall Texan." Meehan told DISC: "Applejack" is right out of the ordinary. Jet and I are very excited about it."

Harris and Meehan have received a big offer to tour Canada just after Christmas. Their agent, Keith Devon, told DISC: "It depends on their many commitments whether we can accept, but the offer is for them to play a series of concerts and conventions in Winnipeg, Montreal and Toronto."

Agent 'Hymie' Zahl dies

HYMAN 'HYMIE' ZAHL, one of London's best-known show business agents, died on Monday aged 58. As a director of Foster's agency, he was instrumental in bringing over top American stars like Sammy Davis, Jr., Bobby Rydell and Sophie Tucker.

DJ Savile's charity 'do'

Dorothy Savile and singer Jimmy Savile and singer Dorothy Squires have been booked for a night club type charity affair at Battersea Town Hall on September 18.



Cliff used to look magnificent in a pure white suit, black shirt and white tie. See first letter.

NEW LESLEY GORE SINGLE OUT SOON

LESLEY GORE'S follow-up single to "It's My Party"—which this week topped the No. 20 spot in DISC's Top 30—has been scheduled for release on Friday, August 23.

And it is a true "follow-up" in the sense that the song, called "It's Judy's Turn To Cry," tells how Lesley Gore was back her boy-friend, Johnny, from the girl who stole him in the first place.

A Lesley Gore LP entitled "I'll Cry If I Want To"—a subtitle of "It's My Party"—will be released around October.

FLYING JIMMY

JIMMY JUSTICE flew to Finland on Friday for seven days of concerts in Lathi, just outside Helsinki.

This Saturday he is due to fly to Germany for TV dates in Munich, Düsseldorf, Baden-Baden and Frankfurt. He returns to Britain on August 25 and will tour Ireland and Scotland.

POST BAG

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

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

WHERE HAS 'HOT' CLIFF GONE TO?

WHERE is the hot-rocker Cliff who took America by storm? He knocked them out in New York with rock numbers like "My Girl Hit The Ground" or "Do You Wanna Dance." He wasn't roaming around the stage looking sick and lost, and singing "The Next Time."

I recently saw an old picture of Cliff and he's never looked so magnificent. He was wearing a pure white suit with white tie and shoes and black socks and shirt.

I would rather have the rocker Cliff than the sticky singer he is now.—**L. KINNEY**, 2169, Coventry Road, Sheldon, Birmingham, 26.

BACKWARDS

I READ that imperatorino Tito Burns plans to bring back to Britain Del Shannon and Bobby Vee for a tour together. Although it is stated that they are to "co-headline," it is inevitable that only one of these two top-ranking stars can close the show.

I fail to see how either of these artists can afford not to have this position. They don't want to take a step backwards. I

Liverpool sound means doom to misery-mongers

PRIZE LETTER

THE reason for the current success of Liverpool-type groups must have something to do with the fact that all the hit records which have recently come from their part of the world have featured cheerful, carefree types of music.

Surely this spells doom for the professional misery-mongers like Ray Charles and Roy Orbison, whose depressing efforts are the only remaining black spots in Britain's rapidly improving hit parade?—**P. A. SPENCER**, "Chelwood," Roydon Grove, Hatch End, Middlesex.

wonder, then, if this tour will materialize?—**TONY FRANCES**, 5, Queens Drive, Littleover, Derby.

WONDER GIRL

SINCE Leslie Bricusse introduced us to that wonder girl who walks and talks like an angel, it seems that every songwriter in the business has jumped on to the bandwagon.

The latest culprit is the new Elvis Presley record "Devil In Disguise," and one can only hope that the songwriter in question

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

will not overlook Mr. Bricusse where the royalties are concerned.—**VALERIE RATTRAY**, 194, Alma Avenue, Horsham, Essex.

NEW IDEAS

ISENT it about time radio producers introduced some new ideas into disc programmes? The routine playing of all the new discs seems just a way of filling up time. What is needed are a few shows with gimmicks.—**R. PECK**, Craig-Y-Mor, Chapel Street, Ambwch Port, Anglesey, N. Wales.

NEGLECTED

IAM glad someone has something to thank Pye Records for (DISC, July 27). As far as I am concerned, they have done

just nothing at all for The Viscounts. I hope that Ed Sullivan takes the time to watch this group while he is over here because they are the most neglected group in the business.—**PAULINE DOBIE**, 13, The Oaks, West, Sunderland, Co. Durham.

ANTI-BUDDY?

WHY should the English record buyers be the only people to buy Buddy Holly's records? One can see his records reach No. 5 in England but they don't even reach the top 20 in America. Even though he comes from Texas, the Americans don't seem to appreciate his records.—**J. BELL**, 25a, Speke Church Road, Speke, Liverpool.

NONSENSE

ADAM FAITH the best up-dressed show business personality of the year? Utter nonsense! The last time I saw Mr. Faith he was wearing a black suit with light brown boots. Surely this doesn't reveal a good dress sense?—**JERRY MATTHEWS**, Flat 2, Lyway Court, 39, Lyway Street, Wallasey, Staffs.

May trip for Ray Charles is definite

RAY CHARLES will definitely return to Britain around May next for another concert tour. Details of the return trip are now being discussed between Henri Goldgram, the impresario who handles Ray's foreign tours, Jack Green of the Associated Booking Corporation and British agent Harold Dawson.

Artists concerned in the discussions for forthcoming British tours include Dinah Washington, Buddy Greco, Harry James and his Orchestra and Dave Brubeck.

Dion—ballroom tour

DION will start the first of two weeks of ballroom dates that autumn by doubling at the Wilton Hall, Bletchley and the Dunstable California Ballroom on October 19.

Other dates are Lincoln (October 24), Handsworth Plaza and Oldhill Ritz (25), Kingston Jazz Cellar and East Grinstead White Hall on November 2.

Frank signs his daughter

NANCY SINATRA and Claudia Martin, daughters of Frank and Dean, will make their film debut together in Sinatra's Essex production "A Young Man's Fancy," now re-titled "For Those Who Think Young."

The world's top pops

AMERICA

Week ending August 3

Last Week	This Week	TITLE	ARTIST
2	1	Fingertips (Part II)	Little Stevie Wonder
5	2	Wipe Out	Surfers
4	3	Devil In Disguise	Elvis Presley
6	4	Blowin' In The Wind	Peter, Paul and Mary
1	5	So Much In Love	Tymes
8	6	Judy's Turn To Cry	Lesley Gore
3	7	Surf City	Ian and Dean
11	8	Candy Girl	Four Seasons
7	9	Easier Said Than Done	Essex
19	10	More	Kal Winding
9	11	The Me Kangaroo Down, Sport	Rolf Harris
10	12	Just One Look	Doris Troy
13	13	Hopeless	Andy Williams
12	14	Memphis	Lonnie Mack
24	15	Ahlene	George Hamilton IV
21	16	Green, Green	New Christy Minstrels
45	17	Hello Muddah, Hello Faddah	Allan Sherman
14	18	Pride And Joy	Marvin Gaye
17	19	Ring Of Fire	Johnny Cash
16	20	Detroit City	Bobby Bare

Australia

(Courtesy Music Maker, Sydney)

Last This Week	This Week	TITLE	ARTIST
5	1	Surf City — Jan and Dean	Jan and Dean
1	2	More Baby Move — Johnny O'Keefe	Johnny O'Keefe
9	3	I Love You Because — Al Martino	Al Martino
8	4	Sakiyaki — Kyu Sakamoto	Kyu Sakamoto
—	5	Wipe Out — The Surfaris	The Surfaris
7	6	Four Corners Theme — John Barry Seven	John Barry Seven
—	7	Devil In Disguise — Elvis Presley	Elvis Presley
2	8	How Do You Do It? — Gerry and The Pacemakers	Gerry and The Pacemakers
10	9	From Me To You — The Beatles	The Beatles
—	10	Don't You Forget It — Perry Como	Perry Como

Israel

(Courtesy Kol Israel Broadcasting)

Last This Week	This Week	TITLE	ARTIST
2	1	Lucky Lips — Cliff Richard	Cliff Richard
1	2	Neighborhood Song — The Ronettes	The Ronettes
3	3	55 Days At Peking — The Brothers Four	The Brothers Four
5	4	Mr. Bass Man — Johnny Cymbal	Johnny Cymbal
6	5	Do You Want To Know A Secret? — Billy J. Kramer	Billy J. Kramer
9	6	Scarlett O'Hara — Jet Harris and Tony Martin	Jet Harris and Tony Martin
10	7	The Last Leaf — The Cascades	The Cascades
—	8	Hello Stranger — Barbara Lewis	Barbara Lewis
4	9	From Me To You — The Beatles	The Beatles
—	10	Horn Of Love — The Ronettes	The Ronettes

Hong Kong

Last This Week

Last This Week	This Week	TITLE	ARTIST
2	1	I Will Follow Him — Little Peggy March	Little Peggy March
1	2	I Will Follow Him — Dee Dee Sharp	Dee Dee Sharp
3	3	If My Pillow Could Talk — Connie Francis	Connie Francis
4	4	Lucky Lips — Cliff Richard	Cliff Richard
8	5	Devil In Disguise — Elvis Presley	Elvis Presley
6	6	Two Kinds Of Strangers — Del Shannon	Del Shannon
7	7	Those Lazy-Hazy-Crazy Days — Nat King Cole	Nat King Cole
—	8	The Me Kangaroo Down, Sport — Pat Boone	Pat Boone
—	9	Summer Holiday — Cliff Richard	Cliff Richard
10	10	Don't Try To Fight — Baby Face Geary	Baby Face Geary

S. Africa

(Courtesy Southern African Record Manufacturers and Distributors' Assn.)

Last This Week	This Week	TITLE	ARTIST
1	1	Lucky Lips — Cliff Richard	Cliff Richard
2	2	Blue Train — John D. Loudermilk	John D. Loudermilk
4	3	Exclusively Yours — Dickie Lee	Dickie Lee
7	4	I Walk The Line — Dean Martin	Dean Martin
6	5	The End Of The World — Skeeter Davis	Skeeter Davis
3	6	I Will Follow Him — Little Peggy March	Little Peggy March
9	7	One Broken Heart For Sale — Elvis Presley	Elvis Presley
5	8	You Belong To My Heart — Ned Miller	Ned Miller
—	8	Alfonsina — The Shadows	The Shadows
—	10	Blame It On The Bossa Nova — Eydie Gorme	Eydie Gorme

Compiled by courtesy of the American trade paper "Billboard"

KARL DENVER

STILL

FLX 200 42-000

DECCA

PARAMOR TALKS ABOUT CLIFF . . . AND THOSE BLACKPOOL SESSIONS

"THE traditional Bank Holiday has been anything but a holiday for Cliff and the Shadows and for me, for that matter," said Noeric Paramor as we chatted in his Blackpool hotel.

He had just returned from a session at Blackpool's Jubilee Theatre, the second of a series which started on Bank Holiday Sunday and will go on until Friday, by which time it is hoped that Cliff will have taped eight sides and the Shadows five, and four of Cliff's will be in French, especially for that market.

"Cliff made a big hit when, in May, he played a date at the Olympia Theatre in Paris," said Noeric. "On that appearance he

sang Trenet's 'La Mer' in French. He was a riot."

"I have always been of the opinion that once an artist begins to sell records in an overseas country the least he or she can do is to make some attempt to sing in the language of the country concerned.

"When we book a recording session it is the usual three-hour variety. But the session itself is only the culmination of weeks of work and planning.

"After an association that has

lasted for five years, we have developed a formula and there is a sympathy between us as a team and understanding of each other, both personally and professionally that has helped a lot in making the recordings a success.

"This session in Blackpool did not just come about because Cliff and the boys happened to be appearing here. I can't see any reason at all why records should be made only in London. This means that the atmosphere

is always the same.

"We could easily have made the Spanish sides in London. But the fact that they were in Spain, making records in Spanish, undoubtedly gave an edge to the performance.

"Just as it did with Frank Ifield, who made the trip with us.

"There is now a world-wide demand for Cliff's records and we are planning ahead all the time to meet this demand.

"Goodness knows at this stage, just what we shall record next or where the session will take place. Could be anywhere."

Noeric was a little relieved that Bruce Welch was able to make the Blackpool sessions. For a week ago Bruce had to drop out of the act at the ABC, Blackpool, with muscular trouble which had seriously affected his neck and arm. He just couldn't play the guitar nor could he move about without pain.

worried

But he recovered in time for the first recording session on Sunday and returned to the show on Bank Holiday Monday.

"I was worried about Bruce on Friday and Saturday," said Noeric, "and I was very touched when Cliff offered to stand in as rhythm guitar for The Shadows sides. And had Bruce not been fit we should have accepted, for Cliff is quite a fair guitarist."

The results of the recent Spanish sessions will be available some time next month.

They consist of an LP by Cliff and EPs by The Shadows and by Frank Ifield.

John Norman



TONY BENNETT—In again with "The Good Life."

TOP 30

Week ending August 3, 1963

Last Week	This Week	Title	Artist	Label
1	1	Sweets For My Sweet	The Searchers	Pye
2	2	I'm Confessin'	Frank Ifield	Columbia
3	3	Twist And Shout	The Beatles	Parlophone
4	4	Devil In Disguise	Elvis Presley	RCA
5	5	Twist And Shout	Brian Poole and The Tremeloes	Decca
21	6	Bad To Me	Billy J. Kramer & The Dakotas	Parlophone
18	7	In Summer	Billy Fury	Decca
6	8	Da Doo Ron Ron	Crystals	London
9	9	Sukiyaki	Kyu Sakamoto	HMV
14	10	Wipe Out	Surfaris	London
8	11	Atlantis	Shadows	Columbia
13	12	Legion's Last Patrol	Ken Thorne	HMV
7	13	I Like It	Gerry and the Pacemakers	Columbia
19	14	I'll Never Get Over You	Johnny Kidd and The Pirates	HMV
10	15	You Can Never Stop Me Loving You...	Kenny Lynch	HMV
12	16	Take These Chains From My Heart	Ray Charles	HMV
16	17	I Wonder	Brenda Lee	Brunswick
11	18	Welcome To My World	Jim Reeves	RCA
17	19	Deck Of Cards	Wink Martindale	London
15	20	It's My Party	Lesley Gore	Mercury
20	21	So Much In Love	The Tymes	Cameo Parkway
—	22	You Don't Have To Be A Baby To Cry	The Caravelles	Decca
—	23	I'm Telling You Now	Freddy and the Dreamers	Columbia
—	24	Come On	The Rolling Stones	Decca
—	25	Cruel Sea	The Dakotas	Parlophone
24	26	By The Way	The Big Three	Decca
—	27	The Good Life	Tony Bennett	CBS
23	28	From Me To You	The Beatles	Parlophone
22	29	Bo Diddley	Buddy Holly	Coral
29	30	Come On Home	Springfields	Philips

Compiled from dealers' returns from all over Britain

Billy J. and Dakotas jump right up

The Dakotas have helped Billy J. Kramer make one of the biggest jumps in the charts for some time—front 21 to 6. And they're in themselves at 25.



JUST ONE LOOK

DORIS TROY

FLX 200 42-000

LONDON ATLANTIC

R AND B GETS THE GO-AHEAD AT TOP JAZZ FESTIVAL

THE ROLLING STONES, newcomers to the big-beat disc scene, are among the all-star attractions at the Third National Jazz Festival to be staged at Richmond, Surrey, on August 10 and 11.

Rhythm and blues will be a big feature of this year's event, and highlighted in this category are The Graham Bond Quartet, Georgie Fame and the Blue Flames, the Cyril Davis All Stars and Liverpool's Mastersounds—who will be making their London Festival debut.

The bill on Saturday, August 10 features Modern Jazz and Swing in the afternoon and trad in the evening, including the bands of Chris Barber, Humphrey Lyttelton and Alex Welsh.

Sunday's attractions include a contest between 14 amateur jazz bands from England, Scotland and Wales, and an evening show with Acker Bilk, Terry 'Footoot' the Cyril Davis All Stars and the Rolling Stones.

Czechs in 'Jazz Club'

GUSTAV BROM and his Orchestra, the first Czechoslovakian jazz group to visit Britain, are featured in "Jazz Club" on the Light Programme on August 15 in an excerpt recorded at the Manchester Bellevue Jazz Festival.

Also featured in the programme will be jazz pianist Marian McPartland.

The following week's show will star Humphrey Lyttelton and his band and the Dave Lee Trio.

Joe Loss, judge, on TV

JOE LOSS will judge the J dancing contest in the first edition of A-R TV's "Ready, Steady Go" on August 9. Other celebrities connected with dancing will be booked for the spot in later editions.

Chevalier show put back

THE Maurice Chevalier Show, scheduled by ATV for August 18, has been postponed. Instead they will screen another Fo Stafford Show, with guests Robert Morley, Morecambe and Wise and Stanley Holloway.

MARK WYNTER

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'LUCKY STARS' — A 100 SHOWS OLD

There's a real treat in store for the fans

By JANICE NICHOLLS

A REAL treat is in store for you when you see the 100th edition of "Lucky Stars" on Saturday. It's a star-studded anniversary bill with some of the biggest names in the British pop music business.

For instance, in the first half of the show, you will see Brian Poole and the Tremeloes with "Twist and Shout," Billy J. Kramer singing "Bad To Me," The Searchers presenting their chart-topper, "Sweetie For Me," and Alma Cogan with "Just Once More."

And apart from "Spin A Dice" with our old mate Brian Matthew as guest disc jockey, the second half offers us The Shadows playing "Granada," Cliff Richard singing "It's All In The Game" and Cliff with The Shadows for "Your Eyes Tell On You."

Such a show would not be complete without a birthday cake and you will see me bring one before the cameras. But it doesn't take Cliff, The Shadows and the rest of the gang long to make it rapidly disappear!

together

The tele-recording of the programme at Birmingham last Sunday gave The Searchers and Brian Poole and the Tremeloes their first chance to get together, they will be meeting up again soon when they join the Roy Orbison tour.

The Searchers had been appearing at the Floral Hall, Macclesfield, the previous night, so they took advantage of the

drive to Birmingham to spend a few hours at their homes in Liverpool. "It was only the third time we had been home in three months," said rhythm guitarist John McNary.

It didn't take The Searchers long to find the canteen on arrival at the studios. Tony Jackson and John McNary tucked into a plate of chicken and mushroom pie with roast potatoes and Chris Curtis and Mike Prendergast enjoyed roast beef and Yorkshire pudding.

leather

Tony was wearing a smashing black leather jacket that he had bought in Hamburg while the group was playing out there. Chris had one, too, but he bought his in London.

While I was with The Searchers in their dressing room, I was able to listen to Chris playing guitar — something fans are never able to witness.

"I enjoy playing drums with the group," he told me, "but I find it helps to play the guitar when we are working on a new song."

Mike was mending a switch on his guitar with some sticky tape. He said he would probably go shopping soon to buy himself a new guitar!

It was in the canteen that I first came across Brian Poole and the Tremeloes. They were all eating roast pork, apple sauce, roast potatoes and peas.

"It makes a change from the meals we usually have on the road," said Brian. "It's usually double eggs, chips and beans!"

First thing Brian and the boys had done on arrival at the studios was to take their stage suits to the wardrobe department for pressing.

Ricky West explained: "We had a double booking last night—first at Macclesfield, then at Crewe. Our suits got soaked through getting caught in the rain."

Ricky and Alan Howard showed me some lovely cameras they had brought with them. They were planning to take some snapshots during their short stay in Birmingham.

"It's our third appearance in 'Lucky Stars,'" remarked Alan Blakely.

pleased

Brian was very pleased about reaction to the group's discs in Canada. In fact, he was quite excited about the prospect of a Canadian tour in the New Year.

"We've made two LPs specially for the Canadian market and the first one sold 20,000 copies in two weeks," he enthused. "Now we have been asked to make a teenage party album for dancing for release in Canada."

Well, that's all for this week. Till next week then, when I'll have some more "Lucky Stars" gossip for you, tarra for now.

I STILL GET SCARED SAYS BRIAN

AFTER appearing in more than 70 of the 100 editions of "Lucky Stars," Brian Matthew confessed: "I'm still terrified every time I go in front of a television camera." But Brian, who appears as guest disc jockey in Saturday's 100th "Lucky Stars," went on: "It's only seconds before the audience reaction reaches me and then I'm perfectly at ease."

Although he has introduced scores of singers in "Lucky Stars," there is still one whom Brian is hoping to see appear in the programme. "It would give me a lot of pleasure to introduce Brook Benton," he explained. "I think he's most underrated. He's a superb artist."

His summer spell off "Lucky Stars" has given Brian a much needed rest—but he has kept in touch with the programme by looking in almost every Saturday night.

Millions

"I wouldn't pretend that I like everything in the show," he remarked. "But it's not designed for my pleasure. The fact is that millions enjoy it." One result of his appearances in "Lucky Stars" was the fact that Brian Matthew was foiled in his attempt to "get away from it all" on his holiday.

He recalled: "My wife and I flew to Naples, then drove 40 miles over the mountains to Amalfi, a tiny, little town on the south coast of Italy."

"It was such a small place that we felt sure that we would really be able to get away from the limelight. Yet a British holidaymaker recognised me as soon as we walked into the hotel and quipped: 'I'll give it twice!'"

Janice Nicholls



Janice Nicholls

Stop Pressings by Peter Thomson

I THINK several people—including Jet Harris and Tony Meehan—are surprised that Billy Fury's "In Summer" (written by The Avons) is such an overnight hit. . . . The flipside of the Fury record, "I'll Never Fall In Love Again" is the old Johnnie Ray hit song. . . . No doubt about it, Freddie and The Dreamers' new disc will be fantastically successful, especially after last Saturday's "Thank You, Lucky Stars" pantomime, on which Freddie looked like a young Groucho Marx. . . . Johnny Kidd's current chart item, "I'll Never Get Over You" was written by Don Paul of The Viscounts. . . . Kitty Lester invested her "Love Letters" royalties in a chain of New York bars. . . . The Johnny Tillotson version of Kenny Lynch's "You Can Never Stop Me Loving You" is out in USA backed with "Judy, Judy, Judy," which Johnny sang in "Just For Fun" film. . . . Brenda Lee's next LP (due in October) is tagged "Let Me Sing." . . . Handsome heart-throb Tony Bill (Frank Sinatra's kid brother in "Come Blow Your Horn") appeared in "Matiny On The Bounty" as an extra. . . . James Darren will use Ray Charles' ace arranger Gerald Wilson on future recordings.

Kissed Me." . . . Their recording manager, talented Phil Spector, arrives in London soon. . . . Karl Denver and Ken Dodd "battle" with covers of recent American top tenner by Bill Anderson "Still." . . . Two months after release, Barbara Lewis' "Hello Stranger" starting to sell here as her follow-up. "Straighten Up Your Heart" is released in USA. . . . What would several Luxembourge DJs use as signature tunes without records by The Routers? . . . Expect to hear revivals of Joni James' "Why Don't You Believe Me?" and Maurice Williams' "Stay," both hits here during the '50s.

IN Sammy Davis Jr.'s current act: a cruel take-off of Johnny Mathis. . . . Richard Chamberlain moves up from intern to resident doctor in next "Dr. Kildare" series. . . . The Tony Hatch song, "Count On Me," cut by Julie Grant and Tommy Roe, given French lyrics. . . . In USA, both sides of current Brenda Lee record neck and neck in charts. . . . Overnight success in States for Sam Cooke's revival of "Frankie and Johnny." . . . New "La Bomba" type treatment of "Que Sera, Sera" by The High Keys (available in London) makes former Doris Day hit quite unrecognisable. . . . Next novelty hit could be "Marian Hop" by The Randall's. . . . Next single by The Crystals: "Then He

NEXT title from The Crickets: "April Avenue." . . . There's now a vocal version of Jet Harris-Tony Meehan hit "Scarlett O'Hara." . . . U.S. DJ Dick Whitlightill follows in footsteps of Wink Martindale by signing with Dot Records. . . . Flipside of new Liverpool singer Tommy Quikley's first Pye single was written by Mitch Murray. . . . TV star Harry H. Corbett competes with U.S. hitmakers The Rocky Fellers on "Like The Big Boys Do."

Beatles had the studio in fits of laughter

FOR the first time since they hit the top with "Please, Please Me," The Beatles arrived at a date to be greeted by a mere couple of fans. No, they're not losing any popularity—they had just got to the ABC TV Studios in Manchester TWO HOURS EARLY for their taping of "Lucky Stars" which will be seen on August 24!

John, Paul, Ringo and George were able to stroll in easy through the main entrance and had to wait for an hour before the studio technicians were ready to start rehearsals.

But by the time they were finally taping their next disc, "She Loves You" and "I'll Get You," due for release on August 23, things were a bit different and around 200 frantic supporters had gathered!

"We'll go out through the front," bravely declared the boys, but they were soon persuaded to change their minds and creep through the stores at the side of

the studios. But before they got out George and Paul stopped on the way to try a guitar and a balalaika lying on the shelves and Ringo found a ship's telegraph to have a spot of fun.

The Beatles are natural humorists and had the studio technicians grinning at their antics. The one time they became really serious was after their taping—for they are still comparative newcomers in the art of presenting themselves on television. Indeed, they openly confessed to being a bit confused with the technique of looking natural when making to their own discs.

delightful

So they were delighted when they were told that the first take was fine.

The boys returned to their lurking back in the dressing rooms, but in between the Goon-type humour they told me that they had their troubles—particularly George and John.

"Toobaché, mate—that's our problem at the moment," said George. "I had one out and a couple of Billings and John had two out, but we are still not right."

"All I had was a wash and brush-up—my teeth are beautiful," declared Ringo gaily.

excited

The Beatles were all looking forward to driving home to Liverpool for a week—they are appearing locally. "Home cooking, that's the thing," said Paul. "Plenty of chip butties!"

Watching their performance at the back of the studio was their

manager, Brian Epstein, who was obviously pleased with what he saw. Last word came from George, who confided to me that John was "getting married." Who? "We're arranging a match between him and Elizabeth Taylor," he replied!

Barry Cockerott



JET HARRIS, TONY MEEHAN—Surprised by one of Fury's hits.

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NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

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NEW FROM EMI

THE DAKOTAS
THE CRUEL SEA
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JOHN LEYTON
I'LL CUT YOUR TAIL OFF
 H.M.V. POPITS



LONNIE MACK
MEMPHIS
 STATESIDE 5102T

RICHARD ANTHONY
TOO LATE TO WORRY
 COLUMBIA

Brian Hyland
I'm afraid to go home
 H.M.V. POPITS



THE SEARCHERS GO CELEBRATING—ON FOUR COKES!

THE Searchers sought an outside ice-pack to cool off their fevered brows when they heard that "Sweets For My Sweet" had skated to the top of the hit parade!

And where did they find it? "At Streatham Ice Rink," admitted Chris Curtis, "And boy! By the time we got there, did we need cooling off!"

"When we heard 'Sweets' had made it, we all started running high temperatures and broke out in a nervous sweat. We had to find the coldest possible place to get our reflexes back to normal, and as the North Pole was out of the question—well, we had a date the following night—we drove down to the Bali Ha'i bar at the rink, ordered four cokes topped with ice, and cooled off to a spot of Charlie Byrd playing the bossa nova on tape.

"The other people there must have thought we were potty! That was how The Searchers, the fourth Liverpool group to hit the top, celebrated their debut disc and number one hit. And now it's got there, they admit that they never thought it would make it!"

"We were knocked out when

it started climbing," says Chris. "And when it reached number three we thought that was as far as it could go. How could we beat the King, Elvis, who was one place above us and still rising?"

"I don't know which meant more to us, reaching the top, or beating El. But both. Wow! That's fab!"

"We haven't played Liverpool yet, and I don't suppose we'll get a civic reception or anything mad like that. But you know, they're staunch fans there, and when we play the Empire with Roy Orbison we're going to give 'em something really great for helping us get to the top."

The last time The Searchers played their local scene was a lunchtime date at the Cavern Club about two weeks ago. They

were still at number three, but nonetheless were surprised at the reception they got.

"It was packed," admitted Chris. "The biggest lunchtime session we've ever played. What an atmosphere!"

And now, wherever The Searchers appear, it's not without recognition. The four of them—Tony Jackson, Chris Curtis, Mike Pender and John McNally—are finding that increasingly they're picking up fan worship from different parts of the country.

"We're always surprised if we're recognized at all. After all, outside the Merseyside, who knows us?" asked Chris.

"But the other night we had a

BY JUNE HARRIS

most unusual experience. We were playing Swadincote—there's a fab name for you. They must have known us beforehand or something.

"Anyway, soon as we got to the hall, a big roar went up, and when John came on stage they all went mad."

But in spite of The Searchers' new-found success, they admit, quite frankly, they're worried!

"Well, I don't know why, really," said Chris. "Maybe it's because we're scared all this will get the better of us, or the people that haven't seen our act won't like it when they do."

"We're ever so excited about going on the Roy Orbison tour. We've got to be good for that."

"After all, this is our first really big tour, and if we don't make out on this, we won't even be able to play Liverpool again!"



FREDDIE—Perfect imitation of a zany cat!

Bugs Bunny tops Freddie Garrity's OWN film poll

PETER SELLERS and Albert Finney may be top-flight artists, but they have to play second fiddle to Bugs Bunny and Tom and Jerry in Freddie Garrity's list of favourite film stars.

"I'm going to see Albert Finney in his latest picture 'Tom Jones' this afternoon," Freddie told me over lunch as a huge steak disappeared as fast as had the feed melon and scotch broth before it.

"I love to see his earthy faces 'cause I enjoy the expression on the faces of the snobs in the audience when he swears," he chuckled. "Peter Sellers too, is a great favourite of mine but neither of them equals Bugs Bunny. As for Jinx, that zany cat in the Huckleberry Hound cartoons, I love him."

• screams

He promptly started screaming and waving his arms about in a perfect imitation of Jinx. But even this noise, which shattered one of the elite West End steak houses, was not so great as that which greeted him as he left the BBC Playhouse after doing his spot in "Parade of the Pops" last week.

Some 40 screaming fans were waiting for him as he fought his way to the taxi and one enter-

prising girl had brought a pair of scissors with her and managed to get strand of two of his hair!

Once safely at the steak house, Freddie set about the task of making himself comfortable by taking cushions from every seat within his reach.

In between courses Freddie enthused about his new record. "It's great to see your own name on a song," he said as he handed me a copy of the sheet music. "It goes like this." The restaurant was treated to a personal performance of "I'm Telling You Now," which he wrote with Mitch Murray.

"You see that picture on the front," he said pointing to a still of the group on the sheet music which showed him seemingly standing in mid-air two or three feet above The Dreamers.

"I was actually standing on a stool but before the cover was finished the artist came along and rubbed it out. He almost took my toes with him. I've been limping ever since."

Tony Noukes



It's like starting all over again, says Heinz

HEINZ' second single "Just Like Eddie," looks like being quite a hit for the white-haired ex-Tornado, and he had a rather dazed look of disbelief about it all when he visited the DISC offices last Thursday.

"It was like starting all over again when I left The Tornadoes to go solo for a solo artist. The public had got to know me as one of the group, and that helped a little, but they either like you or they don't and I've never been so nervous as I was before my first solo date."

Heinz passed the initial ordeal with flying colours, however, and the nerves don't bother him now.

"I really love stage work. It gives you a chance to let go completely—a sort of a safety valve."

Concerts

He has been doing concerts only up until now, after his launching as a soloist, and intends sticking to this policy.

"I don't reckon hallrooms are much good for a solo artist. I mean, like me, he's got a backing group as good as The Salts. People go to the hallrooms to listen and dance to the music. In the theatre they go to sit down and be entertained, and you've got to be able to entertain them, offer them something which they'll like. It's quite a challenge."

Bugs are a lot different now compared to when I was with The Tornadoes. You're not there on your own, and it's up to you entirely if you're a success or not. You're not just one of a group. But I get wonderful support from The Salts.

Holiday

Heinz is taking this week off for a brief holiday, and when I talked to him he hadn't decided whether to go to France or write for the Isle of Wight. He's got some ideas about the future, too.

"I'd love to do some straight acting in films one day. I like these historical and Biblical epics—the sort of things Charlton Heston stars in. I'd never given it much thought before I was offered 'Farewell Performance'."


"Then when I got another offer almost immediately for 'The 11 O'Clock Show' I wondered whether I might not have something after all, even though I've never had any training or tuition of any kind."

There's talk of Heinz joining The Beatles' package tour later this year, and this is something he's looking forward to if it comes off.

"I enjoy their records a lot, and I'd love to have the chance to tour with them and watch them work on stage."

N.H.

DEV DOUGLAS
I won't miss you
 PARLOPHONE R301E



Shane Fenton
DON'T DO THAT
 PARLOPHONE R301T



Birmingham,
Southport,
Blackpool,
Yarmouth,
London

SPOT THE FAN

and win **FIVE LPs**



GENE VINCENT

An autograph from Gene at the Southport Odeon on Sunday, July 28, and now the chance of five LPs!

Who's the lucky one here queuing up to book a seat at the Aquarium, Great Yarmouth, on Wednesday, July 31?

HELEN SHAPIRO



JOE BROWN

The place is the East End of London, the scene is the shooting of "What A Crazy World" and the occasion was Joe Brown's 22nd birthday in May.

It's the Blackpool ABC, but NOT for Cliff Richard. This was a Sunday concert for The Beatles on July 14.

THE BEATLES



DECCA-GROUP RECORDS DECCA-GRO

IN YOUR SHOPS TODAY

WHISPERING
The Bachelors DECCA
P 11102

WHAT IS THIS
David & The Embers DECCA
P 11171

I DO
Chris Ravel & The Ravers DECCA
P 11200

I'M COMING HOME
Billy Boyle DECCA
P 11209

Heinz
JUST LIKE EDDIE
F 11003
DECCA

THAT'S WHAT I WANT
THE MARAUDERS
F 11005
DECCA

DECCA-GROUP RECORDS DECCA The Decca Record Company Limited, G



CLIFF RICHARD Outwitting for Cliff at the ABC, Blackpool. The date? Friday, July 12.

What a prize! Five LPs of your own choice just for being the lucky fan at one of the concerts pictured below!

For the past few weeks DISC'S photographers have been gathering pictures of fans inside theatres, queuing up outside and even, in the case of Joe Brown, at a birthday party!

In each case one lucky girl or boy has been ringed. If he or she will write to Fan Pics, DISC, 161, Fleet Street, London, E.C.4, enclosing a photo for confirmation we will be more than pleased to offer FIVE LPs. In the event of more than one claimant the Editor's decision is final, and all claims must arrive at DISC not later than Tuesday, August 26.



On the bill were The Swinging Blue Jeans, the show went on last weekend and the picture was taken at the taping on Sunday, July 28.

UP RECORDS DECCA-GROUP RECORDS

<p>BILLY CURRY IN SUMMER F 11701 DECCA</p>	<p>SHOUT THE REDCAPS F 11716 DECCA</p>	<p>BE MY GIRL THE DENNISOONS F 11791 DECCA</p>
<p>BY THE WAY THE BIG THREE F 11609 DECCA</p>	<p>YOU DON'T HAVE TO BE A BABY TO CRY THE CARAVELLES F 11607 DECCA</p>	

DECCA-GROUP RECORDS

NOW THEY WANT TO MAKE DISCS, TOO!

It seems that more and more of the established stars, as well as disc newcomers, are considering starting their own independent record producing companies. Along with SINA-TRA and NAT KING COLE, who are doing so well, the latest on this scene are the popular **FOUR SEASONS** who have just written and produced between them a disc for Decca by a new group called The Page Boys, "If Tears Could Speak."

The boys work in pairs—Nick Massi and Tommy De Vito run a small recording studio in New Jersey where they make the discs, and Bob Gaudio and Frank Valli write and help produce. Bob Gaudio, of course, has written all the Seasons' big hits including their latest, "Marlena."

from Dallas, was discovered for Reprise by Don Costa. The fabulous Barbara Streisand has been signed to portray the late Fanny Brice in a new musical by Jules Styne and Robert Merrill. Called "Funny Girl," the show will open next February on Broadway, and Capitol who will invest in the show, will be making the album. Another big musical to

CABLE FROM AMERICA

FILM star Betty Hutton is having a great success in Hollywood starring in a stage version of "Annie Get Your Gun," her husband Pete Candoli having rearranged all

open on Broadway this December has been written by Meredith ("The Music Man") Willson. It's called "Here's Love" and will star Jams Paige and Craig ("Man Of The World") Stevens. Columbia will record this.

edited by Maurice Clark

the score and brought it up to date. He also conducts the orchestra. Betty, remember, originally starred in the film. Whilst Andre Previn is in and around the west coast working on the film "My Fair Lady" for which he has signed to arrange and conduct, he will make several appearances giving concerts with the Los Angeles Philharmonic Symphony Orchestra. The first will be on August 9 at the Hollywood Bowl.

Tony Bennett was very thrilled to find he had won a golden record for his million dollar album sales of "I Left My Heart In San Francisco." Although Tony has won three gold discs for singles this is his first for an album.

More news from Reprise. Their newly signed singer Johnny Prophet has just been named "Best New Vocalist of the Year" in a recent poll in Los Angeles, so Reprise have rushed out his first LP, "This Is Johnny Prophet."

A RECENT survey among Washington housewives shows that the "girls" still dig Elvis. He came in the top three along with Tony Bennett and Peter, Paul And Mary.

Reprise have one of their fastest ever single sellers with Trini Lopez's version of "If I Had A Hammer," which is leaping up the charts. This is Trini's third disc for Reprise and will be the one to establish him, Trini, who hails

Fifteen thousand people turned up to watch the special show at Madison Square Garden, given to celebrate the 30th anniversary of New York's top radio station, WNEW. The show, which lasted for five hours, included many top disc artists, bands and DJs, and all the proceeds went to the New York Musicians Aid Society.

Patti Page now has a new LP release with the title of her recent hit, the English "Say Wonderful Things."

NEW FROM EMI

ALMA COGAN
JUST ONCE MORE
COLUMBIA DB108

TIM CONNOR
THE LONELY ONE
N.M.K. POP101

THE CAMEOS
POWERCUT
COLUMBIA DB107

DAVE DUDLEY
SIX DAYS ON THE ROAD
UNITED ARTISTS UP129

DEV DOUGLAS
"I WON'T MISS YOU"
PARLOPHONE R1001

ELAINE
LOOK BUT DON'T TOUCH
COLUMBIA DB101

JOE LOSS and his Orchestra
STEPTOE AND SON
(From The BBC-TV Series)
N.M.K. POP102

PATSY ANN NOBLE
ACCIDENTS WILL HAPPEN
(From film "Live It Up")
COLUMBIA DB106

PINKY and PERKY
WHEN THE SAINTS GO MARCHING IN
COLUMBIA DB103

DIANE RAY
PLEASE DON'T TALK TO THE LIFEGUARD
MERCURY AM108

JIMMY SHAND
THE STEIN SONG;
TAKE ME BACK TO DEAR OLD BLIGHTY
PARLOPHONE R1005

THE SHIRELLES
DON'T SAY GOODNIGHT AND MEAN GOODBYE
STATESIDE S2113

reviews...

Shorter summer seasons are in force on the disc front now, with the factories taking their annual holiday and the dealers having to do some shrewd guessing in order to stock up in anticipation of demands.

But there are still some very good releases appearing—and what's more things are by no

means static in the sales lists. It could easily be that we are getting to the stage where summer will no longer be considered the dull dead season of the pop world.

You never know... even the companies' holiday habits may have to alter if this sort of thing goes on.

A new Kenny Ball disc— at the fans' request

Kenny Ball

Acapulco 1922; Hand Me Down My Walking Shoes (Pye NJ 2067)

DTHE attractive and evocative melody "Acapulco 1922" has been tried a few times on disc recently—though without great success on this side of the Atlantic. I figure this will change now that Kenny Ball and his Jazzmen have recorded the number. I'm told that there have indeed been hundreds of requests for him to put this version on disc. A good toe-tappy treatment it is too.

The tune lollaps along very smoothly and happily with trumpet, bass and trombone all having a very pleasant say. So catchy it is going to be extremely difficult to resist.

The old favourite "Hand Me Down My Walking Shoes" is taken to a frantic pace on the second side. Includes a rasping vocal and simple banjo accompaniment before everyone piles in for the rousing conclusion.



KENNY BALL—Toe-tapping treatment of "Acapulco 1922."

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).

and pleasingly with the girls in chorus contrasting their sweetness to throatiness of the leader. Guitar and strings accompany.

Elaine and Derek

Steppin' Stones; Goodnight My Love (Piccadilly N 35126)***

IRISH youngsters Elaine and Derek continue to press their somewhat whimsical charm upon us. With the easy listening number Steppin' Stones they'll probably charm older ears rather than capture the teenage market. A mile too precious for my own taste I'm afraid.

The slower grade ballad Goodnight My Love ("Pleasant Dreams") will probably become a useful item for Housewives Choice programme. Sentimental performance with accompaniment to match from Ivor Raymonde.

Patsy Ann Noble

Accidents Will Happen; He Tells Me With His Eyes (Columbia DB 7080)***

WRITTEN by Norris Parmour and Bob Barratt for the film "Live It Up," and accompanied by a Parmour orchestra, Accidents Will Happen is a sprightly ballad for Miss Noble. She sings this quick-mover rather edgily and matter-of-factly but the bounce in it could aid sales.

For He Tells Me With His Eyes Martin Slavin takes up the MD's baton and guides Patsy into a Latin tempo. Some self-dozing for variation.

Pinky and Perky

When The Saints Go Marching In; Nursery Rhyme (Columbia DB 7092)***

THERE'VE been many attempts to murder When The Saints over recent years but I've rarely heard any that managed to wound the number so deeply as this one! The quick-tick voices of the puppet characters rattle through the song derisively to a big band backing from Alvin Ainsworth.

The fact that the band swings very well indeed only seems to make the production seem more pointless.

Nursery Rhyme beats up kindergarten rhymes.

Christine Quaitie

Whisper Wonderful Words; Mister Heartache (Decca CB 1845)***

LYRICIST Dick Manning is doing well out of the operatic pastures of late. He turned Pochi's "Dance Of The Hours" into the pop hit "Like I Do," now he's been hit by his ideas by taking a tune from "Carmen" and making it into Whisper Wonderful Words.

Frankly, if you've got to update it, I prefer the way it was done in the film "Carmen Jones," but this pop is fair enough. Teenager Christine Quaitie sings it believably to a solid Frank Barber backing—and it could climb.

Mister Heartache is a neaty ballad which the girl dreads strongly.

The Shirelles

Don't Say Goodnight And Mean Goodbye; I Didn't Mean To Hurt You (Stateside SS 211)***

THE vocal crew move on a steady beat pattern for the song. Don't Say Goodnight And Mean Goodbye. Performance from the girl leading the way for the group is good and crisp at the same time as it underlines the sentiment of the words. Backing is neat enough to keep you moving with the tide.

On the reverse, I Didn't Mean To Hurt You shuffles along lightly

BACHELOR BOYS ALL SET FOR ANOTHER HIT

The Bachelors

Whispering No Light In The Window (Decca F 11712)***

THE two Clusky boys and John Stokes should find themselves coming close to the parade once more with a revival that could be as potent as their original "Chairman" hit. Again, fine clear harmonies for a sparkling C and W treatment of the song.

PATSY ANN NOBLE, seen here with Neil Christian at a "Dines A Gogo" show, sings a film song from "Live It Up."



ROLF DOES A BILLY J. KRAMER AND STOPS THE SHOW!



BILLY J. KRAMER

I WISH I could get a sound like that." That was Rolf Harris's verdict on Billy J. Kramer and The Dakotas, who bowed into his "A Swingin' Time" TV show on Thursday.

It was great having Billy and the boys on the programme," enthused Rolf. "Billy sang 'Do You Want To Know A Secret' and his latest hit, 'Bad To Me,' and The Dakotas played 'The Cruel Sea.' They all got a tremendous hand on the pre-recording from the big studio audience.

I had to confess to Bill I hadn't got around to hearing 'Bad To Me' before this—and he admitted he hadn't heard my latest disc, either. So we were quits on that score!

There was nearly a riot when the time came for Billy and the boys to leave the studio. So that he could get away without being mobbed, I stepped up to the mike, pinched my nose with my fingers, and sang 'Do You Want To Know A Secret.' Or tried to—fact is, I could never sing like Billy!

But it stopped everyone in their tracks—and Billy got away safely. Billy is such a nice guy—so shy and modest. And he is so serious about everything. Always worrying about his next record, and so on.

I'll never forget when I first met him—it was in the office of A and R man George Martin. Frankly, I started taking the micky out of his accent, but he didn't dig what I was getting at. So I soon quit—it seemed sort of nasty to have a go at such a quiet chap.

I'd like to take some photographs of Billy some time. It's my hobby, and the ones I have seen of him always seem to show him with a big, beaming smile—not that quirky smile and attractive simple he has on one cheek.

On the programme, we just gave the boys an intro and then let them go. They certainly did—and put on a really great show." L.H.

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

Cleo gets the needle from The Wailers

A HAR AND THE WAILERS—Cleo's Needle; Neb's Tune (Pye N 15535)*** —Cleo's Needle is a topical title for anyone wishing to cash in on the publicity surrounding the epic film, but the tune has nothing to do with the screen subject.

Instead it's a catchy modern beater with smoozy Middle Eastern effects attracting the ear. The instrumental outfit stir up a brass commercial noise from guitars, drums and clavichord. The steady rock of Neb's Tune has the same sort of Middle Eastern atmosphere woven into it.



BILLY BOYLE—His number was written by Charles Blackwell.

DAVE DUDLEY—Six Days On The Road; I Feel A Cry Coming On (United Artists UK 1029)***—Dave Dudley's driving hard for home (without a cop in sight) for the heavy country number Six Days On The Road. Catchy ballad set to a dark, treacly voice to strong rhythmic accompaniment.

I Feel A Cry Coming On is a slower C and W offering, with get voiceeping sadly behind Dudley as he mourns the girl who walked out the door. That's right—she won't be back any more!

DIY DOUGLAS—I Won't Miss You; I Don't Like Being Pushed (Parlophone R 5051)***—A breezy, rooty-foot-toot composition by Mitch Murray. I Won't Miss You could turn out to be a very handsome seller once it gets heard around. The number, from along with a happy sense of curb and the backing by Ken Jones has some funny comments of its own to attract attention. It could easily wind up in the Twenty.

A chirpy cockney novelty is ting amusingly for the other

One will help Tim Connor to improve his sales position rapidly. A more than useful ballad, sung with some warmth and a firm vocal style to good backing from a Harry Robinson orchestra.

On the second side Connor is given a song with more of a current lilt to it. So Long Baby may not be the most modern of releases but it fits well into the friendly mood of the number. Michael Sammes Singers help to swell the backing.

CHRIS RAVEL—Do; Don't Dig This Kinda Beat (Decca F 11696)***—Punchy chording from Chris Ravel, backed up by The Ravers on the quick beat of I Dig. Dancers could enjoy this ball because it moves well and whips up quite a degree of excitement. But the length is very short for something of this nature—and the number ends abruptly just as it appears to be getting under way.

Don't You Dig This Kinda Beat with good drums and deep twangy guitars rumbling also has plenty to recommend it so far as dancers are concerned.

BILLY BOYLE—I'm Coming Home; Sunday's Child (Decca F 11709)***—Music Director Charles Blackwell wrote the filler I'm Coming Home which Billy Boyle sings for the top deck of this release. Simple material which Boyle handles ably, but lacks chorus assistance.

The galloping pace and dramatics of the production of Sunday's Child seem to me to contrast oddly with the romantic lyric.

DIANERAY—Please Don't Talk To The Lifeguard; That's All I Want From You (Mercury AMT 1299)***—How do you fix a date with the henky character who stands watch on beach and hatches when there's a siren warning. Please Don't Talk To The Lifeguard! That's Miss Ray's problem and she poses it curiously in this cheerful bouncer of a song.

Laura tracking with herself. Diane shows a nice easy vocal style and the song could sell.

She slows down for the second side play. Gling gling piano and soft sax accompany the girl.

TIM CONNOR—The Lonely One; So Long, Baby (HMV POP 1191)***—Easy to remember melody and lyric of The Lonely

reviews... LPs with Nigel Hunter

TOP GROUP'S LP SHOULD GO WELL



NAT COLE — In happy singalong mood, but he's wasting his talents on his new album.

NAT IS WASTING TALENT

Nat King Cole

Those Lazy-Hazy-Crazy Days of Summer

Those Lazy-Hazy-Crazy Days of Summer: On A Bicycle Built For Two; On The Salsavilla; In New York; Our Old Home Town; In The Good Old Summer Time; There Is A Tavern In The Town; After The Ball Is Over; That Sunday, That Summer; That's What They Mean; Get Out And Get Under The Moon; Don't Forget; You Tell Me You Dream.

Capitol T 1932, stereo ST 1932

THE best I can say about this is that it's a considerable contrast to Nat's mournful but beautiful

fully done set "Where Did Everyone Go?" He's in happy, singalong mood here with an orchestra and chorus to match. He brings his usual vocal charm and polish to bear on the slight, superficial and distinctly featherweight material, but I feel a singer of his calibre and depth of talent is wasted on these singalong trivialities.

Al Martino

I Love You Because
I Love You Because; Bouquet Of Roses; Really Don't Want To Know; Lonely Drifter; It's A Sin; Loving You; Still; If Never Get To Heaven; You Win Again; Merry-Go-Round; Just Call Me Loveless; Take These Chances From My Heart.

Capitol T 1914, stereo ST 1914

AL is on the same country kick as his label-mate Nat Cole was a while back, and he's got the same MD, Belford Hendricks, looking after the arrangements and accompaniment. It's reasonably pleasant despite the mournful nature of some of the songs, but the chorus sing closely with Al to give a singalong impression which detracts both from his own vocalising and the effect of the album. I found the jangling beat boring after a few tracks at all.

THE FABULOUS THREE SOURCES (Windsor WLPE 1602)***—Choosing a word like "fabulous" for your billing is a risky business, and The Three Sources don't live up to it on this showing. But they're a pleasant vocal trio for all that, and work through a set of rhythmic standards with agreeable results.

JENNY DEE — Down South (Brunswick LAT 854)***—Another organist who is fairly easy on my ears, sounding a south of the Mason-Dixon line, with a pleasant if predictable set of Dixie standards, well assisted by a jazz-inclined orchestra.

PICKWICK — Original London Cast (Philips AL 341)***—Harry Secombe leads the London cast of this stage adaptation of one of Charles Dickens' most famous novels, and the Ormand-Breese

songs are as useful, catchy and in keeping with the period of the story on this record as they were in the theatre. Standout tracks are The Pickwickians, A Bit Of A Character and the main theme If I Ruled The World, and I can't see anything stopping this show enjoying a long and profitable run on both sides of the Atlantic, with this album chalking up healthy sales as a result.

The Searchers

Meet The Searchers
Sweet For My Sweet; Alright; Love Poems Number Nine; Farmer John; Stand By Me; Money; Da Doo Ron Ron; Air; Gonna Kiss You; Ain't You Broke My Heart; Tricky Dicky; Where Have All The Flowers Gone; Twist And Shout.

(Pye NPL 16086)***

THE sales life ahead of its preceding as it does with the boys having the No. 1 slot in the singles roll of honour. The Searchers don't pack the same raucous, stylish punch with which their fellow Liverpoolians The Beatles sock your ears from the record grooves, and their version of Twist And Shout highlights this point very definitely. But they've got the same amount of enthusiasm for what they're singing, and the guitars are to be heard are first-rate in terms of beat music.

The boys' voices are a bit too high-pitched for my own personal taste, sounding reminiscent of the Everlys in places and lessening the power of their vocal force. But otherwise they preserve the Motsey R. and B traditions extremely well, and seem quite happy on a show item like the overlong Stand By Me.

Laurindo Almeida

Oh! Bossa Nova!
Recado Bossa Nova; I Left My Heart In San Francisco; O Barquinho; What Kind Of Fool Am I; Arrastado 1932; Heartaches; Fly Me To The Moon; Sauter Dol; The Alley Cat Song; Meditation; Walk Right In; Days Of Wine And Roses.

Capitol T 1872, stereo ST 1872

LAURINDO ALMEIDA gathered the Bossa Nova All Stars together again for this set to follow up their first album "Viva Bossa Nova." This present one is considerably better because it has a higher proportion of genuine bossa included, and the pops seem to fit the bossa beat more easily than did the ones selected for the first LP.

There's a nice easy twing to the whole collection, and some excellent guitar from Laurindo. Best track surprisingly is Walk Right In which swings right in from the opening bars and never stops swinging.

The Chiffons

It's So Fine; Will You Still Love Me Tomorrow?; Oh My Love; Why Do Fools Fall In Love; My

Book ABC-123; Lucky Me; Why Am I Still?; See You In September; Whistling; Music; Voice; When I Go To Sleep At Night.

(Statewide SL 10040)***

FOUR coloured girls who hit the right note every time with their songs on an easy commercial appeal. They use the glibberish gimmick effectively to heighten the atmosphere of the numbers, shoo-la-ling or tang-a-daring in fine feck. They get some atmospheric backing from an anonymous MD and orchestra, and rank as one of the best rhythm and blues-rooted vocal groups around on this showing.

George Shearing

George Shearing Bossa Nova
One Note Samba; Blue Prelude; Desafinado; Never Mover Samba De Boroboro; Penasiva; On Green

Dolphin Street; Come Run Of Come Shine; Mascha De Carnaval; Afro-Noro; Black Sails; Anatomical Legend.

(Capitol T 1871, stereo ST 1871)

GEORGE'S excursions into Latin America on record are always worthwhile. He manages to take a commercial path without sacrificing too much of the authentic rhythm and flavour of the idiom.

This lot constitutes his contribution to the bossa nova stars. Backed by woodwind and the tight Brazilian type of rhythm section, he plays his light, glib piano way through a set of bossa standards and adapted pop tunes. A complete contrast to the brash vigour of that wonderful Quincy Jones bossa album, of course, but capturing the right subtle significance of the rhythm.

Leyton—big sales

John Leyton

Always Yours
I'm Gonna Let My Hair Down; On Lovers' Hill; Sweet And Tender Romance; Johnny My Johnny; That's The Way It Is; Too Many Late Nights; Lovers Lane; Funny Man; Another Man; Bossa Nova; A Man Is Not Supposed To Cry; How Will It End?

(HMV CLP 1664)***

I DON'T think John is in any danger of winning any prizes for singing prowess, but he generally manages to give a very entertaining account of himself on disc.

This is a very commercial package, and of particular interest to me because I watched John recording Too Many Late Nights and Lovers Lane. Charles Blackwell looks after the backing, and does a splendid job in showcasing the Leyton voice to its best possible advantage.

I like Bossa Nova most. John belts out the lyrics against a Latinised beat with a tenor-sax jangling along jizzily, and switches on the male appeal in full measure for the middle interlude when the beat takes a rest. He sounds a bit like Elvis during the lower register parts of Another Man, and it seems like he's indulging in a top-of-war with someone on the first track. All good sales, pop ballad-riding without over-reaching itself.



JOHN LEYTON—He even manages to sound like Elvis on one track!

C AND W

Variety, sincerity, it's all here

The Country Music Hall of fame

- Vol. 1
Fright Train Blues (Jimmy Dean); Cabin On The Hill (Bobb Brown); Under The Double Eagle (Arthur Guitier Boogie Smith); Let's Say Good-bye (Lemmy Skinner); Good Times Gonna Roll Again (Moon Mullican); Strawberry Room (Lew Childer); She Can't Read My Writing (Red Sovine); Nine Pound Hammer (The Blue Sky Boys); On Stage With Rod Franklin And Cowboy Copas; Folsom Prison Blues (Johnny Cash); There Goes My Love (Buck Owens); I Found My Girl In The U.S.A. (Jimmie Tubbs); Laddy Arnold Parovoz; Sally Rogers (The Willis Brothers); Have I Told You Lately (Lulu Bell and Seozzy); John Henry (The Crook Brothers); Such A Fool (Roy Drusky); The Great Speckled Bird (The Lonesome Pine Fiddlers).
- (London HAM8076)***
- Vol. 2
Alabama (Johnny Bond And Cowboy Copas); You Belong To Me (Eas Thompson); Foggy Mountain Breakdown (Lester Flatt and Earl Scruggs); Old

- Fiddlin' Pair (Smiley Burnett); A Cheesing Cheesing Gown (Scrimbeam And His Banjo); What Do You Know About Heartaches (James O'Gweyn); Texas Star (Bill Boyd and His Cowboy Ramblers); Columbus Stockade (Barry (Useful) Brother Oswald); I'll Be Satisfied (A. P. Carter and The Carter Family); All For The Love Of A Girl (Johnny Horton); Steel Guitar Rag (Leon McAuliffe); The Sinking Of The Titanic (Ernest V. Stoneman and The Stoneman Family); Poppin' Johnny (Frankie Miller); Lousie (Fiddlin' Arthur Smith); Poor Little John (Roger Miller); The Good Old Bible (George Jones); Roll On Buddy (Sam and Kirk McGee); Three Little Pigs (Archib Campbell).
- (London HAM 8077)***
- THE two volumes get down to a good start with Cowboy Copas and Johnny Bond singing a duet version of Copas' well-known Alabama. Everybody that matters is on this double barrelled album. I can recommend it to everyone for its complete ness; for its sincerity; for its variety of performances; for the voice of many of the tracks; for the humour of Archie Campbell (I know it's corny but that's part

of the fun isn't it?) and Rod Brazfield (still corny). The variety is certainly present. This isn't one of those dreary processions of singing-guitar tracks. Apart from the, shall we call them more normal artists, there's Arthur Guitier Boogie Smith doing an excellent version of Under The Double Eagle. There's the excellent pairing of Lester Flatt and Earl Scruggs; there's Fiddlin' Arthur Smith (no relation to Guitier Boogie Smith); there's even the Carter Family.

My personal favourites are the Copas tracks, the Carter Family, Earl Scruggs, Jimmy Dean, Lulu Belle and Johnny Cash.

George Jones

The Crown Prince of Country Music
Rain Boy; Rain Rain; Gentle Down; Broken Heart; One In A Lonely Number; I've Got Five Dollars And It's Saturday Night; You All Good Night; You're In My Heart; Maybe Little Baby; One Woman Man; Can't I Love You; Heartache Me.

(Mercury CW 10114)***

GEORGE JONES is described as a clean cut lad from Texas. He began recording for the American Standby people in

1955. Soon after he starred in Nashville's "Grand Ole Opry." Preferring to live in Texas he left the Opry cast though frequently guested on the programme. You could divide these into four periods. One, the early George Jones in songs not widely distributed when originally issued; two, four tracks made in Nashville. Three, four songs prominent in the 50s brought up to date.

I must say that I don't particularly like the singer, though it must be conceded that he has ease of delivery, and chooses his accompaniments with variety in mind.

There's some good barretrehouse fiddling on some tracks.



JOHNNY HORTON — He sings in "The Country Music Hall Of Fame."



"I've got the ear-plug from my transistor jammed!"

reviews...

It's the real thing BUT, be warned...

Lightnin' Hopkins

Lightnin' Strikes
Got Me - A Louisiana Woman; Went To Come Home - Please Don't Quit Me; Devil Is Watching You; Rolling And Rolling; War Is Starting Again; Walkin' Round In Circles; My Love; Heavy Snow; Coon Is Hard To Catch. (Savoy, ST 1001)*****

LIKE this in spite of the toughness of Lightnin's voice, I have felt in the past that his discs were too raw for assimilation by any but the most ardent blues fan. Then there was a period when he carried a living recording rhythm and blues numbers for indifferent labels.

This LP finds him on his best form, however, and begins to justify the enthusiasm shown by the author of the book "The Country Blues." He has been variously described as the "last of the country blues singers" and the "first of the newer blues singers" and the best "contemporary blues singer."

Eight of the ten titles here were composed by Quinn and Coltrin, but we aren't told who these are, though Hopkins, in common with most blues singers, normally composed most of his material.

I warn you that his diction is not the sophisticated pleasantness of many others. This is the real thing. So is the guitar playing, which has some of the force of Big Bill, without the same technique, though.

THIS IS MUCH BETTER, AL

Al Fairweather - Sandy Brown All-Stars

The Incredible Jazz Quartet: Livin' With Money; Wonder Top; Come Sunday; My Sequence; Clarinet Walk; Toby; Willow Weep For Me; Broadway; Santa Doll; Love For Sale; Wednesday Night Prayer Meeting. (Columbia, 35X, 1591)*****

THE last two or three Brown/Fairweather discs have meant very little to me. Now comes another 12-inch record to compete with the terrific "Melanz" of five years ago.

The conception is different. The stars isn't so much on the compositions of Al and Sandy, but rather on a selection of the best in modern and mainstream jazz.

have Ellington and Sady Brown, Cole Porter and even a Charlie Mingus.
 The Mizum item is the Wednesday Night Prayer Meeting just to show that we're with those paralyzing gospel choir sequences. They're all trying them now that Bobby Timmons' "Mission" is standard repertoire and that Ray Charles has got into the gospel groove.
 What always intrigues me is that Brown (perhaps a little like Pee Wee Russell) has roots based right in traditional jazz... yet always sounds just RIGHT... and so very, very up to date.

The Faithful Wanderers

Sweetly You Live; I Want To Rest. (Starline, ST 43 1071)*****

MOST gospel comes out on LP and there is virtually nothing to be had of a genuine nature on singles. Therefore this one would have some value to the smaller collector even if it didn't qualify as a good record in itself.

The Faithful Wanderers may be more commercial than fanatical, but they still produce the genuine

article, the sincerity of which is not impaired by the polished smoothness of their performance.
Swing Street
 Vol. 4
I Hear Music; Practice Makes Perfect; Cherry Red; Baby Look At You; Beat Me, Daddy Eight To The Bar; Love Tangled Hat; Five O'Clock Whistle; Woodchoppers Ball; Walking In A Daze; That Thing; Soremade To A Sleeping Beauty; Rocky Comfort; Characteristic Blues; Okay Duke; I Can't Get Started; Good Hair. (Columbia, 35X, 1521)*****

AS the Swing Street series progresses it becomes increasingly obvious that the way to make extra money from those old masters which hang around record companies' offices is to get them on to some composer album or the other. The first volume was good, the middle two had interesting spots, this one has almost nothing of lasting value.

True there's a couple of Billie Holiday, but isn't the first one poor? I refer to I Hear Music. Tracks, string and four are by Pete Johnson and Joe Turner and their



JOHN COLTRANE — He tends to sound a little self-conscious at times.

Boogie Boys, a good pairing. Then a very commercial boogie item by Will Bradley.

Two commercial basic items and the 1946 re-hash of Woody Herman's Woodchoppers Ball. Hot Lips Page follows with a nondescript track, so does Roy Eldridge. Then two average Hawkins tracks... Hawk with a big hand.

Characteristic Blues and Okay Duke are two Noble Sissle and Sidney Bechet items I can do without.

Jazz

TRAD by Owen Bryce, MOD by Tony Hall

NO ONE CAN BEAT TADD DAMERON

Tadd Dameron Orchestra

THE MAGIC TOUCH (12in. Riverside RLP 419)***** — is the history of modern jazz thus far, I cannot think of any arranger-composer more underrated than Tadd Dameron. Sickness has kept him off the scene for years, but this glorious 15-piece band date partly atones for these lost years. Tadd's writing has more beauty and body — and warmth — than almost any of his contemporaries.

His scores are rich and full and extremely arresting. There are some great tunes here — like *On A Misty Night, Fountainsbleau, If You Could See Me Now, Dial B For Beauty* and a striking feature for drummer Philly Joe Jones, *Look, Stop And Listen*.

Barbara Winfield, a Dameron vocal discovery, sounds incredibly like the mid-40s Sarah Vaughan on her two tracks. The all-star band obviously loved

playing Tadd's arrangements and there are tremendous solos from Johnny Griffin (especially), Clark Terry, Joe Wilder, Bill Evans, boritomo, Eric Houston, etc. For me, the big band LP of the year!

John Coltrane Quartet

BALLADS (12in. HMV CLP 1647)***** — A complete change of pace for Coltrane. Eight ballads — and all but *All Or Nothing At All* (which gets a lightly swinging, Middle-Eastern going-over the familiar Trane style) are about "straight," slow-tempo melodic statements, with comparatively little embellishment.

The most interesting aspect here to me is the superficial resemblance of Coltrane to Stan Getz (one of Trane's idols). Trane's tenor sound is slow tempo verges towards that of an alto. I personally feel Stan Getz is more successful than Trane on ballads. His ideas flow more eloquently.

Trane tends to sound a little self-conscious at times. But this LP should be heard. And keep your ears open for Elvin Jones' impeccable, compelling brushwork. He's unquestionably my favourite drummer at the moment.



THE BIG THREE — We're not angry with the world, even if we play as if we are.

Big Three prefer to play it cool

THE Big Three were highly delighted when "Some Other Guy" hit the charts a few weeks ago. This spelt success and the chance of fame for yet another Liverpool group. But they had no false illusions about their follow-up, "By The Way." The three boys hoped it would have some impact, but didn't take bets on its chances.

"Not that we've got anything against Mitch Murray," who wrote it, says John Hutchinson. "It's just that we don't believe in copying our chickens before they're hatched."

Brought up in one of the toughest areas of Liverpool, The Big Three say that their childhood environment is responsible for their present day sound.

"It's like being freed from a set of chains," says John. "You play your insides out because you're happy to have some release. We blow our tops whenever we get together. Doesn't matter if it's for a rehearsal, recording session or personal appearance. That's us."

"Sometimes we play aggressively, sometimes sweet. We're not angry with the world,

As for originality, you'll find that on the flip of "By The Way." Called "Cavern Stamp," it was written by the boys by way of dedication to Liverpool's now nationally famous Cavern Club.

"Because there's no room to breathe down there," says Hotch, "the kids have been doing a kind of stamp, where they don't move their feet too much, but do a lot of body-jerking movements."

"We figured we could take this movement and build a song round it. Noel Walker helped us, and we turned out this number with a terrific amount of beat."

"I suppose we're hoping that if Liverpool music can make a national impact, maybe the dance will too, and perhaps the flip of our record with it."

All the way

The other two members of The Big Three, lead guitarist Griff Griffiths and Johnny "Gus" Gustafson, are with Hutchinson's policy all the way. "We think alike," says Griff. "Johnny says something about how a song should be arranged, and we know immediately what should be done with it."

FENTON TAKES TO THE SEA

THE current craze for surfing music seems to have given Shane Fenton one or two ideas as to what to do in his spare time.

"Last week two of the boys went sick and the rest of us had a couple of days off," Shane told me recently. "We were playing in Torquay at the time and the weather was so marvellous that the boys and I decided to go surfing. We had a fabulous time but the trouble was we didn't see the bathing raft which was moored out in the sea, and we all careered into it, knocking the sun bathers into the water."

"It didn't make us very popular and we got a good tugging off from the life-guard and had to abandon the game."

Very brown

"We did manage to get very brown though," said Shane. "But we got a bit bored with just lying around in the sun so when we heard that some TV news boys were coming down and made the most of it."

"We went out in their launch, where I attempted to climb the mast, only to find myself heading over the side and into the drink."

"I was wearing a big thick pullover at the time and it seemed to take hours before I was back on board."

And next on Shane's list of social pleasures? Deep sea diving. "I've got all the gear," he told me, "but so far I've only been able to watch the experts." T.N.

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Jean Carol

Two hits already . . .

U.S. surfing craze could easily catch on over here

BEAT bug . . . gremlin . . . hoda . . . hiway surfer . . . shooting the curl . . . stoked . . . wipe out. This is the jargon used by surf crazy teenagers in California, and throughout the rest of the United States, where "beat music to surf by" is hitting an all time peak.

A long distance call to John Marascalco, Dot producer, and publisher of "Wipe Out" in Hollywood, gave DISC a complete explanation of surfing music and its effect on American teenagers.

"Surf music is hitting the States like crazy," says John. "And surfing itself has been pretty big for the past year or so."

Early start

"Kids living as much as 50 miles away from the coast are getting up at around 4 a.m., and hitting the beaches for surf sessions before attending school or college. Everywhere they're surf crazy!"

"The music itself has a type of beat that the surfers dance to. They congregate where small groups play this kind of stompy, mostly on beaches, but recently inland too."

"Surfing, and everything that goes with it, is spreading across the country like wildfire. 'Wipe Out' is only about one of seven or eight hit surf discs that have recently broken big on the scene."

"Basically, surf music is still rock and roll. Its main sound is the reverberation on the lead guitar. Otherwise it's the same beat which has been arranged and re-arranged over the past seven years or so."

"Because of the success of surfing records, small combos are cropping up throughout the States. That's how we found The Surfaris."

"But I guess the guy who really started the whole thing snowballing is Dick Dale. He's well known out on the West Coast, and some time ago, cut

BY
JUNE HARRIS

a disc called "Surf Beat," the flip to "Peppermint Man." It didn't go so well on the East side, but boy! It really encouraged the Californian scene.

"California is still the home of surfing. Out in the States, the kids are even beginning to dress like surfers. They bleach their hair white and wear baggy pants, and carry their surfboards everywhere."

"On the disc scene, there must be about 50 surf albums, all selling tremendously well. Some are doing about 60,000 in one state alone. That's a lot of sales when you consider the competition."

Barrier

So far, it's only The Surfaris who have broken the surf barrier in Britain. No doubt our enthusiasm for the sport—and music which goes with it—has been somewhat quelled by the bad weather conditions in this country! But it could be that the trend will catch on just the same.

Marascalco explained: "The Surfaris are just a group of kids who had formed their own band to play surf music. From Glendora, they would drive out to the beach, no matter how cold, and play. The kids would go wild."

"Ron Wilson, the drummer, wrote 'Surfer Joe,' and wanted to cut it. However, the group felt they needed another side before going into the studio. Between them, they wrote and arranged 'Wipe Out' in ten minutes!"

"They're an instrumental group, though Ron sings on the flip, which is just beginning to sell in tremendous quantities. We're expecting it to hit the national charts within the next week or so, and it could be that the whole disc will do a complete flip."

"Right now, the boys are on vacation from school and they're out on a nationwide tour. They've had offers from New York and Canada, but it may be a little difficult for them to accept anything unless they can take a tutor on the road."

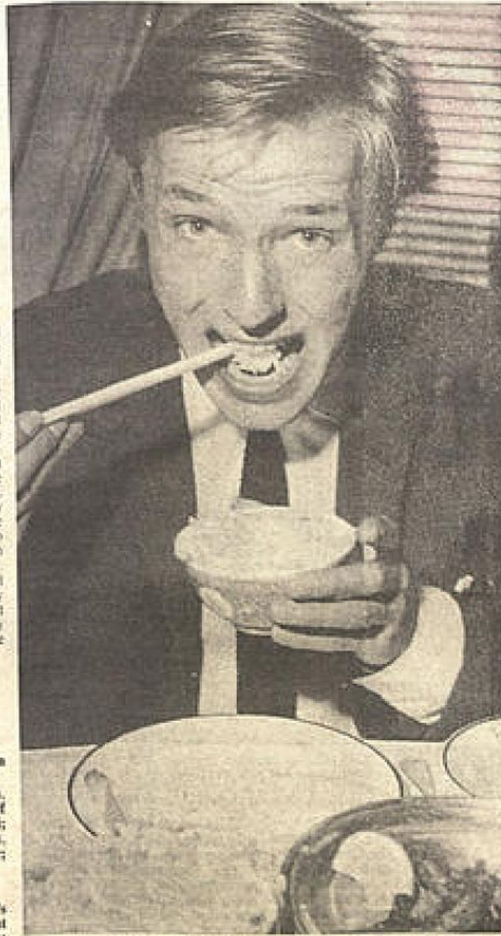
"In the studio, they're great to work with. Myself and my partner, Richard Delvey, cut their single and album. They practise all the time and have a great sound."

Still more to come . . .

Surf Records available now in Britain:

Surfaris, Wipe Out; Saints, Wipe Out; Jan and Dean, Surf City; Beach Boys, Sartin' Safari; Dick Dale, Surf Beat; Honey, Surfing Down the Swanee River; Lively Ones, Surf Drums.

To be released:
Duane Eddy, Your Baby's Gone Surfing; Surfaris, Wipe Out LP; Dick Dale, Surfer's Choice; Markettes, Surfer's Stomp; The Ventures, Ninth Wave.



MIKE SARNE—He's very keen on Chinese food

MIKE TAKES LIFE PRETTY SERIOUSLY

WITH the practised skill of a Chinese, Mike Sarne neatly nipped a fried prawn between a pair of ivory chopsticks—and talked about books, discs and Thunderbirds.

Or one particular Thunderbird, to be precise, Mike's proudest possession—his American sports car in which he travels around the countryside at a cool 130 miles per hour.

"You must see the re-spray job I've had done," enthused Mike. "It used to be white, but it got so badly chipped when the girls swung their handbags against the sides. They didn't mean to do any damage, of course."

Those fans meant well, but that Thunderbird did suffer. So Mike had it re-sprayed a metallic grey. It looked great as it chugged into a major share of meter space just off London's Edgware Road, where I had a Chinese meal with Mike.

Mike, just back from a holiday

in France—where he had been relaxing after the closing of the ill-fated "Scobie Pratt" show—revealed he had spent much of his time working on his book. "I started it two-and-a-half years ago," he said.

Corrupt

"It's the story of a modern young man, and how success can have a corrupting influence. It tells how everyone can make easy money these days, often by means that are legally permissible but not always justifiable morally."

This is an indication of Mike's thoughtful attitude to life. Yet there is absolutely no trace of pomposity in his manner. Life and performing on stage give him a great kick—and he is never afraid to laugh at himself.

With you

"When you get an audience going with you, you really love 'em," he said. "And you don't mind telling them so." Then, with a grin, he added: "Of course, what you are really saying is that you love them for liking you."

Mike's innate sense of fun comes through on a recording which has yet to be issued. "It's a 12-bar blues called 'Another Cup Of Coffee'—something after the style of 'One For My Baby.' I had only seen the wags in manuscript form, and when we did the session, I more or less did it the way I felt as we went along."

"It turned out pretty well. We had a few 'walkers' to back me

SPANISH FANS RAVE OVER CLIFF

CLIFF RICHARD'S Spanish teenage fans—and there are plenty of them—are really up in arms. They're not allowed to see "The Young Ones" unless they're over 18.

But they're not taking it lying down. Take Madrid, for instance. When I was there last week, the picket lines were out in force. "Quíranos Cliff (we want Cliff)," they cried in protest outside the cinema. But all to no avail.

Cliff has certainly "sent" many Spanish pop fans. Throughout the country, Cliff's hair-style is copied by umpteen local lads. As the Spanish sun heats relentlessly down, the cafes containing juke-boxes are crowded. And I heard Cosmie Francis, Paul Anka and other American stars sing over and over again—in Spanish.

Shadows

Over the border, in the equally sun-soaked South of France, I heard several Shadows, and Frank Field discs. And, of course, plenty by Petula Clark and that other French-singing Briton, Louise Cordat.

Pet. I regret to say, has been going through a difficult time. The other night, at a big charity gala, before some 3,000 Parisian fans, her voice failed completely—right in the middle of her act.

Since then she's been under strict doctor's orders. Confined to bed to rest and not say a word. Not even to her handsome French husband, disc promotion man Claude Wolff. Nor to her two young children.

Her doctor warned: "You in a y never sing again." What a tragedy that would be. Because her most recent recordings in French—including The Beatles' hit, "Please Please Me"—are probably her best yet. Happily she has now recovered.

At the moment, France is a "cover" disc paradise. There are French lyric versions of almost every major American and—for the first time—British song successes.

T.H.

What the words mean . . .

- "Surfer's Stomp" The music and beat to which surfers dance.
- "Beat Bug" A girl beginner.
- "Gremlin" Any beginner.
- "Hoda" A person who hangs around the beach pretending to be a surfer.
- "Hiway Surfer" A boy who has a surfboard permanently fixed to his car, and tries to impress off the beach.
- "Shooting The Curl" To do anything exciting on the board. An expression meaning exciting, wild or "too much."
- "Stoked" To be totally thrown or knocked from a surfboard.
- "Wipe Out"

NASHVILLE HERE WE COME!

ONE of the happiest married pairs in showbiz, must be Mike and Griff, currently in "Patting On The Donkey" at the Queens Theatre, Blackpool.

And perhaps one of the secrets of their married bliss is the fact that they are not round each other's necks all the time.

For obviously together in their work—on stage, at rehearsals, recording sessions, concerts, broadcasts, TV dates—their off-stage hobbies have only one thing in common, they're both out in the open air.

Griff is completely and unashamedly a golfing fanatic, and spends every available moment relentlessly chasing that fascinating tiny white ball, over miles of fairways and bunkers.

That is in the mornings—for after the exertion of 18 holes, he needs to rest before going to the theatre for the twice-nightly show.

Mike's off-stage relaxation is much less

energetic—the loves fishing. "Coarse fishing is my love," says Mike, and that means pike, roach, etc., which one merely catches for the sport.

But the duo will be strictly together when the season ends. The date isn't yet fixed, but will be either October 19 or 26.

"We are hoping to finish on the 19th," they say.

—For we plan to be in Nashville, Tennessee, on October 31, to attend the Annual Convention of Country and Western Disc Jockeys. It is a great affair, all the big-name C and W singers put in an appearance there—Johnny Cash, Marty Robbins, Jim Reeves, etc."

They plan to spend a week at the convention, a further week, seeking new songs and material for their act and for recording, and on their way back home, may stop off in Bermuda for a two-week stint at the famous Forty-Thieves Club smack on the beach at Hamilton.

J.N.

CLUB SECRETARIES and PROPRIETORS

We are compiling a directory of BEAT and ROCK CLUBS functioning regularly in England, Scotland and Wales. It would be appreciated if Club Secretaries and Proprietors would kindly submit details of their club to:

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DISC

Cliff's 'secret' Golden award

THE 100th anniversary programme of "Thank Your Lucky Stars" has a golden glow for Cliff Richard. As Cliff and the Shadows taped their contribution to Saturday's star-loaded show at the A.B.C. studios in Manchester, a surprise

guest was Norrie Paramor who strolled on to the set with a gleaming Gold Disc for million-plus sales of "The Next Time" and "Bachelor Boy."

Cliff was genuinely taken aback by the presentation—a dozen or more people on the set knew it was going to happen, but it was kept a closely guarded secret from the star.

The presentation crowned a day full of incident for Cliff and the Shadows. He, "Lick" Locking, Hank Marvin and Brian Bennett had arrived nearly three-quarters of an hour late at the studios—after getting lost at Wigan!

Breathless

Cliff breathlessly explained to me what had happened when he eventually arrived. "We drove off in Hank's Rover 3-litre and clocked 75 miles instead of 50. Somehow, we found ourselves in Wigan! So I got the map out and navigated."

Meanwhile, waiting anxiously for an hour at an agreed rendezvous in Manchester with a "security" van to get them safely to the studios were Cliff's

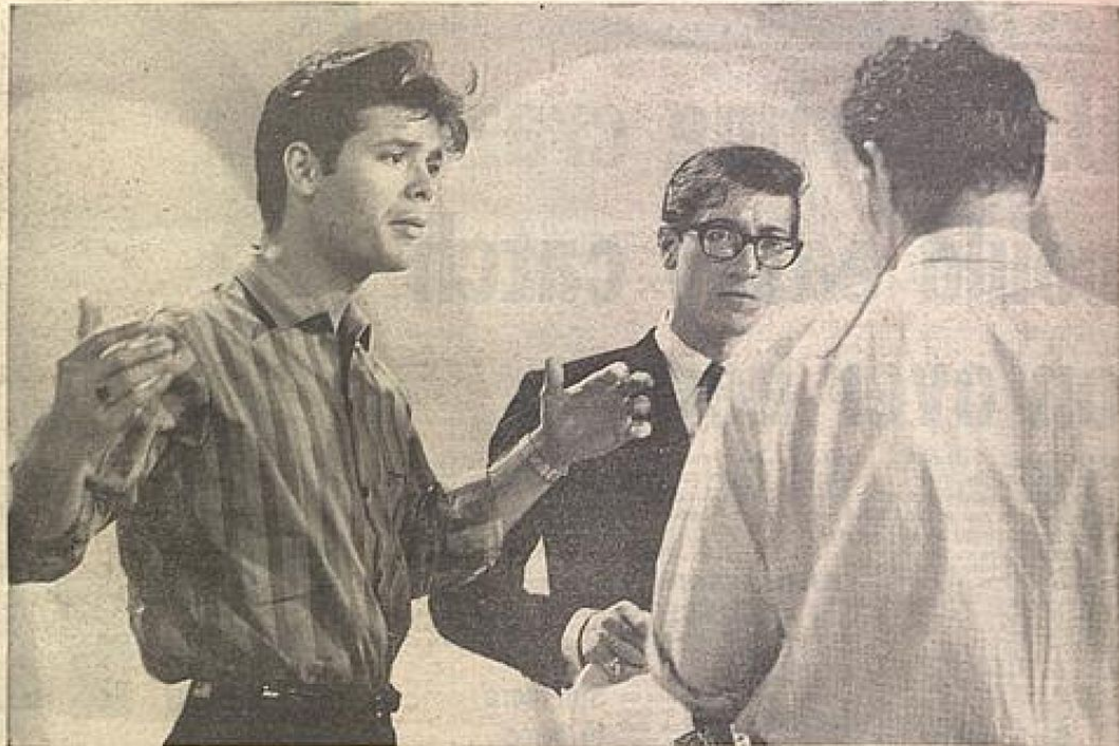
road manager Mike Conlin, and Syd Maurice of the Grade office. "We thought they had forgotten the rendezvous," said Mike.

The next problem was to get them into the studios, where a large crowd of fans had gathered. How they got to know about the visit of Cliff and the Shadows is a mystery. "They find out about visiting pop stars four days before, we," groaned a studio executive.

An attempt to get them in through the front door was abandoned and the van was driven straight on to the set via a side entrance. Bruce Welch arrived separately in his E-type Jaguar, nursing his left arm. He couldn't raise it because he has injured muscles in his neck and arm. He's already had to miss several shows at their summer season in Blackpool.

As fans hammered frantically on the studio doors and police patrolled round the building, Cliff and the Shadows launched themselves into intensive rehearsals so they could get clear to race back to Blackpool.

Cliff introduces his next release, "It's All In The Game" (the old Tommy Edwards No. 1 hit) and



Cliff had a pleasant surprise last week when his A and R manager Norrie Paramor interrupted the taping of his "Thank Your Lucky Stars" spot in Manchester to present him with a Gold Disc for "Bachelor Boy" and "The Next Time." Above: Cliff and Hank rehearse their TV spot. Right: Norrie Paramor presents Cliff with the Gold Disc.

"Your Eyes Tell On You," a mid-tempo number written for him by Hank, on the show.

The Shadows were dressed in matador-type clothes for their spot, which featured their interpretation of "Granada." The number was recently recorded in Spain and will lead a forthcoming EP release.

All the rage

When the lunch break came, Cliff queued with technicians and other staff in the ABC canteen. As he served himself with roast beef and greens, he waved to a group of his fans jammed in the open kitchen window.

Only one to get preference at the canteen was poor Bruce, who was in constant pain!

In the middle of lunch, in wandered Norrie Paramor, his wife and two children, apparently just dropping in to say hello on their way to spend ten days in Blackpool.

"Not a word to Cliff," said Norrie to me as he explained about the Gold Disc.

After lunch, Cliff and his boys proved their polished professionalism by quickly getting their parts taped as they mired to

their discs on a very splendid set, specially built for them.

During the few minutes he had to spare, Cliff told me how delighted he was to appear on the 100th "Lucky Stars." He also recommended the birthday cake, made in the shape of an old-fashioned gramophone!

Before Cliff left we talked about The Beatles and the fantastic success they were having. Was he worried about his position at the top?

"No," said Cliff, emphatically. "They are the rage at the moment with their pictures in every paper. We were the rage once, too, when we first came out."

A petty modest assessment, considering the ranks of screaming girls outside.

Barry Cockerott



Eligantly attired in Spanish dress, The Shadows record their version of "Granada" for the "Lucky Stars" show (below). On the right, Cliff, Bruce and Hank, rehearse their spot.

