

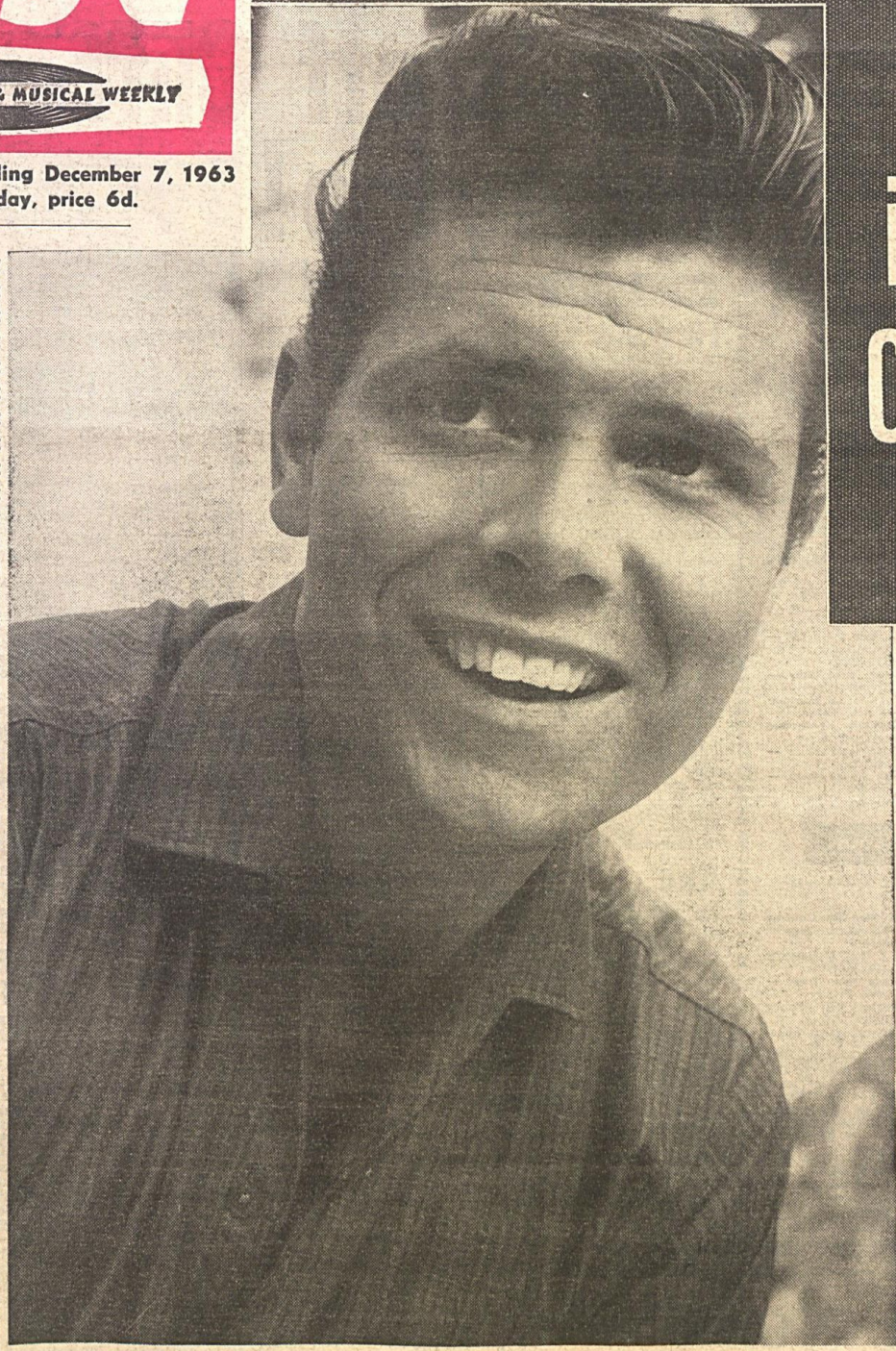
DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 298 Week ending December 7, 1963
Every Thursday, price 6d.

Win a holiday with

Cliff in the Canary Isles



BEATLES MAKE DISC HISTORY —AGAIN!

THERE'S just no stopping them! With more than a million advance orders "The Beatles' "I Want To Hold Your Hand" was the most sure-fire certainty to hit the top of the Thirty at the first go in the history of the British music business.

And that, of course, is just what has happened. "She Loves You" makes way for it and drops to Number Two. So yet another record has been broken—one group has two singles in the first two positions in the charts!

Incredible

And as if all that were not enough, their incredible second LP "With The Beatles" has moved up from 14 to 11. It's no wonder that the Liverpool boys have been awarded TWO Gold Discs in the same week. The full story of this great news is given in the centre pages.

And on page 3, alongside the Top Thirty that this week has made disc history, is a revealing account by June Harris of the whole fantastic story, a story that means that The Beatles now have 28 tracks in the current charts!

This week Cliff and The Shadows began shooting "Wonderful Life" in the romantic Canary Isles. YOU CAN JOIN THEM FOR A LONG WEEK-END DURING JANUARY.

For this week DISC is presenting its greatest ever contest in which the winner will receive two air tickets to Las Palmas, will stay and spend a long weekend in one of the luxury hotels in the city and will also spend a day on the set with Cliff and The Shadows. AND ENTRY IS ENTIRELY FREE.

And to whet your appetite even further, on page 4 there is an up to the minute account of CLIFF's arrival in the Canaries, details of the sort of life he will be leading while he is there and the latest news on his filming.

All the details of the simple-to-enter contest are on page 7.

Also in this week are great features on

Brian Poole
(page 5)

Gerry Marsden
(page 13)

Johnny Kidd
(back page)



THE HOLLIES

'STAY'

R5077

PARLOPHONE  RECORDS

The world's top pops

WEEK ENDING AMERICA NOVEMBER 30

Last This Week	Rank	TITLE	ARTIST
2	1	Dominique	Singing Nun
1	2	I'm Leaving It Up To You	Dale and Grace
7	3	Everybody	Tommy Roe
23	4	Louie Louie	Kingsmen
6	5	She's A Fool	Lesley Gore
4	6	Sugar Shack	Jimmy Gilmer and The Fireballs
19	7	You Don't Have To Be A Baby To Cry	Caravelles
14	8	Be True To Your School	Beach Boys
3	9	Washington Square	Village Stompers
11	10	Walking The Dog	Rufus Thomas
8	11	Deep Purple	Nino Tempo and April Stevens
12	12	Little Red Rooster	Sam Cooke
13	13	Hey Little Girl	Major Lance
16	14	Since I Fell For You	Lenny Welch
26	15	Drip Drop	Dion DiMucci
5	16	It's All Right	Impressions
18	17	Twenty-Four Hours From Tulsa	Gene Pitney
9	18	(Down At) Papa Joe's	Diabellés
17	19	Wonderful Summer	Robin Ward
21	20	Loddy Lo	Chubby Checker

Hong Kong

Last This Week	Rank	TITLE	ARTIST
1	1	Bossa Nova Baby—Elvis Presley	Elvis Presley
3	2	Sunshine—The Fabulous Echoes	—
6	3	Walking Proud—Suzie Lawrence	—
4	4	It's All In The Game—Cliff Richard	—
5	5	Wonderful Are The Ways Of Love—Paul Anka	—
8	6	Hello Muddah, Hello Faddah—Alan Sherman	—
7	7	Let's Make Love Tonight—Bobby Rydell	—
7	8	Jamaican Mash—The Satchels	—
9	9	Sukiyaki—Kyu Sakamoto	—
2	10	Limbo Side By Side—Chubby Checker	—

Ire

(Courtesy Irish Times, Ltd., Dublin)

Last This Week	Rank	TITLE	ARTIST
1	1	You'll Never Walk Alone—Gerry and The Pacemakers	—
2	2	Then He Kissed Me—Crystals	—
3	3	Blue Bayou—Roy Orbison	—
4	4	Do You Love Me—Brian Poole and The Tremeloes	—
5	5	Bossa Nova Baby—Elvis Presley	—
6	6	If I Had A Hammer—Tina Turner	—
7	7	Memphis, Tennessee—Chuck Berry	—
8	8	Sugar And Spice—Searchers	—
9	9	She Loves You—Beatles	—
10	10	Shindig—Shadows	—

Israel

(Courtesy Kol Israel Broadcasting)

Last This Week	Rank	TITLE	ARTIST
1	1	Say It With Flowers—Gushki Gil	—
2	2	If I Had A Hammer—Tina Turner	—
3	3	It's All In The Game—Cliff Richard	—
4	4	You Can Never Stop Me Loving You—Johnny Tillotson	—
5	5	If Doesn't Mean A Thing—Rooftop Singers	—
6	6	Gypsy Woman—Rick Nelson	—
7	7	Caddy Girl—The Four Seasons	—
8	8	Lucky Lips—Cliff Richard	—
9	9	Twist And Shout—The Beatles	—
10	10	Foots Rub In—Rick Nelson	—

Norway

(Courtesy Verdus Gang)

Last This Week	Rank	TITLE	ARTIST
1	1	Gi Meg En Cowboy Til Mann—Wenche Myhre	—
2	2	If I Had A Hammer—Tina Turner	—
3	3	Bossa Nova Baby—Elvis Presley	—
4	4	Defrost City—Bobby Bare	—
5	5	Sukiyaki—Kyu Sakamoto	—
6	6	You Don't Have To Be A Baby To Cry—The Caravelles	—
7	7	Do You Love Me—Brian Poole and Tremeloes	—
8	8	Then He Kissed Me—Crystals	—
9	9	Red Sails In The Sunset—Fats Domino	—
10	10	Blue Bayou—Roy Orbison	—

Compiled by courtesy of the American trade paper Billboard.

Your letter can win an LP

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 "Claridge" table lighter!

POST BAG

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

Hands off Cliff—and Adam, too!

PRIZE LETTER

I WAS disgusted with the reader who claims that Cliff, Adam and Elvis should give up and make room for new talent. I don't recall that either of these three have ever stood in the way of anybody new to the pop scene. All three have given a lot of happiness and pleasure to a lot of people.

Is this our way of saying "Thank You"? How unkind can people get? I for one will never agree to true professional showmanship and talent going to waste to make room for corny trash.—EILEEN NICHOLS, 24, Manor Road, Chippenham, Wilts.

THEY ...

MISS GILLIAN BRIDGLAND (DISC, November 23), states that Cliff Richard and others should "give up." I have convinced myself that she must be joking.

I am fan of Cliff Richard and I have been for the five years he has been in show business. I have seen Cliff establish himself into a really fine performer. He has had true success everywhere in the world except the United States, but that is to come.

As for Cliff having "to give up to make room for new talent," it is real talent that is keeping him at the top. It is not just anyone who can get a ballad into the Top Five, while all this group craze is strong.—JACQUELINE GLASS, 7 Shakespeare Street, Middlesbrough, Yorkshire.

ARE ...

I MUST protest against the recent letter which favoured the retirement of Elvis, Cliff and Adam in place of new talent. The hit parade is anything BUT exciting at the moment, due to all this Mersey rubbish, and there is certainly no new talent to take over. If "King" Elvis, together with Cliff and Adam, retired, the so called "hit" parade would be just plain dull!—PETER HUTCHINGS, 103 Greenway, Epsom, Surrey.

STILL ...

I DON'T think that I have ever heard such hypocritical rubbish as that written by Miss Gillian Bridgland. If she is going to condemn Cliff, Elvis and Adam according to her reasoning, such greats as Sinatra,

Crosby, Andy Williams, Ella Fitzgerald and Sarah Vaughan might just as well crawl away and hibernate.

I am not against new faces, sounds and talent in show business but honestly, where would we be without the greats to form a solid foundation?—THOMAS R. WONGCELL, 7 Field House, Lehighopolis Road, Edmonton, London, N.9.

TOPS!

HOW dare she? I'm referring to Gillian Bridgland's letter in "Post Bag" saying she hopes Adam is dying out. In my opinion, Adam is the tops and will never die out.—LYNDA PETERS, 12 Butler Street, West Bromwich, Staffs.

Sad loss

I'D like to pay tribute to Little Richard, the great showman who has given such great enjoyment to rhythm and blues and rock and roll fans for the past few years. His fantastic stage act has thrilled audiences all over Britain. His decision to retire is a sad loss to all his fans.—M. J. MISSETT, 15 Birch Crescent, Halton, Leeds, 15.

Spark of life

SURELY 1963 has seen the S' biggest advance for some considerable time in what was a very stagnant pop world. Previously, pop artists seemed to be intent on becoming "all round entertainers" with the result that excitement and feeling left their music.

At the beginning of this year, the beat groups breathed a spark of life into the scene, which gradually has developed into an inferno.

The greatest thing these groups did—and not the worst as so many people seem to think—was to use old material, mainly on albums admittedly but also a great deal in their stage acts. This has reminded people of what the beat scene was really like back in 1956-8.—BILL WATSON, The Thatched Cottage, Cotton, Holmes Chapel, Cheshire.

They can't fail

I WOULD like to take this opportunity to congratulate Kathy Kirby on her splendid recording of "Secret Love." Old songs made into pops are often spoilt, but this song is the best that my parents and I have heard in the last 10 years. If they are all as good as "Secret Love" they can't fail to be hits.—JOHN MICKLEWRIGHT, 11 Robinson Road, Colliers Wood, S.W.17.



ADAM—His fans have rushed to defend him.

I was disappointed with the Beatles' new album

AFTER reading Nigel Hunter's review of the latest Beatles' LP "With The Beatles," I thought it was going to be even better than their "Please Please Me" album. So you can imagine how disappointed I was when I heard it. I have never heard anything so deplorable in my life.—MOLLY BARRINGER, 26 Firhill Road, Bellingham, London, S.E.6.

Not Supermen

I MUST protest strongly at the suggestion of a high police official that The Beatles should in future cease to have police protection. Leaving The Beatles to hold off thousands of fans by themselves is ridiculous. However fantastic they are, they are not Supermen!—B. PAGE, 96 Stenbroke Road, Richmond, Sheffield, 13.

It's not fair

THE reason today's hit parade is full of rhythm and blues revivals is not because our song-writers are talentless but because far too many people are relying on The Beatles for success.

Many people record songs written by Lennon and McCartney while others try to sing in the same style. Is it fair to the record buyers to brainwash them with one kind of music?—STUART R. SMITH, 189 Claremount Road, Halifax, Yorkshire.

Devoted fans

PAULINE ROYLE (DISC, Nov. 16) gives the impression that Newcastle students are musically intolerant because they "bombed" queuing Beatles fans with flour.

The students threw flour at the fans during Rag Week because

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

of the comical attitude of the "devoted" fans who have let the Beatles craze get out of all proportion.—D. KERCON, W. MAKEPEACE and F. J. ROBERTS, Henderson Hall, Redhall Drive, Newcastle 7.

Eight, not four?

DOUBLE-TRACKING on the Beatles' new LP has been called "unethical" and "impossible to reproduce live." This is unimportant.

Why should we who listen to their records not get the full benefit of their musical talent? Accomplished as they are, no one expects the Beatles to play two instruments at once and sing at well.—S. R. TAYLOR, School House, Lord Wandsworth College, Long Setton, Badagstoke, Hampshire.



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THE CARAVELLES

I really don't want to know

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DECCA

45-1041

A NUN—THE STRANGEST HIT PARADER!

IN all the surprise at the success of "Dominique" by a Belgian missionary nun, one thing has perhaps tended to be forgotten—the future of Soeur Sourire, one of the entertainment world's strangest hit-paraders.

For Sister Luc-Gabrielle, the 39-year-old nun from the quiet convent at Fichermont, near Brussels in Belgium, is first and foremost a missionary nun, dedicated to going out into the far corners of the world to work on behalf of the physically and spiritually sick.

Soon, "Sister Smile" whose name has become a byword all over the Continent and in America will leave Belgium with her fellow nuns to work in a far country, probably South America. And it will be here and here only that Sister Luc-Gabrielle's clear, attractive voice will be heard when the day's work is done and all evening prayers have been said.

When she goes she will leave behind her songs on record and will be content in the knowledge of the money her singing has raised for her cause.

The strange story of a nun—and a Belgian nun singing in French at that—having a hit single in the American and British record charts begins as long ago as 1961, when she began to entertain the young girls studying at the convent.

The girls asked for the abler to make some recordings of her songs—private recordings just for them. With the permission of the Mother Superior, Sister Luc-Gabrielle and a companion nun travelled to the Brussels office of Philips Records to ask if they would help. But the company was busy and the nuns were politely refused.

But three months later, Sister Luc-Gabrielle and four other nuns making up the chorus went again to the recording studio and this time were allowed to cut some songs.

Executives of the record company heard the

songs, liked them and instead of just a couple of hundred, pressed thousands and released them on the commercial market. They were sent out as the songs of Soeur Sourire—"Sister Smile"—and were an almost instant success all over Europe.

An album of the songs was released in America—and meant absolutely nothing until a single was released and scorching its way up the Hot Hundred, climbing to Number One in a little over four weeks.

Now the album is selling heavily all over the United States.

Sister Luc-Gabrielle will be going into the recording studio at least once more—in January she will record another LP for Philips which will be released throughout the world.

It has been estimated that the songs will eventually earn about £30,000 for the Dominican Order.

PETER JAY & THE JAYWALKERS
Kansas city

11217

DECCA

45-1041

THEY'VE GOT SIX IN AT ONCE!

TOP 30

Week ending December 7, 1963

Last Week	Title	Artist	Label
1	I Want To Hold Your Hand	The Beatles	Parlophone
2	She Loves You	The Beatles	Parlophone
3	You Were Made For Me	Freddie and The Dreamers	Columbia
4	Don't Talk To Him	Cliff Richard	Columbia
5	Secret Love	Kathy Kirby	Decca
6	I'll Keep You Satisfied	Billy J. Kramer & The Dakotas	Parlophone
7	You'll Never Walk Alone	Gerry and The Pacemakers	Columbia
8	Glad All Over	Dave Clark Five	Columbia
9	Maria Elena	Los Indios Tabajaras	RCA
10	I Only Want To Be With You	Dusty Springfield	Philips
11	With The Beatles LP	The Beatles	Parlophone
12	It's Almost Tomorrow	Mark Wynter	Pye
13	Be My Baby	The Ronettes	London
14	Sugar And Spice	The Searchers	Pye
15	Blue Bayou/Mean Woman Blues	Roy Orbison	London
16	Twist And Shout EP	The Beatles	Parlophone
17	The Beatles Hits EP	The Beatles	Parlophone
18	I (Who Have Nothing)	Shirley Bassey	Columbia
19	Dominique	Singing Nun	Philips
20	Money	Bern Elliott & The Fenmen	Decca
21	I Wanna Be Your Man	Rolling Stones	Decca
22	24 Hours From Tulsa	Gene Pitney	United
23	Blowin' In The Wind	Peter, Paul And Mary	Warner Bros.
24	Hungry For Love	Johnny Kidd & The Pirates	HMV
25	Memphis Tennessee	Chuck Berry	Pye-Int
26	The Beatles No. 1 EP	The Beatles	Parlophone
27	Geronimo	The Shadows	Columbia
28	Stay	The Hollies	Parlophone
29	Swinging On A Star	Big Dee Irwin	Colpix
30	All I Want For Christmas Is A Beagle	Dora Bryan	Fontana

Compiled from dealers' returns from all over Britain.



FREDDIE GARRY (above) moves up even higher to third place in this week's charts, chasing The Beatles for top honours. GENE PITNEY (below) enters the charts at number 22 with "24 Hours From Tulsa."



Beatles shatter their own chart-storming record

DECEMBER 7, 1963. If you're a Beatles fan—and who isn't—put it down in your diary, for it is the most important date in the 14 month disc history of this fantastic group.

In our Top Thirty this week, their new single is number one, "She Loves You" is number 2, their LP "With The Beatles" is up to 11 and they have three EPs still in. Six records with a total of TWENTY-EIGHT tracks all told!

In achieving this, The Beatles have not only smashed several existing records, but shattered some of their own so recently set-up!

At the moment, their sales are hurtling towards 5,000,000. "With The Beatles" and their debut LP "Please Please Me" cover a million hard sales. "She Loves You" and "I Want To Hold Your Hand" have sold another million each. And I haven't started counting totals on three EPs and three other singles!

Several tracks from their new albums have already been recorded as singles by other artists, and are currently out on release. The two best selling ones are "Money" (Bern Elliott and The Fenmen) and "I Wanna Be Your Man" (The Rolling Stones).

Favourite

There still remain seven Beatles compositions on the LP not yet recorded by other artists, although, according to the publishers, they soon will be. The first one to be picked up is likely to be "All My Loving," which was chosen as a representative track from the album for a recent "Two Way Family Favourite," and, according to the Beatles, is one of their own special favourites.

Your Beatles buys now, will have to wait till well after Christmas. According to George

BEATLES CONTEST WINNERS

See page 8

Martin, their A and R man, the epoch making foursome will not be in the studios again until well into the New Year and there are no present plans to record them live on stage during their Christmas season.

BUT YOU CAN EXPECT THREE EPs FROM "WITH THE BEATLES." These will probably be released at three monthly intervals with the odd single in between.

Already, "Life," one of the largest-selling U.S. magazines, is planning a Beatles blast. And, of course, United Artists have signed the foursome for their first film, the silver screen being a field they have yet to conquer. Their success so far has been meteoric. Now the whole world is open to The Beatles.

June Harris

LITTLE EVA & BIG DEE IRWIN
'I WISH YOU A MERRY CHRISTMAS'
COLPIX RECORDS PX 11021

JULIE GRANT HELLO LOVE
7N 15590
THE CHANTS I COULD WRITE A BOOK
7N 15591

THE KESTRELS DANCE WITH ME
7N 35155
BOB WALLIS & His Jazzmen PAVANNE
7NJ 2069
THE LOCKETS DON'T CHA KNOW
7N 25232

THE KINGSMEN LOUIE LOUIE
7N 25231
DICKIE ROCK & The Miami Showband THERE'S ALWAYS ME
7N 35154
INTERNATIONAL P.E. PICCADILLY JAZZ

Why shouldn't our discs be similar?

After all, they're all part of the same story

Says BRIAN POOLE



BRIAN POOLE—"I Can Dance" takes up the story where "Do You Love Me" left off, he says.

this is that so many fans have asked us to do a slower number. We bore this very much in mind for "I Can Dance" and put a slow number on the flip side.

Things are very hectic for us at the moment bearing in mind our forthcoming eight-day trip to the States and before this our trips to Sweden and our second Irish tour on which we will be doing our own 30-minute television show.

• **albums**

But we would very much like to do an EP and a second LP if we can get the time.

Yes, we'll be doing both "I Can Dance" and "Do You Love

Me" in the States, although we'll probably concentrate more on "I Can Dance" because it will be newer to fans over there who are already familiar with "Do You Love Me" which is, of course, an American number.

What we are really looking forward to in the States is a four-day holiday in Miami. We haven't had a day off for months and our last real holiday was two years ago.

Finally, about "I Can Dance," I'd like to say that most of the fun for this number because it is a perfect one to dance and listen to at the same time. This is what we intended it for when we recorded it and we're delighted with the way it is being received.

WHAT'S wrong with sticking to a successful formula, that's what I'd like to know? Ever since our latest single "I Can Dance" was issued folk have been hinting at its similarity to "Do You Love Me."

Well, what's wrong with that? Although it is like "Do You Love Me," our latest record is really different if you listen to it properly. And what resemblance there is, is deliberate.

We wanted our latest to link up with "Do You Love Me" and tell the second part of the story. In "Do You Love Me," the girl doesn't love the boy because he can't dance; in "I Can Dance" he tells her he's now learned how to dance and asks if she loves him now.

Both discs have a talking introduction—which judging by the letters we've had from fans is really popular—but there is a marked difference in that "I Can Dance" is faster; it has a guitar solo in it and there are parts in the tune in which three of us sing in harmony.

• **on jury**

The trouble is that since David Jacobs commented upon the similarity of the two discs in BBC-TV's "Juke Box Jury," everybody has copied him.

But we've had no words of complaint from the fans—and those are the ones who really matter. In fact, the reverse has been the case. The reaction to the number on tour and in the dance halls has been terrific so far and everything indicates that this record is going to be a great seller, despite the fact that "Do You Love Me" is still pretty well up in the charts.

Probably the criticism of their similarity has arisen because of the closeness of the release dates—only a matter of weeks.

But we didn't go and do this record with our eyes closed, you

know. We considered it very closely and discussed the two numbers with fans and people in the business before we actually made the new disc. The fact that it told the second instalment of the story of "Do You Love Me" was regarded as the best possible reason for recording it.

At the moment, it is difficult to say whether or not our next disc will be similar, but I don't think it will. One of the reasons for

U.S. DREAMS COME TRUE FOR THE CARAVELLES

IN voices as closely harmonised as their "You Don't Have To Be A Baby To Cry" smash hit, The Caravelles chorused: "We just CAN'T believe our record has done so well in America. It's absolutely fabulous!"

"And it's great to think that we have the chance of going over there in January—and an offer to appear on the Ed Sullivan Show, too.

"We never thought we'd ever get to the States. We have dreamed about it, of course. But now it's coming true."

Neither 18-year-old Andrea nor 19-year-old Lois has let the tough drill of one-nighters blunt their wide-eyed attitude to life. And having seen their reaction to that smashing run up the

American hit parade—their "Baby" single is currently No. 7 in Billboard's Hot 100—I don't believe they ever will lose that refreshing air of wonder and excitement.

by Laurie Henshaw

"I just can't wait to visit the top of the Empire State Building," enthused Lois. "Mind you, I get frightened to death at the thought of being at that height.

"Planes are another matter. They don't bother us a bit." Both girls have relatives in New York, so they have been well "briefed" on life out there.

And both said they would

shop for rare LPs not issued in Britain. "We love jazz, especially," added Lois. "We want to get albums by Sarah Vaughan, Julie London and Peggy Lee. See the stars themselves, too, if possible."

The girls' next single? It may come from their current LP, just out on Decca. Titles, both originals, are "Don't Sing Love Songs" and "Forever."

"Both have a smoochy sound," said Andrea, "but we don't know which one should be the A side."

And what do Andrea and Lois do in the spare time between shows? Again in chorus, they said: "Read James Bond. We can't get enough of them. As for Sean Connery—he's fab. We saw 'Dr. No' twice."

NEW FROM

EMI

CLIFF BENNETT AND THE REBEL ROUSERS



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MRS. MILLS

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Glenda Collins

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JOHNNY KIDD AND THE PIRATES HUNGRY FOR LOVE

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MICHAEL HOLLIDAY

DRUMS

COLUMBIA DB171



MARVIN GAYE CAN I GET A WITNESS

Stateside

STATESIDE 5543

The Hollies' latest released by luck

LAST week "Stay" by The Hollies came into our Top 30 at 27. This week it has moved to 28—but I learned a few days ago that it very nearly didn't get released at all!

"The number of mishaps we've had just lately has been astonishing," said leader Graham Nash, "and with a little less luck, we wouldn't have been around to cut any more discs!"

The five Hollies were sitting round a table in the BBC-TV canteen at The Playhouse Theatre where they had been recording "Easy Beat" as they told me about the events which almost prevented them recording their new hit.

"The number of mishaps we've had just lately is astonishing," said Graham Nash, leader of The Hollies. "You remember that café which blew up in London recently?" said Graham, "well, we had been in there the same day."

minutes

"We missed death by minutes," chipped in Tony Hicks. "Then the other day, while we were on our way to Aberdeen by train, the van with our equipment in it turned over three times," continued Tony.

"The driver is fine now, but he did have to go into hospital. I dread to think what would have happened if we'd all been in it."

"I had a narrow escape myself last month," said Graham. "We were travelling home from a TV date and I fell out of the van. We had dropped Allan Clarke

off at his home, I was lying on the bench which runs along the side of the van and at the next bend I was thrown out!"

"The door catch had become loose. Fortunately, I escaped with a few bruises."

Nevertheless, the boys are quite undeterred by their adventures and are really looking forward to their long-awaited holiday next month. Graham and Allan plan to go abroad whilst Tony and Bobby will probably end up with a weekend in Blackpool.

Bass guitarist Eric Haydock has a plan all of his own for the holiday. "The nut is going on a hitch-hiking holiday with only six pounds expenses," explained Tony. "He must be mad!"

But before the group can have their break there is plenty of work to be done. "At the moment we're working on our

first LP," revealed Graham. "We have already recorded four of the numbers and will be doing the rest on December 11 so that the album will probably be released early in January."

"The achievement of a personal sound is most important to us," went on Graham as he thoughtfully stirred his tea. "Naturally we're delighted that our new record 'Stay' has got into the charts, but we like to think it's there because our sound is immediately identifiable with us. We hope that when people hear the disc their immediate reaction is 'That's The Hollies.'"

"Stay" has a far more complicated arrangement than the group's last hit "Searchin'," but there were no recording difficulties.

"Certainly the number is a complicated one," agreed Graham. "If you listen carefully you will hear an intricate drum beat whereas 'Searchin' had an easy rhythm. But we had played the number a lot on stage and we only did two takes before we were satisfied."

by
**TONY
NOAKES**



"With a little less luck," say The Hollies, "we wouldn't have been around to cut any more discs!"

BILLY J. REVEALS: FANS WANT ME TO RECORD 'PRIDE'

LOOKING as cool and handsome as an advert in the glossies, Billy J. Kramer sat relaxed in his dressing-room after a roof-raising welcome at Brighton's Hippodrome—just one of the theatres where he has packed 'em in during his current tour, which winds up this Sunday at Cardiff.

Outside the rear of the theatre, a battery of fans incessantly chanted: "We want Billy!"

But inside that dressing-room it was quiet enough to play a game of chess. Which is what Billy might have been doing if I hadn't been giving him the gentle "third degree."

"I like chess," he said. "Used to play it at school. But I don't get too much time between shows—I like to have a yak with the other people on the bill."

by
Laurie Henshaw

the suggestion he might be suffering from a sore throat. "Just a little dry," he said.

"I'm looking forward to a trip to Sweden in January," he said. "I hear 'Bad To Me' is No. 3 there."

I reminded Billy J. that he had been reported as starring in a film in the New Year.

"If I do make a film," he said, "I think it would have to be a musical, with me in a singing role. I don't think the fans would accept me otherwise."

I wonder. Looking at Billy's athletic appearance, I thought he could well play dramatic roles.

And I bet quite a few thousands of his fans would also agree.

Requests

"It's been a great tour. My most requested song? Of course, all the hits like 'Do You Want To Know A Secret', 'I'll Keep You Satisfied' and 'Bad To Me.'"

"But we get a lot of requests for 'The Twelfth of Never' and 'I Call Your Name'—the B side of 'Bad To Me.' One of the biggest of all, though, is 'Pride' from our LP. 'Listen to Billy J. Kramer.'"

"I've had so many fans asking for 'Pride,' not only while I've been on tour, but also by letters—I've even thought of doing it as a single."

Black leather

Billy stretched a well-tailored leg and fingered a neat black tie—a souvenir of his recent trip to the States. His immaculate appearance, complete even to Omega gold wrist watch and gold cufflinks, was in sharp contrast to the "black leather gear" picture generally associated with the Liverpool scene.

"I know," grinned Billy. "A reporter came in here and asked why I wasn't wearing a black leather jacket. I never have owned one. I go for a suit every time. Am I wrong?"

Billy reached for a tin of throat pastilles—but brushed off

Retford's X 'Caliburs win DISC beat group contest

First prize

The first prize consisted of a cheque for £500, a recording and management-agency contract and a booking for a big tour now being set up to hit the road in January.

The contest was organised by DISC in conjunction with the George Cooper Organisation, and the panel of judges for the final comprised George Cooper and Harry Dawson of the Cooper Organisation, DISC managing Editor Gerald Marks, Bert Weedon, Heinz and Joe Brown.

The X'Caliburs—vocalist Paul Newman, 23, a joiner, lead guitarist Chas. H. Bowles, 18, a hospital worker, rhythm guitarist Gary Taylor, 20, a driver-salesman, bass guitarist Irving McLeod, 24, who has

just turned professional and drummer Bryan Holden, 18, a student—won their first heat at Gainsborough. They triumphed in the county finals at Scunthorpe, and qualified for the Tooling final by winning the area final at Retford.

Delighted

"We're all delighted and still dazed by this success," Irving McLeod told DISC on Monday. "We'll all be turning professional very soon now, and we're all going to work very hard to try and maintain this wonderful start."

The X'Caliburs have been together since August, and base their policy on simplicity and unusual repertoire. They played "Over The Rainbow" and "Donkey Serenade" to win the final.



DISC's Managing Editor, Gerald Marks, presents The X'Caliburs with their cheque for £500.

Into The Charts!

Gene Pitney

TWENTY-FOUR HOURS FROM TULSA

UP 1035

UNITED RECORDS

SEE YOUR USUAL RECORD DEALER NOW!



WIN

A winter holiday with Cliff and The Shadows in the Canaries

1. Return air tickets for two to the Canary Isles
2. Long week-end in a luxury hotel in Las Palmas
3. A day on the set of 'Wonderful Life'
4. Twenty LPs for the runners-up

This is it. The chance to meet Cliff and The Shadows in the most romantic spot imaginable — the sunny, semi-tropical Canary Isles 100 miles off the north-west coast of Africa where the average temperature hardly ever drops below 60 degrees.

Palmas and spend a day on the actual set with Cliff and The Shadows.

The lucky winner will fly out in a jet of Iberia Airlines early in January and will stay in a luxury hotel in Las Palmas, capital of Gran Canaria on the main islands in the Canaries.

And for the ten runners-up there will be two LPs each of their own choice.

This is where Cliff and the boys are filming Associated British Picture Corporation's "Wonderful Life," and the winner of this, our biggest ever contest, will be able to fly there with a friend, have a long weekend in fabulous Las

A Caravelle of Iberia Airlines, the plane which will fly you there



THIS IS WHAT YOU HAVE TO DO

On this page are printed six pictures of Cliff in different poses and with different expressions, each revealing one aspect of his personality. Below we give nine of the titles for which Cliff has won a Silver Disc.

All you have to do is pair them in what you consider to be the most appropriate manner and enter the number of each title alongside the appropriate letter in the coupon below.

Then if you think that the most suitable title for Pic. A is "The Young Ones," then just write 4 alongside A in the coupon, and so on.

The titles from which you must make your choice are:

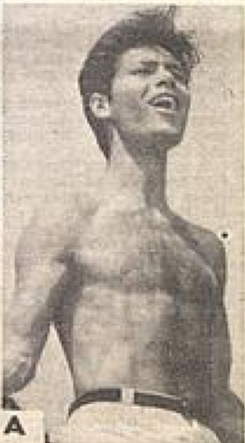
- 1 Living Doll
- 2 Please Don't Tease
- 3 The Girl In Your Arms
- 4 The Young Ones
- 5 Summer Holiday
- 6 Lanky Lips
- 7 It's All In The Game
- 8 Fall In Love With You
- 9 Travellin' Light.

In addition, in the space provided on the coupon, name what you consider to be the THREE qualities that have brought Cliff Richard to stardom. This item will only be considered in the event of a draw.

All the entries will be judged by a panel of DISC's experts headed by the Editor, whose decision in all matters is final.

Only one entry can be allowed on each coupon, but readers may enter as many coupons as they wish. Entries NOT on the DISC coupon will be disqualified.

Closing date for entries is Saturday, December 21 and the winner and runners-up will be announced in our issue dated January 4 on sale Thursday, January 2.



A



D



E



F



B



C



Hear 'SALLY ANN' and 14 other song hits!

Watch for a new kind of Joe... 1963's Big Screen Surprise!

She used to be "Bobby's Girl"... Now she's going out with Joe!

He's IMMENSE - Ernie Shadbolt King of the Rockers!

Son of Steptoe - great lover of dogs - when they win!

CANARY ISLES CONTEST

All entries must be on a coupon cut from DISC and should be sent to: "Canary Isles Contest," DISC, 161, Fleet Street, London, E.C.4, to arrive not later than Saturday, December 21.

A _____
 B _____
 C _____
 D _____
 E _____
 F _____

Star Quality _____
 Name _____
 Address _____
 Age _____



C

JOE BROWN SUSAN MAUGHAN MARTY WILDE

WHAT A GRATEY WORLD

Also starring HARRY H. CORBETT with AVIS BUNNAGE and the FREDDIE DREAMERS

Screenplay by ALAN KLEIN and MICHAEL CARRERAS from an original musical play by ALAN KLEIN. Produced and Directed by MICHAEL CARRERAS. A CINEMASCOPE picture. Released through WARNER-PATHE



RIALTO COVENTRY ST. GEN 348

From Dec. 5: Prg. 12.45, 3.15, 5.45, 8.15
 Last screening 9.15, Sundays 4.40, 7.20.
 Late Saturday Show 11 p.m.

John Lennon says "I just can't believe it..."

TWO GOLD DISCS IN ONE WEEK FOR BEATLES

MORE LUCKY BEATLES WINNERS

THREE more lucky DISC readers have each won two tickets to a Beatles concert — this time on the final concert of their current 33 theatre tour, which winds up its fantastic, recording-breaking run at the Gaumont, Southampton, on Friday, December 13.

This week's winners of DISC's contest are: Sue Mugridge, 47, Telephone Road, Southsea, Hants.; Miss M. Dawkins, 71, Adelaide Road, Chichester, Sussex; Carol Mintz, 78, Langdale Mansions, Wicker Street, Steney, London, E.1.

Each of these readers will receive two tickets for the second house concert, and an opportunity to meet the Beatles backstage after the show, when they can obtain their autographs. These are the final winners in DISC's contest.

Mike Sarne to star on 'Lucky Stars'

MIKE SARNE with Margot Quantrell, The Breakaways and Kenny Ball's Jazzmen are new bookings for "Thank Your Lucky Stars."

Ball is set for February 8, while Sarne and Margot Quantrell join The Miami Showband and Billy Fury on December 28.

The Breakaways have been added to the all-Liverpool show on December 21, for which Gerry and The Pacemakers taped their spot on Tuesday of this week.

Freddie on 'Jury'

HIT parader Freddie Garrity will make his "Juke Box Jury" panel debut on December 14 with Katie Boyle and Neal Arden. Rolf Harris and songwriter Mitch Murray have been fixed for the following week (21).

THE Beatles pile up even more honours — two Gold Discs and a Silver Disc.

Following the announcement that "I Want To Hold Your Hand" had advance orders of over a million—and subsequently hit the top of the charts this week — The Beatles are to be presented with a Gold Disc.

At the same time, sales of their previous hit, "She Loves You," have also exceeded a million, and they will be awarded another Gold Disc for this—thus qualifying for two such awards in the same week!

A Silver Disc is to be presented by DISC for "I Want To Hold Your Hand." This marks their fifth successive presentation, including the award for their "Twist And Shout" EP.

The Beatles themselves are "completely knocked out by everything," John Lennon told DISC: "I just can't believe it—it seems absolutely impossible."

On Monday of this week, prior to their guest appearance at the Spastics Ball at London's Grosvenor House Hotel — another first, for they had never appeared in cabaret before — The Beatles taped a "Morecambe And Wise Show" for ATV at Elstree.

An ATV spokesman reported that, apart from over 200 fans waiting outside the studios, everything ran smoothly, and the four boys sang three tracks from "With The Beatles." Transmission date has not yet been set.

Rolf gets his own radio show

A NEW radio series and yet another return to the U.S. have been set for Rolf Harris!

Titled "The Rolf Harris Show," the series kicks off a 13-week half-hour run on January 1, and several guests are being lined up for it.

Having completed a four-week season at the New York Blue Angel last weekend, Rolf returned home on Tuesday. He goes back to the U.S. at the end of March for a further six weeks, when he plays more night club dates in New York and Chicago, returning here in time for a summer season.

Jan Burnette filming

ORIOLE recording artist Jan Burnette has been signed for a special part in the new Maurice Chevalier-Pat Boone film, "Lewson In Love," which goes into production on location in London and Paris in the New Year.

Jan will act, sing and dance, and record a specially written title from the film.

SHIRLEY BASSEY TOURS WITH JOHN BARRY ORCH

SHIRLEY BASSEY and the John Barry Orchestra are to do a mammoth British concert tour, playing a date a week over eight weeks!

The tour kicks off at the Cardiff Sophia Gardens on December 21, and other dates set are Birmingham Odeon (January 10), Nottingham Odeon (17), Manchester Odeon (24), Bradford Gaumont (31), Hanley Gaumont (February 2) and Sheffield Gaumont (7).

Another London date on the Rank circuit is being fixed for either January 4 or 5.

The tour marks Shirley's return to one nighters after the birth of her baby girl, Samantha, on November 7. Tony Osborne, her musical director, will write several new arrangements, which John Barry will conduct.

The new John Barry 23-piece orchestra makes its tour debut on this package. It will perform for the first half of each show, and their repertoire will be drawn mainly from film and show music.

Vernons set for cabaret

FOLLOWING a six-week stay in Israel, The Vernons Girls are set for three cabaret stints.

Returning from their trip on January 29, they open a week at the Bradford Lyceum on February 2.



Manfred Mann group members

R,S,G, for the North

MILLIONS of televiewers in the North will be able to join London and Birmingham area audiences of the top-rated AR-TV "Ready, Steady, Go" pop show from December 20.

Bringing this special Christmas bonus to Northern pop fans is the Granada network, which will be transmitting the show each Friday from this date.

And the first programme to be beamed up north includes top stars Billy Fury, Dusty Springfield and The Fourmost.

A spokesman for "Ready, Steady Go" told DISC on Tuesday: "The shows will definitely run well into the New Year. We are already making bookings for Easter. Our TAM rating is now 50—which puts us in the Top Ten programmes."

SURPRISE RELEASE ELVIS PRESLEY

ELVIS PRESLEY'S "Kiss Me Quick" has a surprise British release this week! The song, originally unscheduled for Britain, is now issued here following its success in Ireland, where it was released at the end of September.

An RCA spokesman told DISC: "Colonel Parker gave his permission for release here when 'Kiss Me Quick' hit the top of the Irish charts.

"The number was included on the Elvis 'Potluck' album released last year and there were no plans at all to release it as a single until Ireland sought permission.

Once it started selling there, Colonel Parker gave his permission, but the date had to be held back until 'Boss' Nova Baby' had dropped out of the charts." Flipside, another track from "Potluck," is "Something Blue."

Dusty picks Echoes

DUSTY SPRINGFIELD has fixed an accompanying group which she will use for ballroom appearances only. They are The Echoes, and will back her on Saturday at the Dublin Palm Beach Ballroom.

Subsequent ballroom dates this month for Dusty are the Belfast Plaza (8), Oxford Town Hall (11), and the Liverpool Locarno (16).

She makes her cabaret debut on December 12 at the Ilford Room At The Top.

Davis 'comeback'

BILLY DAVIS is planning to launch her show business "comeback" early in the New Year.

She records a new single for Columbia in two weeks for January release. Ballroom, radio and television dates are being lined up to coincide with the issue of the disc, and Billie hits the road again with the John Leyton package in February.

HEAP BIG SALES!

BY THE SHADOWS



GERONIMO

DB7163

COLUMBIA RECORDS

IN YOUR SHOPS TODAY

- THE KENNEDY MARCH
The Joe Meek Orchestra
F 1106 DECCA
- MARCH OF THE VICTORS (from the film)
Ted Heath & His Music
1171 DECCA
- BROKEN HOME Shirley Jackson
F 1106 DECCA
- TALKING ABOUT YOU The Redcaps
F 1106 DECCA
- DOUG SHERLDON Mickey's monkey
F 1106 DECCA
- CHRISTMAS STOCKING
Roger LaVern & The Microns
F 1106 DECCA
- Main theme from THE CARDINAL
Marty Gold & his Orchestra
RCA 1071 RCA
- PAUL ANKA Did you have a happy Birthday
RCA 1070 RCA
- TAKE TEN Paul Desmond
RCA 1070 RCA
- Theme from THE CARDINAL Roger Williams
HLR 9018 CONCORD
- HEN R. KING I could have danced all night
HLK 9019 CONCORD
- PLEASE DON'T KISS ME AGAIN The Charmettes
HLR 9000 CONCORD
- CAN'T STOP TALKING ABOUT YOU
Tobin Matthews
WB 1071 DECCA

THE HITCH-HIKER

The Chucks
F 1177

HOW DEEP IS THE OCEAN

Shel Naylor
F 1178

NOT TOO LITTLE - NOT TOO MUCH

Chris Sandford
F 1178



talk to Keith Fordyce during rehearsal for "Ready Steady Go."

Spring package plan in 3 part promotion

FREDDIE and The Dreamers, The Searchers, Roy Orbison, Bobby Vee, Brian Poole and The Tremeloes, Dusty Springfield, The Hollies and The Rolling Stones all figure in exciting tour plans next Spring!

In a triple-edged promotion by Tito Burns, Danny Bettish and Peter Walsh, these artists will be divided between two—possibly three—packages.

The first of these shows kicks off a four-week tour on February 29. Bobby Vee is likely center for this one or another four-week tour

which Freddie and The Dreamers will head, opening April 18.

Peter Walsh is due to discuss an early May tour with Roy Orbison next week, but should Orbison prefer to wait, then a September tour will be arranged.

All other artists mentioned will

definitely be split between the two or three tours, dates depending on commitments already set.

Freddie and The Dreamers top the bill in a summer season at Douglas, Isle of Man next year. Also starring is Susan Maughan.

Already set for the show are the Don Riddell Four—the vocal/instrumental group who appeared with Frank Sinatra during his British charity appearances.

Other artists will also be fixed. The show opens at the Crescent Theatre on July 5 for an eight to 10-week run. It will run nightly except Thursdays.

On Saturday, Susan Maughan records a guest spot for the Rolf Harris Show which will be transmitted on January in the Light.

'Star swing' Irwin to tour in Feb.

A MERICAN star Big Dee Irwin, whose "Swinging On A Star" this week entered our Top 30 at 29, has been booked by the Stigwood Organisation for a four-week tour with John Leyton which will open on February 8 and will play Granada and Rank Theatres throughout the country.

New pops show

A NEW 30-minute series based on the hit parade entitled "Top Of The Pops" starts on BBC-TV on January 1, which is scheduled for a minimum of 13 weeks.

Producer Johnnie Stewart will leave the star bookings until the last minute each week in order to reflect the changes in the charts as they happen. The exact format of the show is not finalized yet, but the majority of guests will probably mime to their hit discs.

Film talks

He will leave Britain for four months filming in Australia next March, and visits the U.S. en route for recording and film talks.

Because of Leyton's new film commitment, original plans to make "Three Boys In A Boat" in the South of France next spring will be postponed, unless Stigwood decides to go ahead with a replacement actor.

Heinz for Spring tour

H E I N Z has been signed to star in the Larry Parnes spring package tour with Joe Brown and The Crystals, opening at Coventry on February 18.

This booking was exclusively forecast by DISC, back in the summer, and climaxes an exciting year of achievements for the blond ex-Tornado.

Swinging Christmas and New Year plans for ATV shows

T H E B E A T L E S . . . Cliff Richard . . . The Shadows . . . Kathy Kirby . . . Acker Bilk . . . Joe Brown . . . Kenny Ball . . . Dusty Springfield—these are some of the top pop names figuring in ATV's exciting programme plans for Christmas and the New Year!

Cliff and The Shadows will headline a Christmas Day pop spectacular of 60 minutes entitled "The Big Band Show," scheduled for screening between 2 and 3 p.m.

The "Startime" presentation in the evening of the same day will feature Acker Bilk in a show co-starring Richard Hearne, David Nixon, Bruce Forsyth and Pearl Carr and Teddy Johnson.

Noeman Vaughan begins his ATV series on January 3 with Millicent Martin as his first guest. Subsequent visitors to the show will be Maitt Monro and Sheila Southern (10), and Dusty Springfield (17).

Moscumbe and Wise are set for another series early in the New Year, although no transmission dates were available at press-time. The Beatles, Acker Bilk, Kathy Kirby, Kenny Ball, Jamie Marden and The King Brothers are all being lined up for guest spots.

Mathis for Palladium TV

J O H N N I S MATHIS tops the bill on "Sunday Night At The London Palladium" on January 5. Mathis has also been set for BBC-TV's "Juke Box Jury" on January 18.



THE ACES
WAIT TILL TOMORROW
PARLOPHONE R5054

JIMMY CRAWFORD
DON'T WORRY ABOUT BOBBY
COLUMBIA DB7175

THE ESSEX
SHE'S GOT EVERYTHING
COLUMBIA DB7178

ADAM FAITH
with the Roulettes
WE ARE IN LOVE
PARLOPHONE R5051

NINA AND FREDERIK
PUFF (THE MAGIC DRAGON)
COLUMBIA DB7172

MICHAEL HOLLIDAY
DRUMS
COLUMBIA DB7171

THE INNOCENTS
A FINE, FINE BIRD
COLUMBIA DB7173

JOE LOSS
and his Orchestra
LOOPY LO
H.M.V. POP1231

THE PARAMOUNTS
POISON IVY
PARLOPHONE R5053

FRANK SINATRA
HAVE YOURSELF A MERRY LITTLE CHRISTMAS
CAPitol CL15329

MIKE SARNE
HELLO LOVER BOY
PARLOPHONE R5050

MIKE SHERIDAN
PLEASE MR. POSTMAN
COLUMBIA DB7183

GUNILLA THORN
MERRY-60-ROUND
H.M.V. POP1230

GENE VINCENT
WHERE HAVE YOU BEEN ALL MY LIFE
COLUMBIA DB7174

BOBBY VINTON
THERE! I'VE SAID IT AGAIN
COLUMBIA DB7179

PAT WAYNE
with The Beachcombers
ROLL OVER BEETHOVEN
COLUMBIA DB7182

FROM IV BRIEF

PLANS FOR BILLY J. TO TOUR IN THE SPRING

P R O M O T E R Arthur Howes is planning a spring tour headlining Billy J. Kramer and The Dakotas.

He told DISC he hopes to put the package out for three weeks following the Gerry and The Pacemakers tour, which runs from February 3 to March 1, and for more names. The up date so far for Gerry is East Ham Granada (Feb. 9), Dusty Springfield and The Tony Meehan Combo are two possible names that Howes will include.

THE BROOK BROTHERS

will tour Sweden and Denmark in March next year, and may visit Paris on the way home for a top TV show.

ROG WHITTAKER and **THE COMPANIONS** will star in a cabaret for a week at the Liverpool Royal Restaurant from January 6, and fly to Ireland in February to start work on a 12-week Ulster TV series.

GLENDA COLLINS fell and broke her right thumb last Saturday while tele-recording an appearance for the "Five O'Clock Club." She was able to complete her performance.

JOE LOSS and his orchestra start a series for Radio Luxembourg on December 24 in succession to **FED BEATH**. The shows will last 15 minutes each, and are initially planned to run for eight weeks.

ALMA WARREN, sister of Lisa Ross, is leaving the exploitation department of EMI after three years to handle record plugging for the Wilson Agency artists, including The Hollies and Shazna Fenton.

LONNIE DONEGAN is now definitely set for a week at La Dolce Vita, Newcastle, opening March 9.

R a d i o Luxembourg's "Swoon Club" pays tribute to **THE BEATLES** in a special edition of the programme next Monday, December 9.



THE ROLLING STONES
I wanna be your man
F 11764

YOU'VE REALLY GOT TO HOLD ON ME
The Gamblers
F 11760

DECCA

DALE & GRACE
I'm leaving it up to you
PG 807

LONDON

DOES GOODNIGHT MEAN GOODBYE
Vincent Edwards
0200

Brunswick

reviews...

Adam has faith in composer Chris

AND IT LOOKS LIKE PAYING OFF!

Adam Faith

We Are In Love; Made For Me (Parlophone R 5091)

The Six White Boomers have been heard before and should help sales of this disc with their Aussie Christmas story.

D N T

TWO more compositions by the composer of "The First Time" show that Adam's pinning plenty of faith in Chris Andrews. And the songs, indeed, should retain the star's best-selling status.

"We Are In Love" beats fairly wildly with a lot of noise from The Rockettes in accompaniment. "Made For Me" on a jogging beat, again uses the group effect for much of the side.

There seems to be renewed vigour in Faith's work just now; and it is reflecting in the sales figures.

Rolf Harris

I've Lost My Mummy; Six White Boomers (Columbia DB 7166)

THERE'S an audience chuckling and applauding Rolf Harris on this single as he paints a picture which is going to be seen in plenty of big stores from now until Christmas...

This is a very good novelty and the Johnny Scott accompaniment waiting in corney tea shop fashion is a humorous gem in itself.

The Chants

I Could Write A Book; A Thousand Stars (Pye N 15591)

THIS Liverpool quintet, who sing without playing guitars at all, ought to do nicely with this, their second single for Pye. I like their slick, relaxed beat for the arrangement of the Rodgers and Hart standard I Could Write A Book.

For A Thousand Stars the boys drag in R & B fashion. It lacks the drive of the upper half but the harmony's good again.

The Essex

She's Got Everything; Out Of Sight Out Of Mind (Columbia DB 7178)

THE vocal group, with Anita Hillier leading the way as before, set out once again to persuade British buyers they've got something.

'Well I'm not certain that they will succeed because She's Got Everything is not as striking as their previous releases.

It's a cute, clipped song performed crisply but it'll need plenty of push if it's to break through.

Out Of Sight Out Of Mind is a contrasting slow rockballad which Anita sings sincerely.

The Bruisers

Your Turn To Cry; Give It To Me (Parlophone R 5092)

A JOHNNY WORTH composition Your Turn To Cry is punched across with a rather vengeful attack by The Bruisers. The driving beat is in line for current sales and the tune's catchy.

For the turnover, the boy singers hop into a light ballad of the type which usually goes to Freddie and The Dreamers just now.

Julie Grant

Hello Love; It's Alright (Pye N 15591)

WRITTEN especially for her by recording manager Tony Hatch, Hello Love makes a good working ballad for Julie Grant. I like the chattering brass work in Tony's accompaniment, and Julie herself is in strong warm voice.

An attractive number with pleasing sentiments, should sell well and



MIKE SARNE'S BACK ON FORM

Mike Sarne

Hello Lover Boy; Baby I'm On My Way (Parlophone R 5090)

MIKE'S back on form with a brainy novelty that may even be taken seriously by a lot of customers! "Hello Lover Boy" is a Beatles burlesque that has been produced with skill.

Mike's own Liverpool accent isn't the best impersonation in the world but this doesn't really matter for no one can fail to appreciate the yoo-yoo-yay darts and the falsetto cooings of a Lennon. Miss Margot Quantrell assists Mike to gather in the chuckles and there should be plenty of them from the Cavern to Clacton.

"Baby I'm On My Way" makes a routine second half and will be played rarely. The top deck, however, is going to get plenty of attention.

with easy-flowing effect as he sings the ballad with a mellow approach.

Another famous song is reintroduced for the turnover—Amor. Eager Latin tempo for this one.

Roger La Verne

Christmas Stocking; Reindeer Ride (Decca F 11791)

FROM RGM's snowy echo chamber a rattling-long keyboard effort from the ex-10210 augmented by girl voices and some useful guitar... That's what you'll find in this Christmas Stocking. It's very reminiscent of Conway and one almost imagines Russ disgracing himself under Santa's beard for the Reindeer Ride, too.

Darlene Love

A Fine Fine Boy; Marshmallow World (London HLH 9817)

DARLENE LOVE should collect plenty of sales from customers who've been following The Crystals and other American groups of this nature. She goes bearing steadily with a merry but effective background sound in praise of A Fine Fine Boy.

The familiar Marshmallow World is rocked out of its old ballad placidity by Miss Love.

Wilfred Brambell and Harry Corbett

Steppe And Son At Buckingham (Pye N 15588)

ALL fans off to Pye for their Royal Variety Performance sketch on disc and out to the shops in such double-quick time. There should be a hefty sale for it, not only from normal Steppe fans but also from those who saw the televised coverage of the show.

Allan Simpson and Ray Galton, the scribes/writers, chose a natural for their subject... and proved that it really pays to tailor material for an occasion like this.

The idea of gathering rags and bones—and polo sticks—at Buckingham Palace is a winner. It boils up the royal audience and it'll keep disc buyers chuckling happily too.

Steve Race

The Swinging Belts; Jaramada (Parlophone R 5076)

TWO of Steve's own compositions making attractive orchestral items under his own guidance. The Swinging Belts sounds like it sits in the role, and Jaramada lures its way pleasantly with Racy piano and a lalala chorus.

Doug Sheldon

Mickey's Monkey; Falling In Love With Love (Decca F 11790)

MICKEY'S MONKEY is not the circus kind... little refers to the dance. Sheldon charms the invitation to join in—and girl group accompany him with steady enthusiasm. Dancers get more for their money than sitlers.

Sheldon's treatment of the show song Falling In Love With Love

Contd. on facing page

MIKE burlesques The Beatles, though some may take it seriously!

could even place Julie in the lists again.

It's Alright is a breezy up-tempo effort with rhythm group backing.

Joan Baez

We Shall Overcome; What Have They Done To The Rain? (Fontana TF 428)

TO review of Miss Joan Baez (pronounced Bye) and I doubt if there are many people in Britain, outside of the real folk song enthusiasts, who know about this star.

In the States, she has been a sensation for some little time and I hope that we're to be given more opportunity of hearing her work. Singing to guitar with a simple

clarity and sincerity, she also has chorus (audience?) with her on the integration anthem We Shall Overcome.

What Have They Done To The Rain? will remind you irresistibly of "Where Have All The Flowers Gone" — its message perhaps more chilling. Do listen to Miss Baez—she is one of the rare ones.

Gary Miller

Maria Elena Amor (Pye N 15592)

WITH the successful revival of Maria Elena going strong I'm glad someone's also thought to dust off the lyrics to this melody. And Gary's a good choice for recording it.

Guitar sound accompanies him

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).

PLATTERS FOR CHRISTMAS

LPs

The Clan join Sinatra in a Yuletide round-up

Frank Sinatra and Friends

Have Yourself A Merry Little Christmas; A Merry Little Christmas; Frank Sinatra & The Clan; Town Of Bethlehem (By Sea); A Vision of Sugar Plums; Billy May; What Child Is This?; The McGuire Sisters; The First Noel; The Holly; The Ellora; Howe; Hello; Sammy Davis Jr.; Go Tell It On The Mountain; etc. (Les Baxter's Balladeers); Away In A Manger; Hark! The Herald Angels Sing; (Mavis); Rivers; Adele; Fiddlers (Lionel Lincoln); Giant; The Noel; (Nelson Riddle); I Came Upon A Midnight Clear; (Rosemary Clooney); Peace On Earth; Silent Night (Dean Martin). (Reprise R 5001)

and friendly warmth of the season like nobody else's does.

MANTOVANI—A Song For Christmas (Decca L 4537)

MAJORITZ—MRS. MILLS—Everybody's Welcome At Mrs. Mills' (Parlophone PMC 1212, stereo PCS 3049) WINNER ATWELL AND JOE HENDERSON—Party Time With Winnie And Joe (Golden Guinea GGL 022) There's a full roster of party piano for those of you who fancy it at your Christmas do.

David Phillips rides the ragtime beat for Elben, varying the pace occasionally for the sake of variety, and the buxom Mrs. Mills' set is fairly similar.

EPs

If you want to twist, Joe's your man

JOE'S your man. All Things Bright And Beautiful; All Things Bright And Beautiful; The Holly And The Ivy; God Rest Ye Merry Gentlemen; Silent Night. (Piccadilly, NEP 3402) This is a disappointing release from The Everlys who are at their harsh and most unimpressive. Baby Of The Town moves along at a lively pace, and My Manany has enough beat to distract one's attention from the sickly words, but the boys have done much better than this on disc before.

David Seville's Chipmunks are their usual selves in a collection of Yule songs, and the two British piglets Pinky and Perky organise a musical voyage around the world aboard their "Melody-master" ship with Ahm; Almondworth and his orchestra as crew.

DAVID LISBON—Ragtime Music For Swinging Parties (Philips, BL 7395) MRS. MILLS—Everybody's Welcome At Mrs. Mills' (Parlophone PMC 1212, stereo PCS 3049) WINNER ATWELL AND JOE HENDERSON—Party Time With Winnie And Joe (Golden Guinea GGL 022) There's a full roster of party piano for those of you who fancy it at your Christmas do.

David Phillips rides the ragtime beat for Elben, varying the pace occasionally for the sake of variety, and the buxom Mrs. Mills' set is fairly similar.

Perhaps the most interesting item in the one shared by Winnie Atwell and Joe Henderson, Winnie's still the tops among the keyboard girls for party peccot, and Joe on the flip has a handy chorus helping out with the words.

Joe Brown

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Listening to this it's easy to tell

why the Loss group has been one of the few big dance bands to survive the age of rock unscathed—and as successful as ever.

Mike Sammes Singers

Virgin Mary; Silent Night; Winter Wonderland; Mary's Boy Child; The Christmas Song; God Rest Ye Merry Gentlemen; (Top Ten Records TPS X 100)

SIX tracks for the price of 6s. 8d., which can't be had when the highly professional Mike Sammes Singers are involved.

They sing their bright, modern way through these perennial Yule favourites, ringing some tastefully effective changes here and there, not least of which is the boys' treatment of Mary's Boy Child.

Everly Brothers

Both Sides Of An Evening For Dancing; My Gal Sal; Baby Of The Town; My Manany; (Warner Bros. WEP 6115) This is a disappointing release from The Everlys who are at their harsh and most unimpressive. Baby Of The Town moves along at a lively pace, and My Manany has enough beat to distract one's attention from the sickly words, but the boys have done much better than this on disc before.

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Joe Loss

Sweet Georgia Brown; I'm Looking Over A Four Leaf Clover; Lily's Back In Town; Won't You Come Home; Bill Bailey; Alexander's Ragtime Band; If That To Be You; For Me And My Gal; Fall In And Twist; Hip Sings; Rock The Town. (HMV V EP 8828) TWISTS galore for the more energetic parties as Joe and his lively led zip through a medley Side 1 and three full-blown tracks on the flip, beginning with Fall In And Twist.

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Contd. on facing page

at the latest singles

FOLK and C AND W

Continued from previous page

swings snarply with some phrase accents that please the ear. I've Raymond's big band moves on rubber wheels.

Bob Wallis

Parade: Meet Mr. Rabbit (Pye NJ 2069)★★★★★
MORTON, a good writer hit Parame back in 1938 and it has had a lot of top people treatment in its time. Now jazzman Wallis revives it with an intriguing arrangement that's not in their usual traditional pattern.

Instead they ball swings colourfully while piano maintains a kind of Gurney Slade trot. I think it's one of the best things they've ever done on disc.

The second side makes me wonder if Wallis is indeed going to get away completely from the trad path. Certainly the sound is much more modern than Dixie for the old Johnny Hodges theme Meet Mr. Rabbit.

Bobby Vinton

There! I've Said It Again: The Girl With The Bow In Her Hair (Columbia DB 7179)★★★★★

THE oldest There! I've Said It Again comes out from Vinton with a steady shuffle and a chorus accompaniment that reminds me irresistibly of the way The Four Aces sang their biggest hit. Shuffle and sound are both reminiscent. Could sell all over again too.

Bobby himself wrote The Girl With The Bow In Her Hair. Simple joggling ballad backed by banjos and girl group.

Millie

Don't You Know: Until You're Mine (Fontana TF 425)★★★★★

A 16-YEAR-OLD girl with a voice that's either going to delight you or drive you mad. Strange little metallic vocal noise as she chants the compulsive beater Don't You Know. The Harry Robinson band is as important as the singer here. . . and a very commercial sound he makes.

Don't judge this disc by first or even second spin. Give it three or four and you'll probably find it growing on you so much that you begin annoying others.

Until You're Mine is a simple dancer with Millie sounding off again rather like a wadger impersonation of Jerry Colonna!

ALL SET FOR THE PARADE

Steve and Eydie

I Can't Stop Talking About You: To The Movies We Go (CBS AAG 178)

CAROLE KING and Gerry Goffin have been having a very busy time of late, and their labours should result in another hit for the husband and wife team of Steve Lawrence and Eydie Gorme.

The couple start "I Can't Stop Talking About You" with a happy attacking beat that makes it one of the catchiest bursts of the week. It needs exposure. . . but given that I think it'll end up in the Parade.

The ballad on the turnover is taken from their recent long player "At The Movies" and is a warm relaxed number with plenty of starchy allusions.

DONT

Big band, big choir, but it's still not enough

Tennessee Ernie Ford

Long Long Ago: Silver Threads Among The Gold; Home Sweet Home; Jambalaya; In The Good Old Days (When We Were Young); Maggie; Flow Gently, Sweet Afton; The Cradle Song; Love's Old Sweet Song; Sweet And Low; Smiling Through. (Capitol TAP 1 20480)★★★★★

Hymns: Rock Of Ages; The Old Rugged Cross; What A Friend We Have In Jesus; Whispering Hope. (Capitol TAP 1 20480)★★★★★

I CAN'T go with either of these at all. Tennessee Ernie Ford sings well enough, but doesn't persuade me that it is worthwhile or that he is a great artist or that he feels these songs with any deep conviction.

On the LP he has members of the San Francisco Symphony Orchestra with him. A versatile bunch, they provide the fiddle section while the regular orchestra from Ford's daily TV show in San Francisco is also there; together with a choir for good measure.

Some of these old songs are good, but how I longed to hear him tear through them with a little rhythmic band, a guitar or a banjo, and a swing.

The hymns are beautifully sung but again I feel all to no good purpose. They may have a market with Christmas coming on fast. . . but not I fear with folk or country fans.

Jerry Butler

Folk Songs: Strawberry; Francisco's Foggy Dew; When I Lost My Baby.

Little Ole Light; Alberta; Such A Feeling; John R; Eighteen Hammer; Motherless Child; Red Dress; Who's Gonna Be Your Man? (Statewide SL 10059)★★★★★

FOLK Music today is anybody's business. . . and obviously everybody's, too!

Today people are getting so interested in folk that it's almost time the real folk got out and left the coast clear. Like what happened to jazz, dad! And rhythm and blues! And rock 'n' roll!

You're gathered by now that Jerry Butler ain't no folk singer. And you're dead right.

If you like straight, powerful singing with lush backings, don't be put off. This might be for you.

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

THE FALCONS—Stam-pede; Karutka (Phillips BF 1297)★★★★★—Drum thud simulating the pounding hooves make sure that the atmosphere and the galloping pace is dead right for the instrumental team's Stampede. The Falcons guitars are exciting enough to sell both this top deck and the Middle Eastern flavour of Karutka.

THE FOUR PENNIES—When The Boy's Happy; Hockaday Part I (Stateside SS 244)★★★★★—No relation to Red Nichols' erstwhile Five Pennies, this is a girl vocal group cut in similar mould and sound to The Crystals.

When The Boy's Happy makes a cheerful top beater, but the backing overshadows the girls. And on the B-side the girls just don't bother to turn up at all! This is an instrumental deck.

JIMMY CRAWFORD—Don't Worry About Bobby; Take This Rose (Columbia DB 7175)★★★★★—I've Raymond sets down a loud band backing for Jimmy Crawford as the singer says Don't Worry About Bobby, a song

Falcons whip up the excitement

which is another of the TB-get-even-with-you-baby tack. Take This Rose is less hysterical. . . a simple forgive-me country ballad.

GEORGE HAMILTON—Don't Envy Me; Does Goodnight Mean Goodbye (MGM 12158)★★★★★—Self-pitying ballad. Don't Envy Me doesn't really arouse sympathy. "The Victors" film item Does Goodnight Mean Goodbye was a natural disc choice for Hamilton of course.

TORIN MATTHEWS—Can't Stop Talking About You; When You Came Along (Warner Bros WB 117)★★★★★—One more song from the inexhaustible supply belonging to Goffin

and King. Can't Stop Talking About You makes a cute quick-moving romancer for Tobin Matthews, a new American singer.

Extra tracking for the up-tempo When You Came Along.

THE ACES—Wait Till Tomorrow; The Last One (Parlophone R 5994)★★★★★—Boy group with a couple of steady songs that don't exactly bring you to your feet cheering. Aces low, in fact.

THE INNOCENTS—A Fine Fine Bird; Sp-Nish Holiday (Columbia DB 7173)★★★★★—Vocal team here stands a more than average chance of finding themselves among the big sellers with the novel beater A Fine Fine Bird. About a girl not a turkey, of

course, and sang strongly to a good dancing beat.

Right makes sound for the steady instrumental Spanish Holiday. Impressions of heel-stamping boots arise naturally; no vocal this half.

BUDDY BRITEN—Money; Sorrow Tomorrow (Ortolo CB 1889)★★★★★—The groups really love this Money song, don't they? Britten and The Regents open their version with some good guitar sound before Buddy comes out singing. As good as meat.

The Doc Pomus song Sorrow Tomorrow whisks along with a country accent on the other half.

JOAN SIMS—Hm (Parlophone R 5089)★★★★★—Messrs. Widge and Dicke have supplied two more novelties for Joan Sims, and you may have seen the artist singing Spring Song on television recently. The spring is a twangy one played awkwardly in the solo on which Joan does her cooing.

Men start rather timidly but builds into a cute number.

GUNILLA THORN

On Then (HMV POP 1239)★★★★★—Gunilla Thorn snapping out a Geoff Goddard song Merry Go Round from the Joe Meek fairground. Not offering without having any special-appealing quality. Joe's composition Go On Then is an echoey production which is a little too gimmicky.

LENNIE PETERS—And My Heart Cried; For A Lifetime (Ortolo CB 1887)★★★★★—Lennie Peters singing a slow, sentimental ballad. And My Heart Cried may strike a response in some pined hearts. Slow ballad for the turnover too, as strings sweep behind Mr. P's romantic tones.

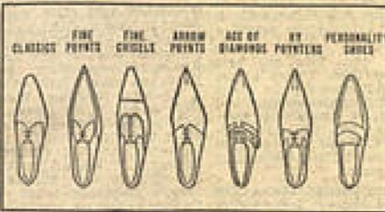
THE VENGERS—Shake And Clip; Shakedown (Ortolo CB 1879)★★★★★—Shaking? Well here's another lyric-to-fit your dancing mood. The Vengers are eager enough as they shout the order to Shake And Clip.

And Shakedown, from Jill Rowena, occupies the other deck. No singing this time—all twanging.

NEW! FOR MEN WHO ARE RIGHT WITH SHOE FASHION

See the latest shoe styles on the revolving Denson Style Selector at the DENSON Fashion Shoe Centre -AND CHOOSE THE STYLE THAT'S RIGHT FOR YOU

Denson shoes are flexible lasted in supple leather. They are available in black, brown and all the latest shaded colours, as well as in soft rich suede. There are also styles with ripple soles. 49/11 to 63/.



DENSON—LEADERS OF FASHION IN SHOES FOR MEN

reviews...

These two will go like a bomb!

Smash hits

Walk Right In (The Kestrels); Scarlet O'Hara (The Eagles); The Folk Singer (Jimmy Justice); Rhythm Of The Rain (The Kestrels); Up On The Roof (Jimmy Justice); How Nasty (Eagles); Tell Her (Jimmy Justice); Please Please Me (Kestrels); Stranger On The Shore (Eagles); Sherry (Kestrels); Desafinado (Jimmy Justice); Dance On (Eagles); Can't Get Used To Losing You (Jimmy Justice); Speedy Gonzales (Kestrels); (Golden Guinea GGL 0232)

Hitsville! Vol. 2.

She Loves You; It's All In The Game; Bad To Me; Wise Out; Wonderful, Wonderful; Then He Kissed Me; I'll Never Get Over You; Do You Love Me? In Spanish; If I Had A Hammer; The Legion's Last Patrol; Forget Him; Judy's Turn To Cry; I'm Telling You Now. (Golden Guinea GGL 0233)

I HAVEN'T lived these two with the Christmas discs, but I'll guarantee that they'll both go like a bomb at your parties this year. The Pye artist on the first give excellent accounts of themselves,

LPs

and the anonymous singers and instrumentalists in the second get uncannily near to the sound and effect of the original versions of these hits.

The combined impact of the tracks can't fail to entertain any gathering, and both sets are real bargains.

THE FOUR PREPS—Campus Confidential

(Capitol T 1814, stereo ST 1814) *****—These four boys are among the best vocally speaking. They are also the wittiest when it comes to group work these days. They mix the straight stuff with the comedy in their usual manner here, hitting the right balance, and wide-out overplaying the funny bit. Their Great Song Medley send-up is hilarious.

GEORGE ARET—The Sound Of Strings (Revue RM 14)*****—Concert orchestra music which is a definite cut above the mood music-background category. The strings are really something to hear, and there's a lively Latin lift in the rhythm section for much of the time.

PIPE JARAMILLO—Mexican Piria (Parlophone PMC 1203, stereo PCS 304)*****—The title comes from the fact that Pipe's piano gives Latin treatment to a collection of familiar Italian tunes. In the past he's tinkled through his material, but here he lays a heavy hand on the keyboard.

The results still don't set me alight, though, and a very good percussion section gets little chance to relieve the boredom.

PETE JOLLY—Little Bird (MGM C 948)*****—This one is almost in Tony Hall's territory. Pickett, Pete Jolly and his trio work a light, musically jazzy and swinging piano gives Latin treatment to a collection of familiar Italian tunes. In the past he's tinkled through his material, but here he lays a heavy hand on the keyboard.

THE RUMBLERS—Rise I (London HA-D 9081)*****—The Rumlbers are a California group led by drummer Adrian Lloyd, who was born over here in the West Coast. They have a very good solid hard-rock sound to their style, and



The BIG THREE, seen during a rehearsal for A-R TV's "Ready Steady Go," have pulled out all the stops in their "At The Cavern" EP.

raise the rafters with this set which is hearty enough to get anyone thrown out of their flat if they play it at a party.

THE HIGHWAYMEN—March On, Brothers (United Artists ULP 1018, stereo SLP 1035)*****—More folksy vocalizing from the gang that roved the dice boat ashore on behalf of Michael. The Highwaymen vary their material quite well, bringing in songs from as far afield as Argentina, South Africa, Canada and Scotland as well as US items. They do it all pretty well, but

there's been so many albums of this nature in recent months that I can't get more enthusiastic than three stars.

THE KIRBY STONE FOUR—The Word's Sound (Warner Bros. WM 8134)*****—The Kirby Stone Four can be the most potent foursome in modern, jazzy pop singing, and I'm still wearing out their marvelous LP of the "Guns And Dolly" songs released here last year by Philips. In comparison, this is an ordinary set. Nothing wrong with it, the

songs are mostly good and well-timed, and the Four swing well in places. But the overall impact is well below their normal standard.

CINEMA SOUND STAGE ORCHESTRA—Plays Academy Award Hits (Golden Guinea GGL 0218)*****—Days Of Wine And Roses, Walk On The Wild Side, Lawrence Of Arabia make a strong set of film and stage themes given the grand lush orchestral treatment here. Only background music really, I suppose, but enjoyable just the same.

Here's six top bands for the price of one

Best of British

The Best of British Jazz, Vol. 1 ACKER BLK: Mosaic Films; Slak's Blues; TERRY LIGHTFOOT, Soggy II; The Marquette; AL FAIRWEATHER and SANDY BROWN ALL STARS, St. Louis Blues; Up Above My Head I Hear Music In The Air; HUMPHREY LYTTELTON, Royal Garden Blues; Badge St. Blues; CHRIS BARBER'S JAZZBAND, Lil' Lisa Jane; SWANEE RIVER, ALEX WELSH WITH ARCHIE SIMPLe, Tarry; Lazy River. (Encore ENC 159)*****

WITH the possible exception of Bruce Turner's Jump Band and Mike Daniels' excellent outfit, the best of our musicians, Traditional and Mainstream, are certainly represented here. But there is a lot of doubt as to whether they are featured on their best material. I know a lot better by Acker than Maria Elena, revived by him long before it, somehow achieved pop status. Kenny Hall's Band is not to be found, but Kenny himself was the trumpet player with Lightfoot at the time that Soggy II and The Marquette were recorded in 1958 and he shows his technique to advantage.

Others of the not-to-good tracks include Alex Welsh's Tarry, which is really all Archie Simple. Nothing to match up with plenty of other Simple tracks. Barber's two efforts are weak by comparison with Chris' latest disc.

On the other hand, Sandy Brown and Al Fairweather make a wonderful job of Up Above My Head. And Humphrey's version of Basin Street Blues is one of the clearest that I know; Tony Cox plays admirably on Royal Garden Blues, a Kenny number which typifies the set

of tune Humph never minds playing. The same remark goes for Al and Sandy, too, for St. Louis Blues is hardly anything but an old time blues... a wonderful one all the same.



TERRY LIGHTFOOT—A brilliant track on his LP "Tarry."

Slak's Blues features the combined talents of four clarinetists—Acker, Sandy, Terry and Archie Simple.

Memphis Slim

Broken Soul Blues John Henry; Rock Me; Sackalope; How Long; All This Pain; Boogie; Bye Bye Baby; Love My Baby; When The Sun Goes Down; Sunrise Blues; Someday Baby; Slim's Slow Blues; Gee Ain't It Hard To Find Somebody. (United Artists ULP 1642) *****

MEMPHIS SLIM—real name Peter Chatman—is a phenomenal performer. Though he keeps within the boogie woogie idiom, his work is so versatile that a friend of mine thought this record was the

work of three artists. Coming from Memphis, and with his height of six foot four, his non-de-plume is obvious. He arrived in Chicago in 1939 with a style that resembled Roosevelt Sikes so much that Big Bill Broonzy's comments resulted in his forming his own style.

Big Bill used Memphis on many recordings in the early Forties. They branched out for himself in the tradition of the other great Chicago Blues pianists. Today, he is certainly among the top few artists in this field.

Several traditional blues numbers are included, together with some of Memphis Slim's own compositions. But why, I wondered, does Slims name appear as composer of John Henry, How Long and When The Sun Goes Down?

New Herd gets better

Woody Herman

ENCORE (12in. Philips, BL 7234)*****—As you may remember, I was at all knocked out by the first Philips LP by the new Herd. In fact, I found the record a drag.

Track one, Side one here made me think "more of the same." But gradually the album—and the band—improves and at times, it becomes a gas—especially on the two up-tempo California, for one, pops like a bomb—it's the best thing on the record.

El Toro Grande, Watermelon Man and Minor's Better Get It In Your Soul are good, too. And Body And Soul, with Woody on alto is great. There are some very promising young players in this intensely spirited young band, especially Sal Nas-

Album releases with Nigel Hunter THE CAVERN GOES ON RECORD—WITH A BIG THREE DISC

The Big Three

At The Cavern What'd I Say; Don't Start Running Away; Zip-A-Dee-Do-Do; Kevin's And Kevin's (Decca DFE 8552)*****

Take Six

Take Six Dr. Freegood (Roxy Storm and The Hurricanes); Flamingo A Ride (Earl Preston and The TIs); Let's Turkey Trot (Ian and the Zodiacs); Let's Stomp (Eaton's Flamingos); Who Shot Sam? (Sonny Webb and The Cascades); Someday (Mark Peters and The Silhouettes). (Orion EP 7050)*****

THE tracks from the Mersey region which are chock-full of rancorous vitality. The Big Three were recorded live at the famous Cavern, and belt out their booster-

EPs

ous beat ballads in a way that kept the audience screaming for more. The Oriole collection is taken from the label's marathon recording sizz by practically the majority of the Liverpoolian groups—not on record at the time. Both whip up a real storm.

Andy Williams

Andy Williams' Best Butterfly; The Hawaiian Wedding Song; I Like Your Kind of Love; How Wonderful To Know. (London RE-A 1394)*****

THE title refers to Andy's earlier recording days with the Cadence label when his style was notably different to the straight, hit-parading balladeering which characterises him today.

In Butterflies and I Like Your Kind Of Love he rides a solid beat with some gimmicked studio sound giving the rock race atmosphere. Wedding Song, one of his early ones, and How Wonderful are nearer the balladeering Andy we know and like so well now.

Ray Charles

The Original Ray Charles, Vol. 2 Sr. Dear Florida Blues; You Always Miss The Water; Jack, She's On The Ball; Can Anyone Ask For More? (London RE-B 1408)*****

A FOURSOME pulled from the London albums of Ray's early California recordings before that gruff, unmistakable voice invaded the international charts.

The recordings are rough in technical quality—with watery piano and rather sounding damped behind Ray's singing. But the potent personality of his style comes through and Side 2, on a brighter kick than the mournful blues of the first deck, is really worthwhile.

Sam Cooke

Swing Sweetly I'm Just A Country Boy; They Call The Wind Maria; Long Long Ago; Goin' Home. (RCA Victor RGN 7128)***

SAM proves to be disappointing once more, compared with the powerful best work he turned in on disc not so long ago.

He's tried to inject different treatment into these items, but it only works on the Goin' Home theme from Dvorak's New World Symphony which manages to swing without losing taste.

Sam falls down hard on Maria with a tempo and approach which loses all the peculiar potency of this song.

ORIGINAL OF ARABIA—A (Advance Sound Track Recording (Colpix PXE 300)*****—The London Philharmonic Orchestra is conducted by the score's composer, Maurice Jarre, in three snippets from the sound track LP. Heard here are the Overture, Recueil Of Gassim, Main Title and Bringing Gassim Into Camp, and the music is vividly expressive of the desert drama depicted in the film.

Trad by Owen Bryce

Mod by Tony Hall

With The Fringe On Top. Trombonist Roy Williams makes a passable noise, vocally and instrumentally, on Barefoot Days, and Colin Bates shows his talent on the Honky Toak Train Blues. Altogether a likeable disc. O.R.

Art Farmer Quartet/Quintet

ARTY ART (12in. Equire 32-157)*****—Some interesting reissues of 1954 tracks by trumpeter Farmer with Sonny Rollins, Horace Silver, Percy Heath and Kenny Clarke or with a Quartet including Wynon Kelly on piano. The four tracks with the first line-up are definitely superior. Despite the note comment, I'd say that Rollins' work on this date is very stimulating, though admittedly rough. The rhythm section is one of the greatest in the history of jazz, with Silver soloing superbly. Except on the lovely Waterlia, Farmer himself is the least impressive member. He shines most on the Quartet tracks

Les McCann, Ltd.

THE SHAMPOO (12in. Fontana 688 110 ZL14)*****—The Christmas New Year week in 1961 was an important time for West Coast "soul" pianist McCann. He cut three LPs in New York, and the Eastern audiences seemed to bring out the best in him. The whole trio (with Herbie Lewis on bass and Ron Jefferson on drums) really gets a groove going here. McCann shows surprising sensitivity as a composer with his ballad You I Thought I Knew. The other tracks are mostly blues-influenced romps. T.H.

Gerry Marsden writes for YOU

Tony Meehan talks about his first solo disc

Sweden—the greatest tour we've ever had!

FLOWERS, chocolates, hugs and kisses and wow, that was Sweden. Yes we are back and only just about all in one piece after the wildest, warmest and most wonderful tour we have ever had.

But let's start from the beginning . . . in Sweden the girls say it with flowers. Four gorgeous, colourful and fragrant bouquets and four boxes of chocolates were handed to us by an attractive welcoming committee when we arrived at the airport near Stockholm at the start of the tour just over a week ago.

And if we had any thoughts that the snow that was falling thickly around us signified perhaps a "Swedish cold shoulder" we very soon had to dismiss them. For during the next few days the fans in Sweden were to prove to us just how wild and wonderful they can be.

We had a radio interview on the Monday and then rehearsed for the TV spot the following day. Things were pretty quiet and we thought about going out to do some souvenir shopping, but decided we'd leave it until nearer the end of the tour when we thought we might find more time. Some hopes! We didn't realise the power of the volcano upon which we were quietly sitting.

themselves go and up they came on to the stage, hugging and kissing. The police tried to regain control, but undaunted, the girls kept on coming and one of them caught hold of me and pulled.

I would have fallen right on top of the howling, shrieking crowd had not Les grabbed my jacket just in time and pulled me back to safety.

Of course, the Press took this up because all the available police on the West Coast had had to be called out to help control the fans and we were "let" properly after that!

To tell you the truth, we had been a little concerned about how we would go down in Sweden.

But on Saturday, we proved ourselves at Vasteras, an out of the way town. We had been told that we would probably go well in the big cities but we might "die" in the smaller places.

The fans there didn't shriek or howl or chant. They just applauded with their hands. But what applause! It was absolutely marvellous to hear.

Finally we headed back to Stockholm for the final concert. We played the China Theatre to a capacity audience of 1,285 (85



above capacity, actually) and got the most fantastic reception of all.

We arrived back in London at 10.30 the following morning, exhausted but exhilarated by the experience. A quick car drive to Wolverhampton for a show on the Sunday night and we were on again. . . .

We never did get any souvenirs from Sweden, but after such a fabulous tour we needed nothing to remind us of the place. None of us will ever be able to forget it!

TELEVISION SPOT

On Tuesday we attended a big Press reception and did the TV show. We then had to dash to the studios to appear in a news programme. Wednesday, too, was spent doing TV and it wasn't until Thursday that the tour really began.

We were expected to do two shows a night—at different venues! We started by driving 200 miles to do a show at Karlskrona which we finished at 9 p.m. and then we drove 50 miles for the second show.

I don't suppose we will ever know what hit us at Göteborg the following night. Pseudomonium broke loose, the girls went berserk. Before we knew it we were in the midst of what was undoubtedly a riot.

We had got through our third number when the girls really let

Dusty is still in a daze over that hit

DUSTY SPRINGFIELD was breathless, exhausted from rehearsing her stage act, but radiantly happy when I spoke to her this week at Kennington Granada. "I'm rehearsing for some ballroom dates," she told me. "And it's very hard work. It's pretty lonely up there on your own but I'm loving it."

With her record "I Only Want To Be With You" rising even faster in DISC's charts, Dusty has plenty to think about. "But I'm not being rushed and taking all the engagements that are offered," she said cautiously. "Up until Christmas I just want to continue plugging my disc on radio and television."

Dusty hasn't celebrated her hit parade status yet. "I just haven't had the time because when I'm not rehearsing I'm recording in the studio. We're cutting an album and I have plenty of numbers lined up for future discs but at the moment I'm in a daze."

"I just did not think that things would happen this fast."

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WHAT does the future hold for Tony Meehan? Is he confident or scared? Has he been successful or a failure since he started going it alone without Jet Harris two months ago?

So far, on all points, Tony has come out tops. But his biggest test comes with the release of his first solo disc—as an artist—which he recorded in a marathon 14-hour session at Decca last Friday.

"I think the disc will be a hit," he told me, following a lengthy and well deserved sleep.

"It's different, but not worlds apart from any of my previous stuff. It's another Jerry Lordan composition, with a strange but beautiful melody line. We haven't thought of a title for it yet. 'Strange But Beautiful' could be a good one."

Can we expect the arrangement to include a pretty strong electric guitar solo?

"No," said Tony emphatically. "I've used two acoustic guitars,



TONY MEEHAN—Confident of a hit.

but the main sound is derived from a solo trumpet, horn and three soprano saxes."

Tony Meehan has arranged, produced and plays drums on the record, but this time only his name appears on the label. And, somewhat surprisingly, he informed me that you'll have to listen hard for his drum parts!

"There's another drummer on the disc as well," he said, "and I haven't concentrated on any drum solos."

Assuming the disc is a hit, where does Tony go from here? "Things have been great so far," he said. "I've been out on the road with my own combo and I intend going on like this. You might think it would be difficult for my present group to switch instruments and play the disc for personal appearances, but they're great musicians and they switch all the time. There'll be no problems with this."

Is Tony aiming for an overall new sound?

"No," he said. "Minus the lead guitar, the disc isn't that different, and I don't think my first record is going to revolutionise the whole industry."

June Harris

WIN A DISC HAMPER FOR CHRISTMAS

A record rack, two LPs, two EPs and two singles of your own choice, that's what three lucky readers can win in DISC's Christmas Hamper contest. And all you have to do is be your own "Juke Box Jury."

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Entries on a postcard, please, to Christmas Hamper, DISC, 161, Fleet Street, London, E.C.4. Closing date is Thursday, December 12.

DISC reviews two musical films which open in London this week



Elvis Presley sings and swings Latin-style in this big musical scene from his new film "Fun In Acapulco," which goes on release just before Christmas.



Joe Brown—as Al Hitchens—hides behind a copy of DISC as his father gets on to him in this scene from "What A Crazy World," based on Alan Klein's hit stage musical.



Elvis and lovely Eda Cardenas, one of his leading ladies in the film.

Top Latin value from Elvis down Mexico way

EL goes down Mexico way in "Fun In Acapulco," his latest music-and-colour saga to hit the screen, and thus gives millions of fans a chance to join him for over an hour-and-a-half of open-air adventure in one of the most colourful cities in the world.

Acapulco—just in case you ever have a chance to visit the spot—lies in the south-west corner of Mexico on the shores of the blue Pacific. And the opening scene, which shows El on board a motor boat in a beautiful bay—and, incidentally, with an equally beautiful blonde (Teri Hope)—establishes the picturesque story setting.

By Laurie Henshaw

Elvis' songs for the film are predominantly Latin-styled, of course, and include his hit "Bossa Nova Baby" and "El Toro"—both of which provide exciting musical sequences. A young shoe-shine boy, Rasol (Larry Dornstein) bears Mike Windgren (Elvis) sing, and volunteers to become his agent. He succeeds in getting Mike hired in a luxury resort hotel where he is an instant hit, not only with the patrons, but with Dolores Gomez (Elsa Cardenas), a lady bullfighter, and Margarita Dauphine (Urula Andress), the hotel's social director. By day, Mike "doubles" his singing with a job as a lifeguard at the hotel pool—and he soon falls foul of regular lifeguard Moreno (Alejandro Rey), who is jealous of his popularity, particularly with Dolores. When Moreno uncovers the real reason why Mike always

finds excuses not to dive from the high-diving board, trouble follows—also a tough fight with Moreno. But not before Mike has had a chance to have the two girls' smiling approval. And why is Mike afraid to high-dive? Because he is hiding his past career as a trapeze artist in the States, where he inadvertently caused his partner serious injury through a missed catch. But El, looking as fit and bronzed as ever, strides through his role with zestful assurance. The film opens at the Plaza, Regent—next, today (Thursday) and goes on general release on December 22.

CLASSIFIED ADVERTISEMENTS

The rate for announcements in these Classified columns is 1/6 per word. Words required in capital letters and above those given in the opening line will be charged at 2/6 per word. Box Number facilities are available at an additional fee of 2/6. Replies should be addressed to Box... (via DISC, 161, Fleet St., London, E.C.4). Space for classified advertisements enclosed within box rules is available at 2/6 per inch. All advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 161, Fleet Street, London, E.C.4. Copy must arrive at the above address not later than first post Monday for insertion in issue of the same week.

PERSONAL

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

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Joe is superb in this gay, racy 'Crazy World'—his first big role!

JOE BROWN and Susan Maughan discover what a crazy world this is in one of the best pop musicals of the year—"What A Crazy World" which opens today (Thursday) at the Rialto, Coventry Street. The basic plot is the story of a layabout teenager who makes good as a hip-parade songwriter, but this gay, racy musical gives us much more. It successfully reflects the life of a young lad in the seamy area of London's East End who is continually harassed by his dog-track loving father and bingo worshipping mother.

Joe Brown, in his first major film role, plays the hero Al Hitchens with superb aplomb—whether he is ignoring his father's tantrums, whilst reading DISC, or showing off his new clothes to girl friend Marilyn.

Susan Maughan looks ravishing as always in her part as Joe's slightly snobbish girl friend who disapproves of his friends—in particular Herbie, a real trouble-

maker, played by Marty Wilde. None of the songs is particularly memorable but the dance routines are tremendous and worthy of comparison with those in Cliff Richard's musicals "The Young Ones" and "Summer Holiday". Full credit here must go to choreographer Billy Peitch and producer/director Michael Carreras, who is usually associated with horror films such as "The Mummy" and "Two Faces Of Doctor Jekyll".

Harry H. Corbett, of "Steptoe And Son" fame, and actress Avis Bunnage play Joe's parents, and the part of Joe's sister gives Grazzia Frame a chance to show her singing talent.

Grazzia dubbed the singing for Carole Gray in "The Young Ones".

The film goes on general release on January 13 and I heartily urge you not to miss it.

Tony Noakes

'WALTER'S' NOT SO THICK!

LIVERPOOL'S latest heat star, Chris Sandford—plays Walter Potts in Granada's "Coronation Street"—never thought he could become a teenage idol.

But last weekend, when he autographed copies of his first record "Not Too Little, Not Too Much"—at a Manchester record shop, about 300 teenage girls turned up to see him.

Said 21-year-old CHRIS, whose record on Decca had the biggest play possible when it was played on an episode of "Coronation Street": "I never thought the fans would be like this."

"I expected them to think I was a little 'thick' like the character I play on TV, but I am not a bit like that."

He hopes to mix both his acting career with that of being a pop star. "My contract for the TV series doesn't come up for renewal until the end of December, but I would like to keep up my part," he said.

S.L.

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Guitar man Duane has taste

If there is a quieter, gentler or nicer person in the whole of the pop world than Duane Eddy, I have yet to meet him.

No sharp clothes, no way-out hair-style, no brashness, no leaping about on-stage—in fact nothing except the exciting sound that has made him a recording star.

And he manages to produce that excitement—and the necessary volume without in any way sacrificing tone. His discs have subtlety. He doesn't hog the lead—he gives his accompanying group a chance to shine—yet remains the pur'war. On stage, even without his own Rebels, that taste is still in evidence.

His newest release "Guitarized And Feathered" could well put him back in the charts. And on this disc, he gets a big assist from another famous guitar-star Barney Kessel, who is featured on the 12-string model.

"It was part of an album," says Duane. "It was never intended to be a single and still hasn't been issued as such in the States. RCA Victor in England decided to issue it."

WILL THEY BE BIG?

"It seems to be going fairly well, but it is hard to say what the future in Britain holds for instruments. There will always be some interest in soloists who don't sing. But whether they will be really big again depends on how the public's taste goes."

I asked Duane if he had noted any changes since he was last in Britain three years ago. "A big difference," he replied. "Then your charts were composed of 80 per cent American and 20 per cent British artists. Today those percentages are reversed. And although that is not good for me personally, I think it is just as it should be."

"How are things back home? In the States today, there is a big move towards folk music and country and western. But it is modern folk songs that are selling—not the old traditional numbers. The rhythm and blues influence is still big also, but I mean the true R and B as offered by Jimmy Reed, Sonny Terry and Brownie McGhee, and—if you like it a bit wild—Muddy Waters."

HE DEALS IN ROCK 'N' ROLL

"Chuck Berry used to be on a R and B kick, but these days he deals much more in rock 'n' roll, even though he still has the R and B label."

I asked him how original he thought. "The Beatles really thought. I've tried to work that one out myself," said Duane. "Sometimes they remind me vaguely of the Everly Brothers and of Buddy Holly and The Crickets—but whatever it is they are certainly great. Such drive and enthusiasm. Great!"

"I'm sorry that The Rebels couldn't appear with me on this tour. I thought about cancelling the tour, but I felt that it wouldn't be right to disappoint the fans."

"I have enjoyed the trip, and I hope to be back next year—with The Rebels."

John Norman

In U.S., Beatles will ...

ONLY DO TV-AT FIRST!



George Ringo John

BY ALAN WALSH

WHEN the Beatles go to America next year it will be virtually only to appear on the Ed Sullivan TV show. Speaking to me in his luxurious office in the centre of Liverpool, manager Brian Epstein said: "I don't believe in pushing artists in where they are not wanted. I'll wait until there is a definite demand for The Beatles before I allow them to do personal appearances. The only exception will be those connected with their film."

The Beatles will be handled solely by CBS Television in the States until next October and Brian Epstein has decided to limit their personal appearances to TV until they can go before American audiences as star names. In February this means three spots on the Ed Sullivan Show.

But he is serious in his efforts to establish the Liverpool foursome as stars in the States. He has already appointed a U.S. press agent, Bud Hellawell, who has handled such artists as Jimmy Dean and Burl Ives.

The Beatles' new single "I Want To Hold Your Hand," is to be released in the States in January. Brian thinks this number is the type of commercial sound which will go down well. "It has the American feel," he told me. "And it is most suitable for the U.S. market."

The Beatles fly to America on February 7, a few days after their three-week season at the Paris Olympia. In Paris, they have also been fixed for the Europe No. 1 TV show and radio dates.



Paul

The day after they arrive in New York they will rehearse for their TV show which will go out on February 9 and the same day they will tape another for later screening. The following day they fly to Miami for a week's holiday and they will do the second live Ed Sullivan Show—which co-stars Mitzi Gaynor—from sunny Florida.

On their return to Britain they start their first film—for United Artists. "Alan Owen is working hard on the script for the film at the moment," Brian told me. "But I can't give any further details at present."

It is certain that United Artists, with their vast American company, will promote the film to the full in America. "It looks as though it will get terrific exposure," said their manager.

Yet another Crosby has started to make discs

YET another Crosby has entered the record scene. This time it's young CHRIS CROSBY, son of BOB CROSBY, handleading brother of BING. First for Chris on the MGM label is "Young And In Love."

Capitol threw a big party in Hollywood to honour Tennessee Ernie Ford for selling more LPs of his "Hymn Album" than any other ever produced by them. Among the guests were Cliff Stone, who discovered Ernie, and Merle Travers, who wrote his first big hit, "Sixteen Tons." RCA Victor will shortly be moving into their fantastic new building that will house all the administration staff as well as having an ultra modern recording studio in the basement. The building, on Sunset Boulevard in Hollywood, will rival that of the well known Capitol block.

ANY disappointment Julie Andrews may have had over not filming her original part in "My Fair Lady" (Audrey Hepburn is doing it) will be forgotten now that she has been signed by 20th Century Fox to play the lead in the forthcoming film version of "The Sound of Music," which starts shooting next February.

Conway Twitty, who had a million seller with his first disc for MGM, "It's Only Make Believe," and lots of other hits afterwards, has now joined ABC Paramount. His first single for the label is out this week. It's called "She Loves (She Don't Love Ya)" and Conway wrote it himself. London Records have obtained an injunction against Pri Records to stop them selling an album called "Mantova's Big Band Sound," played by Dave Pell and his band. London claimed they were wrongfully cashing in on the great popularity of Mantovani.

CABLE FROM AMERICA

Epic Records have released a new single by Rolf Harris who is presently appearing in New York. Both sides were written by Rolf. "Lost Little Boy" and "Six White Boomers," the latter, although officially the B side, is getting most of the plays so far.

Edited by Maurice Clark

MITCH MILLER has just won his eleventh Gold Disc for LP sides on "Folk Sing Along With Mitch." This is the highest number of gold LPs awarded to one artist, at the same time it marked the hundredth such award given of this type.

Julie London and husband pianist Bobby Troup last week made their concert debut together as a double and were a smash success. More dates will now follow, including teaming up on an LP.

The New York School of Jazz in their recent showing of jazz films including classics like "St. Louis Blues" which starred the great Bessie Smith, showed among them for the first time a newly-made English film called "Living Jazz." It received a terrific ovation.

Columbia have re-signed Andre Kostelanetz to another long term contract following a very successful ten years in the New York Kostelanetz is to tour the world on a promotion tour.

Chuck and Bo may tour here together in March

WHAT do you think of having Chuck Berry and Bo Diddley headline a rhythm and blues package in England? Promoter Don Arden, just back from the States, where he succeeded in bringing the Berry visit one step nearer, says a deal like this is not beyond the realms of possibility, and he is considering putting out such a package in March!

Chuck Berry wants to come here. He's practically packed and ready to get on a plane from Missouri. As I reported from the States 18 1/2 months, he's thrilled with the idea of putting rhythm and blues on the road in Britain.

Released from prison on October 18, Berry has since been running his own amusement park at Westville, Missouri. He has also been busy setting up his own recording studio and writing new material.

By now, he will have waxed his first session in over two years, when he recorded one of his own compositions "Nadine," which Chess plan to issue in the US in January, and which will subsequently have a British release. In addition to this Berry has

written a further 21 numbers, of which some will find their way on to a new album.

In fact, Chuck Berry's full career has been resumed. By the end of November, he had hit the road again playing college dates. But for these, Berry had to receive special permission from Washington, as he is still on parole and was not allowed to leave Missouri.

Don Arden has signed a contract with Chuck Berry for a British tour which will include dates in Germany. He is now awaiting final clearance from the parole board to bring Berry here in March.

However, once this comes through—and the situation is very hopeful—we'll finally get to see the exciting Chuck Berry in person and on stage.

In the meantime, "Memphis Tennessee" continues to sell, and Pye have put out a new single coupling "Johnny B. Goode" with "Run, Rudolph, Run."

By June Harris

releasing a new album, "I've Never Been in Love Before," which he has written and produced. He is now awaiting final clearance from the parole board to bring Berry here in March.

Patsy is nervous about her Palladium TV debut

A FIRST Palladium appearance can be a terrifying thought—even for someone who's been in the business as long as Patsy Ann Noble.

"I'm very nervous, but if something I'm really looking forward to," said Patsy when we discussed her debut on Sunday, when she shares the bill with Frank Foy.

"Back in Australia, they knew each other well. Yet their first chance of working together came earlier this week when they broadcast to Australia in a special programme to inaugurate the new telephone link which joins the two countries."

Second time

"Sunday will be our second time working together," said Patsy. "Of course, the show for Australia was a wonderful thrill and gave me a chance to sing my new disc, 'Better To Cry Today,' which I'm very pleased with. "Norrie Paramor found it for me and he thinks we stand a good chance with it. It's always so difficult to find a hit disc, especially if you haven't been in the country for all that long. "I've been here 14 months

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(BLOCK LETTERS, PLEASE)

Johnny Kidd writes

about his latest tour

and his disc session at
the Star Club, Hamburg

DISC

WE'VE ALL HAD A GREAT TIME!

THE most comfortable I have ever done. That's my verdict on this tour with Billy J. Kramer and the Dakotas.

We've had a great time with the other lads on the bill, too. The Fourmost, Houston Wells, Tommy Quickly, The Marauders and Ted King, who did a fine job of competing.

And I've especially enjoyed watching The Caravelles working on stage. It's marvellous how they have done so well in such a short time. That Lois is a great little guitar player, too.

● Funny story

I can tell you a funny story about "You Don't Have To Be A Baby To Cry." About five years ago I wrote a number called "Blood Red Beauty." Frankly, it was a load of old

rubbish, but I took it along to Lois's dad, who did a spot of recording.

While I was there—we knew him as Wilkie, because he kept a radio shop called Wilkinson's—he played me a tape of Lois. Guess what she was singing? "You Don't Have To Be A Baby To Cry."

Of course, it was a lot different from the verdict that has become a big hit today. Even so, I never thought it would turn out

to be such a smash. I'm really glad the girls have made it so big. They deserve every bit of their success.

Why do I think this tour so comfortable? Mainly because we haven't been dashing all over the country. But then, it helps a lot to have such a decent bunch to work with. And the audiences have been really great.

Christmas is coming up soon, and I hope you all have a great time. I shall be spending Christmas day in Hamburg. I'm appearing at the Star Club there—I go over about three times a year.

Then, just before I join Larry Parnes' spring tour, I am looking forward to spending a couple of weeks in Sweden. I've never been there, but I've heard a lot about the place—especially from Emile Ford, when I met him at the Star Club. He raved about Sweden. And everyone seems to be going there these days.

● Thrilled

Another thing I'm getting thrilled about is when I make an LP of a live show at the Star Club. It will be my first LP—though I do have an EP just out on HMV.

This live recording in Hamburg will give me a chance to do something I've wanted to do for years. To record some real, lapping rhythm and blues stuff.

It's a funny thing, you know. All my real fans really dig the rhythm and blues things—the type of numbers that make up the B sides of my records. I really go for the true rhythm and blues. Things by artists like Sonny Terry and Big Bill Broonzy.

I promise you one thing. I'll never get big-headed. I've seen too many come and go over to do that. Besides, I'm too appreciative of the support you've all given me ever to get an ounce in hats.



Johnny Kidd heard The Caravelles' smash hit "You Don't Have To Be A Baby To Cry" sung by Lois Wilkinson—five years ago!

Young Audacious Different

TODAY

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BE FIRST FOR THIS NEW BEATLES ISSUE!

with a big FULL-PAGE FULL-COLOUR PORTRAIT OF JOHN LENNON

Beatles splitting up? John gives his answer!

Would John Lennon leave the Beatles? How does his wife feel about him being away so much? And why was it said that "He is on the road to failure"? John Lennon himself answers these questions—exclusively in TODAY. Don't miss this surprising issue.

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ORDER TUESDAY'S TODAY NOW!

'Almost Tomorrow' is a hit—but it's got Mark puzzled!

MARK WYNTER flopped into a chair in the Pye Press office last Friday evening, looking pleased with life in general. He had just finished the session for the follow-up to his "It's Almost Tomorrow" hit, and he was obviously delighted with the results.

"We did three numbers in all," he said. "I think we're going to be lucky again. Two of them were by Phil Springer and Buddy Kaye, who wrote 'Speedy Gonzales' and lots of other hits. The third was one of mine which worked out surprisingly well. It's a kind of jazz waltz thing à la Dave Brubeck, and it stands a chance of being an 'A' side in the future."

Mark is genuinely amazed about the willing success of "It's Almost Tomorrow." It got a lukewarm reception



Mark says his latest hit is "Square."

from the critics and "Juke Box Jury," and Mark himself disliked it at first.

"I loved the song and I still do, but I didn't dig my version of it when it was played back to me in the

studio. There's only one word for it—square!

"I went off on holiday shortly after recording it, expecting the disc to die a death while I was away. When I came back it was a hit. It sold 18,000 in one day soon afterwards. I'm really puzzled by it, but I'm not complaining."

He reckons the Mums and Dads and Aunties and Uncles have played a major role in boosting the disc into the charts.

"But I'm sure the teenagers have been buying it, too. They listen to what their parents and older relatives get on record, and often come to like it enough to buy it for themselves. I think the same happens in reverse in the case of artists like The Beatles."

Mark has liked every song he has ever recorded, but he's

given up predicting the chances for his discs.

"I thought that 'Running To You,' the record before 'Tomorrow,' was great, but it didn't go at all. And then 'Tomorrow' leaps into the hit parade like that. You just can't tell."

Mark opens in "Robin Hood" at the Coventry Theatre on December 23 for a run of about three months, and his new single will be out just after Christmas. The advance bookings for the pantomime are extremely good, and 1964 looks like being a great year for Mark.

He's also in line for a film—there's a strong possibility that he'll do either a Hollywood musical or a dramatic role in a British film.

Nigel Hunter