

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 288 Week ending September 28, 1963  
Every Thursday, price 6d.

## Bruce Welch sensation!

**THE BIG  
BEAT  
BOOM** Special  
Supplement  
inside

He may  
STILL  
return to  
The Shadows



See exclusive story on back page

Six years  
since last  
hit, but  
Jimmy's  
not  
worried

JIMMY YOUNG was a chart parader in 1951 and 1955 with "Too Young," "Unchained Melody" and "The Man From Laramie." But he'd always nursed the ambition of becoming a disc jockey, and when he got the chance of a "Housewives' Choice" compereing stint, he set about fulfilling the ambition seriously.

"I stopped singing altogether then," Jimmy told DISC on Monday. "Otherwise people would have got confused about what I was supposed to be. But when I started compereing some radio shows and singing a few songs as well, the letters started coming in asking me why I didn't make some more records."

"I've been pretty lucky on the disc jockey bit, and I decided I could afford to have a go at recording again, though it's six years since my last hit!"

The results of Jimmy having a go is "Miss You," an oldie dating from 1929, and "Take Care Of Yourself," specially written for him by A and R manager Norman Newell and songwriter Michael Carr.

"Miss You" was originally intended as the B side, but when we recorded it at the end of the session in about 17 minutes flat, Norman said he was making it the topside.

"I'd told Tony Osborne my ideas about the arrangement for 'Miss You' over the phone, and he reproduced them exactly as I had imagined them to sound myself," said Jimmy.



**POUR OUT THE BUBBLY... I'M 21  
THIS WEEK!**

DISC, on behalf of its thousands of readers, helped Gerry Marsden celebrate his twenty-first birthday on Tuesday with a bottle of Champagne... and Gerry promptly agreed to return the compliment by writing a special article for YOU on page 4.

# Jimmy Young MISS YOU

COLUMBIA RECORDS

DB7119

# POST BAG

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

## Success! Has it made Liverpool big-headed?

### PRIZE LETTER

As a great fan of The Beatles and Gerry and The Pacemakers it was my ambition to go to Liverpool and visit the famous Cavern, but now I'm not so sure. These Liverpoolians seem to be getting very possessive. Their attitude seems to be "Keep off, they're ours not yours."

I think the Liverpool Sound is fab but the groups success seems to have made the Liverpool people big-headed.—JENNIFER SMITH, 77, Bampton Drive, Ruislip Manor, Middx.

### EL'S KIND—AND HUMBLE

HERE in South Africa we are always looking forward to the arrival of DISC but only receive our copies three weeks after issue, so it's difficult for us to participate in any debates. But I'd like to have my little say about Elvis.

English critics should remember that his fans are capable of sorting the chaff from the wheat. He is a kind and humble artist who has developed into a fine actor of world-wide appeal.

Naturally with a heavy contract to fulfil personal tours are difficult. As for El's exclusiveness, which is a myth, professional jealousy has built up around him, every individual is entitled to some privacy and we love him just the same.—PHYLISS JACOBY, 143 Montaguery Drive, Cambridge, East London, South Africa.

### FOREIGN TREAT

I WONDER how many DISC readers realise what excellent disc programmes are broadcast on foreign stations. The other evening I tuned into a French station and heard a programme about Elvis' life and he a r u "Heartbreak Hotel," "Don't Be Cruel," "Let Me Have One More Dance With You," "It's Now Or Never,"

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

Bonus winner for September is Anthony Mann, Popfield, St. Albans, Herts.



Elvis—we love him. See "El's Kind and Humble."

## Less go and more steady, please

"Return To Sender" and "Devil In Disguise."

It was a real treat to hear some really old Elvis material and compare it with the most recent—ESME BROWN, 244 Well Hall Road, Eltham, London, S.E.9.

### SOCCER SESSION

I AM a very keen supporter of Burnley football team and usually go to the ground early to get a good position. However, I never find the wait boring as there is always a good selection of popular records being played.

As far as I know Turf Moor is one of the few grounds to play that type of music, yet it is much more exciting than the usual drab military band type stuff often played. Let's have more clubs entertaining the fans with pop music.—S. J. GREENFIELD, 2, Park Lane, Brierfield, Lancs.

### HAIR DOESN'T MATTER

IN answer to R. Mark's letter (DISC September 14), on groups' hairstyles, I don't see what's wrong with them. Surely if a group wants its hair long like that they're entitled to have it. The Rolling Stones are the worst example but listen to the music they play, it really generates excitement.

Surely it's the music that counts not looks.—D. CAVE, 37 Mayfield Avenue, Southend-on-Sea, Essex.

### BUDDY—MORE HITS

TWO years ago, when asked my opinion of the late Buddy Holly, I would just shrug my shoulders. Now, following the fantastic success of "Remember Me," "Brown-Eyed Hand-some Man" and "Bo Diddley" I have realised the potential of this ill-fated genius.

As long as Coral can go on finding material like "Whining Buddy" will be in the charts TEN years after his death.—ALFRED RILEY, 119 Richmond Hill Street, Accrington, Lancs.

I WISH that whoever is responsible for the programme "Ready, Steady, Go" would concentrate more on the "steady" than on the "go." Never have I seen such a disorganised mess of a programme.

If ITV really wants to give us a programme with GO in it, how about live broadcasts from Liverpool's Cavern?—PAT CULSHAW, 315, Manchester Road, Leigh, near Manchester, Lancs.

### KATHY'S A KNOCK-OUT

A T last we have someone who can sing as good as Helen Shapiro. I think Kathy Kirby's "Dance On" is a knock-out and fit for the number one spot any time. She sure shows these Liverpool "showlers" how a good song should be sung!—L. STANFORD, 9, Churchill Road, Leighton Buzzard, Beds.

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

# Rock, R 'n' B? It's all the same SAYS BO

AMERICAN rhythm and blues exponent Bo Diddley, who begins his first British tour with the Everly Brothers on Sunday, leaned forward in his chair at Birmingham's Television Theatre where he was recording his spot in this Saturday's "Thank Your Lucky Stars."

"I'm playing a lot different now to when I first made the record 'Bo Diddley,'" he said. "The beat has got stronger and more driving. I bring out whatever is in the people and I've always said if I can't get to them they ain't to be gotten to."

Bo, wearing a bright yellow stage suit, went on: "Rhythm and blues is a variety of different things mixed together. I would describe it as blues tunes souped up with a little more syncopation. They put a beat to them and a couple of groups, y'know, voices doing that do-wa-shoo-doo and they call it rock 'n' roll or rhythm and blues. When the rock 'n' roll name started to die, then they had to come up with something different, so they start calling it rhythm and blues, but me, I think it's all the same thing. It hasn't changed any."

### o taste

Why should R and B only just be catching on in this country? Bo Diddley said: "I think distribution has had something to do with it. The public can't wait before they hear it because it hasn't been introduced to them."

"Once they get it, it's just like anything else. If you taste a piece of cake and it tastes pretty good, y'know, so this is what it adds up to."

It has been suggested that at one time Elvis Presley copied some of Bo Diddley's stage routines and the Mississippi-born R and B king confirmed that he thought Elvis had been influenced by him.

### o more

"Yes, he did, very much," alleged Bo. "Do I resent it? In a way, yes, in a way, no, because one can only go so far, and maybe it was that I came up with the idea but somebody else maybe put a little bit more to it. That's the way I look at it—it's a professional feeling, y'know." With Bo were his sister, The Duchess, and a gentleman named Jerome, who work with him. "Jerome was with me when

During his visit to Britain, Bo Diddley hopes to hear some of our R and B exponents because he has been impressed with British R and B output he has heard on records.

He commented: "I think the records I've heard are great, it's a thing that everybody has to pick up. They have to catch on to different types of music, and when you get it, then you got it, but the point of it is getting it."

Ted Scott

## The world's top pops

### AMERICA

WEEK ENDING SEPTEMBER 21

Last This Week	Week	TITLE	ARTIST
1	1	Blue Velvet	Bobby Vinton
2	2	Sally, Go 'Round The Roses	Jaynetts
12	3	Be My Baby	Ronettes
4	4	Heat Wave	Martha and The Vandellas
2	5	My Boyfriend's Back	Angels
6	6	Then He Kissed Me	Crystals
11	7	Wonderful! Wonderful!	Tymes
8	8	Mickey's Monkey	Miracles
10	9	Cry Baby	Garnet Mimms and The Enchanters
3	10	If I Had A Hammer	Trini Lopez
7	11	Surfer Girl	Beach Boys
14	12	A Walkin' Miracle	Essex
23	13	Busted	Ray Charles
13	14	The Monkey Time	Major Lance
22	15	Little Deuce Coupe	Beach Boys
19	16	Marian Hop	Ran-Dells
21	17	The Kind Of Boy You Can't Forget	Raindrops
9	18	Hello Muddah, Hello Faddah	Allan Sherman
65	19	Sugar Shack	Jimmy Gilmer and The Fireballs
27	20	Honolulu Lulu	Jan and Dean

### Australia

(Courtesy Music Maker, Sydney)

Last This Week	Week	TITLE	ARTIST
1	1	Bombora—The Atlantics	
3	2	Wipe Out—The Surfers	
2	3	Lonely Surfer—Jackie Niviche	
9	4	Darkest Before Dawn—Wayne Newton	
5	5	Surfin' Hootenanny—Al Casey	
4	6	55 Days At Peking—Rita Pavone	
7	7	Hello Muddah, Hello Faddah—Allan Sherman	
6	8	Move Baby Move—Johnny O'Keefe	
8	9	Sukiyaki—Kyu Sakamoto	
10	10	Judy, Judy, Judy—Johnny Tillotson	

### Israel

(Courtesy Kol Israel Broadcasting)

Last This Week	Week	TITLE	ARTIST
2	1	Devil In Disguise—Elvis Presley	
1	2	I'm A Confessin'—Frankie Laine	
3	3	Blue On Blue—Bobby Vinton	
4	4	Heza Of Love—The Ronettes	
5	5	Gypsy Woman—Rick Nelson	
6	6	Balbo Del Matame—Rita Pavone	
10	7	I Wish I Were A Little Peggy March	
7	8	When You Say "No"—The Ronettes	
5	9	A Night In Saturday Night—Sam Cooke	
6	10	Sukiyaki—Kyu Sakamoto	

### S. Africa

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

Last This Week	Week	TITLE	ARTIST
1	1	Lucky Lips—Cliff Richard	
8	2	Footy Days—Cliff Richard	
2	3	Devil In Disguise—Elvis Presley	
3	4	A Little Bit—The Shadoks	
5	5	Blow Train—John D. Loudermilk	
4	6	Sukiyaki—Kyu Sakamoto	
7	7	You Belong To My Heart—Ned Miller	
10	8	Happy Birthday My Darling—Bob Galison	
9	9	Cu - Cu - Ru - Cu Peluso - Nancy Ames	
10	10	Meadowlands - The Meteors	
10	10	So Lonely Without You—Zona Visitor	

### Hong-Kong

Last This Week	Week	TITLE	ARTIST
1	1	Devil In Disguise—Elvis Presley	
2	2	Drowning My Sorrows—Connie Francis	
3	3	Lucky Lips—Cliff Richard	
4	4	James Bond Theme—Al Cielia	
5	5	Sukiyaki—Kyu Sakamoto	
1	6	Twist It Up—Chubby Checker	
7	7	I'm Afraid To Go Home—Brian Hyland	
8	8	Heavenly Heartaches—Goodie Law	
9	9	Those Lary-Hay-Crazy Days—Nai King Cole	
10	10	Blue On Blue—Bobby Vinton	

Compiled by courtesy of the American trade paper, Billboard.

# George, baking in 95 degrees, finds America is 'marvellous'

## GEORGE HARRISON IN AMERICA TALKS TO ALAN WALSH



THE voice on the transatlantic telephone was faint but none-the-less unmistakable. "I'm having a marvellous time here," said George Harrison. "As for the weather it's tremendous—it's about 95 degrees on average, though it's often a lot hotter than that."

I had telephoned George at his sister's home in Benton, Illinois, to find out how this particular Beatle was spending his hard-earned holiday.

"So far I've not done very much except lounge in this fabulous sun and look around Benton," went on George. "We had a very good flight by Boeing to New York. The trip was uneventful, not like some I've had recently!"

After landing at New York, George boarded another aircraft and started on the second stage of his 3,500-mile trip. A few hours later, he was in the Southern city of St. Louis and then started on the last lap of his journey to his sister's town by train.

### Nip in the air

In London, it was almost 5.8 p.m. and there was a decided nip in the air. But in America it was a different story. "I've not been up long," said George. "It's about half past ten here, but already the temperature is soaring around the nineties. Me and my brother Peter think it's just tremendous."

"I've had a good look around Benton—it's a nice town, small but attractive. I've also had a trip to the next town—another small place called Mount Vernon and I've bought eight LP's already. I don't know just how many more I'll buy. There's such a fabulous selection over here."

George's Stateside LP choice was pretty much as his home taste—the Shirelles, The Miracles and a selection of soul and out rhythm and blues discs.

"The kind the whole group are mad about," he said. "I'm hoping to get a bit more sight-seeing in over the next few days and I might even get as far as St. Louis. I hope so, but nothing is absolutely fixed. We're just going to take it as it comes."

"But one thing I really want to see is a drive-in movie. That's high on the list of musts, I think."

"We've had a good giggle at one thing here. We went into a roadside cafe place for a hamburger and talk about speedy service—the waitresses were roller skates! Gave us a big laugh to see them racing around on wheels."

### Wander around

"We're going to have a good look at New York on the way back. We'll be spending a couple of days there and having a good wander around. It looked a fabulous place from the plane."

After reassuring him of the safety of "She Loves You" in the top slot, I broke the news to George about Bruce Welch's leaving The Shadows—news which surprised and slightly perturbed the Liverpool popster.

"Gee, that is news," said George. "This really only leaves one Shadow—Hank Marvin—left, doesn't it?"

Three ominous plips disturbed our round the world conversation and George ended with the words: "I'll be back on October 3—at eight o'clock in the morning!"

GEORGE—"I want to go to a drive-in movie before I come home."

# The EVERLY BROTHERS

That's what you do to me

WALKER BROS.



# Beatles and Searchers make DISC chart history!

THAT fantastic, shattering Mersey Beat sound has done it again!

Thanks to The Beatles and Searchers, this is the week of history making charts, for never before have three LPs appeared at one time in DISC's charts.

The two Liverpool groups battle for honors in the charts. The Searchers add to their sensational send-off "Sweets For My Sweet" by beating The Beatles by one place on the initial entry of their first ever EP "Ain't Gonna Kiss Ya," which has smashed in the Top Twenty at 16!

The history-making Beatles add to their laurels by the presence of two EPs in the Top

Thirty, as "The Beatles Hits" makes its bow at 29.

All four of The Searchers' tracks—"Ain't Gonna Kiss Ya," "Love Potion No. 9," "Farmer John" and "All Right"—are featured on their first, best selling LP, and at one time, every single number was being considered as a follow-up to "Sweets For My Sweet."

The disc, released only last Tuesday, has been selling at the rate of between 8,000 and 10,000 copies a day.

The group's next Pye single "Sugar And Spice" is set for issue on October 15, and two new LPs are due—one by Pye in November, and "Sweets For My Sweet," recorded live at the Star Club, Hamburg, on Philips this week.

The Beatles celebrate the success of three chart positions this week. "She Loves You," their third consecutive disc to hit the top slot, remains firmly in that position, while "Twist And Shout EP" has dropped nine

places and is now number 24. But no cause for alarm, for "The Beatles' Hits EP" gives the boys renewed chart success.

Tracks, all written by John Lennon and Paul McCartney, are "From Me To You," "Thank You Girl," "Please Please Me" and "Love Me Do." Apart from having been featured on best selling singles, two of them—"Love Me Do" and "Please Please Me"—are on The Beatles' LP.

Jane Harris

**SAM COOKE**  
Frankie and Johnnie



# BRIAN POOLE NO. 2!

# TOP 30



**TOMMY ROE** (above) at present touring Britain with Billy J. Kramer, his the Top Thirty at number 27 with "Everybody." **TRINI LOPEZ** (below) the U.S. nightclub sensation jumps 10 places—from 19 to 9—with his swinging version of "If I Had A Hammer."



# Cliff appeals to both young and old, says Ed Sullivan

"CLIFF RICHARD? I think his popularity in the States is going to build and build during the next year or two," said American TV ace Ed Sullivan when I talked to him this week at ATV's Elstree Studios. He was busy filming more British performers for screening on his famed TV show in America—and Cliff and The Shadows were among them.

"This will be Cliff's third appearance in my show," he went on. "He is also coming to the States in mid-October to do another spot. I am glad to have him. This is not just because of his singing, but because he has just the right personality. "He obviously appeals very much to the younger people who watch my show. As for the older folk, they recognize him to be a real nice, gentlemanly sort of person—the type they would like to invite into their own homes if the chance ever arose."

"People who watch my shows are not slow in writing in to say what they think. Cliff has already gained a solid, favourable reaction from them. I think this is only the start and that he has a fantastic future in the States."

**Relaxed**  
Despite his fame, Mr. Sullivan is a relaxed, quietly-spoken man without the least sign of self-importance. I met Cliff soon after he arrived for rehearsal and this was the first thing he mentioned. "I had heard all about his shows long before I first met him," said Cliff. "Naturally, I wondered what kind of a man he would turn out to be. It knocked me out to find him so friendly and unassuming. And, of course, it put The Shadows and myself completely at our ease." Cliff was performing "Lucky

By Dick Tatham

Week ending September 21st, 1963

Last Week	This Week	Title	Artist	Label
1	1	She Loves You	The Beatles	Parlophone
7	2	Do You Love Me	Brian Poole and The Tremeloes	Decca
2	3	It's All In The Game	Cliff Richard	Columbia
5	4	I Want To Stay Here	Eydie Gorme and Steve Lawrence	CBS
14	5	Then He Kissed Me	The Crystals	London
3	6	Bad To Me	Billy J. Kramer & The Dakotas	Parlophone
8	7	Applejack	Jet Harris and Tony Meehan	Decca
4	8	I'll Never Get Over You	Johnny Kidd and The Pirates	HMV
19	9	If I Had A Hammer	Trini Lopez	Reprise
17	10	Shludig	The Shadows	Columbia
10	11	Just Like Eddie	Heinz	Decca
22	12	Blue Bayou/Mean Woman Blues	Roy Orbison	London
13	13	Wishing	Buddy Holly	Coral
6	14	I'm Telling You Now	Freddie and the Dreamers	Columbia
9	15	You Don't Have To Be A Baby To Cry	The Caravelles	Decca
—	16	Ain't Gonna Kiss Ya EP	The Searchers	Pye
16	17	Dance On	Kathy Kirby	Decca
12	18	Wipe Out	Surfaris	London
11	19	Legion's Last Patrol	Ken Thorne	HMV
23	20	Hello Muddah, Hello Fuddah	Allan Sherman	Warner Bros.
26	21	Hello, Little Girl	The Fourmost	Parlophone
18	22	Still	Karl Denver	Decca
21	23	Still	Ken Dodd	Columbia
15	24	Twist And Shout EP	The Beatles	Parlophone
24	25	Whispering	The Bachelors	Decca
—	26	Searchin'	The Hollies	Parlophone
—	27	Everybody	Tommy Roe	HMV
—	28	The First Time	Adam Faith	Parlophone
—	29	The Beatles' Hits EP	The Beatles	Parlophone
—	30	Somebody Else's Girl	Billy Fury	Decca

Compiled from dealers' returns from all over Britain

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NEP 44011

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NEP 44010

**CHUCK AND BO**  
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**BO DIDDLEY**  
BO DIDDLEY  
NPL 28026

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**CHUCK BERRY**  
ON STAGE  
NPL 28027



GERRY—Four months before our first year as recording stars.

# Gerry Marsden writes a special birthday article for DISC

# HIT RECORD? I USED TO DREAM ABOUT IT

**Stop** by Peter Thomson **Pressings**

**ROY ORBISON'S** composition for The Everly Brothers, "Claudette," (B-side of "All I Have To Do Is Dream") was named after his wife... Odd that British DJs are playing Barbara Lewis' "Straighten Up Your Heart" when it isn't such an obvious hit as her earlier, virtually un-airied "Hello Stranger."

The **Firballs**, backing group on most of those revamped "Buddy Holly" "Reminiscing" LP tracks, have a big American hit of their own supporting **Janie Greer** with "Sugar Shack"... Everybody in Nashville says "Befin"—a form of Ozark Mountain Music—is the next fad; the first refers to catch on as "Efenanny" by The **Arbells** and "Little Befin Annie" by **Joe Perkins**.

**WILL RICK Nelson's** wild up-dating of "Tools Rush In" bring his fans rushing back into the record stores?... Capitol's chairman **Glen Wallich** and his wife celebrate their 30th wedding anniversary in London... **Dee Dee Sharp's** new single sides are on softer-sell, **Mary Wells-type** lines, despite one of the titles ("Wild").

The non-stop tags of **Paul and Paula** continues with two more: "A Perfect Pair" and "First Day Back At School" Rave U.S. reviews for **The Beatles** "She Loves You" and we should hope so.

... **Tommy Roe** due for a six months' rest in the U.S. Army... Big welcome-home party at Hollywood's P.J.'s Club for **Trini** ("If I Had A Hammer") **Lopez**.

★ ★ ★ **WHEN Doris Day** records her next film title tune "Move Over, Darling," the A and R man will be **Terry Melcher**—her son!... A best bet for future "all-round-entertainer" honours is definitely **Bobby Rydell**: now there are big TV plans for him... **Gene McDaniels'** new Liberty LP, "Escapes," **Tony Bennett's** "The Good Life" and **Bobby Vinton's** "Blue Velvet."

★ ★ ★ **Ask your parents** if they remember a wartime song called "Oh, Johnny (How You Can Love)". There's a great new version coming by **LaVern Baker**... Are **Eisk Presley's** Irish fans more loyal than those in Britain? "Devil in Disguise" easily made No. 1 there.

**Jimmy Kennedy** was the author, and **Hugh Williams** the composer, of "Red Sails In The Sunset," the standard recorded by **Fats Domino** whose version is currently a best-seller in the States. The disc will be issued in Britain on HMV on October 18. I regret I wrongly stated recently that **Michael Carr** was part writer of this song with Jimmy Kennedy.

I'M 21. And I don't feel any different from when I was 17 or 18—except there have been several important changes in my life. But now I'm there, I want to tell you about some of the big events in my 21 years.

The first big thing I remember is being accepted for the church choir. I was about 11, and the youngest member out of 16 people. I turned up for practice in an old pair of jeans and a leather jerkin, while all the other boys looked spick and span like angels.

We had quite a few laughs in those days, and we're still laughing!

I failed my 11-plus. I didn't really want to go in for it anyway, but my teacher told me I had to and I couldn't get out of it. She kept saying that my brother Fred had passed when he took his exams, so there was no reason why I shouldn't.

● **fun**

But it didn't work out like that. Still, I didn't care, because I reckoned passing the exam wouldn't be much help to me in the future, as I wanted to be a joiner. In the end, I went to the senior school of Our Lady of Mount Carmel, and took woodwork lessons.

School was a lot of fun, but, of course, there were always the big punch-up scenes, practically every night. I still see some of my old school pals to this day. They're all scattered about, and some are students at Oxford and Cambridge. Whenever we play there, we always have a good old get together with the boys after the show.

● **unknown**

I suppose I was about 15 when I decided I wanted to go into show business. It's all turned out to be much better than I ever imagined. Sometimes I'd dream of making a record in the far distant future, but I didn't dare think about the Top Twenty. The charts were an unknown quantity.

I remember our most frightening moment. We'd got

through to the finals of a talent contest at the Liverpool Empire about three years ago, and although we only came fourth, we were given a week's variety. The show was called "Dublin To Dingle" and featured a lot of Irish performers.

Was I scared before we went on? In those days, we were playing sheer rock and roll—mostly Chuck Berry and Jerry Lee Lewis stuff.

About two years ago, I got my first car. It was a beat-up old crate that looked like Al Capone had given it the works! Me and the boys would ride around in it like gangsters—about nine of us used to pile in! I kept it for about twelve months, and then it blew up on me! I suppose the car had taken enough of Gerry Marsden.

● **charms**

I've always kept several tokens which have been lucky to me. There's some good luck charms, and two medals I won playing football. And I've kept all my guitars. There are five of them littering my bedroom.

I suppose it all started happening in the last year. **Brian Epstein** was the one to take care of that. But even before we met Brian, now our manager, when times were bad, my parents never told me to give up show business. They were really fab.

Our first recording session was very memorable. We were terribly scared, and very raw. Well, we'd never been inside a studio before—at least not to record a real disc.

The thrill of making "How Do

This was fantastic! The disc had gone in the charts in the early '50s, and then there was this big jump.

Wow! Did we celebrate. And we went on celebrating when the record reached the top.

Today, with just about another four months to go before we celebrate the first year of our recording contract, I still can't believe that so much has happened! It's really been the gear, and I wouldn't change places with anyone.



**Kenny Lynch** is off to the States in November (see news story on pages 6 and 7) and he intends to have a real ball. "It's a sort of holiday-cum-business trip," explained Kenny. "I hope to be able to get to see a lot of the shows on Broadway, particularly Tony Newley's 'Stop The World' as I think he's a great performer. It's ages since I last spoke to him."

Kenny took a long, cool sip of lemonade from the glass which he clutched as we talked in a crowded pub, near the R.B.C.'s Playhouse Theatre. "I shall probably do a few TV spots, including the Ed Sullivan Show and we are going to play a new single over there to see how it goes. The single will be one which I have not recorded for Britain, so it will be testing the New Yorker's reaction."

Kenny stopped to sign a couple of autograph books. The reaction of fans in this country whenever he appears in public still astounds him.

"I did an afternoon performance at the Royal Albert Hall last week," he said. "The show ended at 5 p.m., but I didn't get away from the building until well after seven o'clock."

Kenny chattered and ordered another drink. "The Beatles were topping the bill on this particular show and the attendant at the stage door assured me that the fans wanted them. I stepped outside and a seething mass of fans surged forward. I charged back into the Hall and ran like fury out of another exit. I kept running for almost a mile. This business certainly keeps you fit!" T.N.

## Alan Walsh talks to one of the zaniest foursomes in the business

# OFF BEAT

That's the only way to describe chart newcomers the Fourmost

IF there's a single word which describes The Fourmost, the latest Liverpool group to pound its way into the Top Thirty, it's "off-beat."

And it shows—in their record, in their stage act and in the lads themselves. In Liverpool they were known as one of the zaniest groups on the Northern scene and they're carrying their zany sense of humour to national fame.

At the moment the group are part of the nationwide Billy J. Kramer/Tommy Roe package. I telephoned Fourmost leader Brian O'Hara in Carlisle to gauge their reactions to the news that "Hello, Little Girl" had jumped into the DISC chart.

In the unmistakable tones of Liverpool Brian told me: "We've just heard the news from London and we're all raving about it. It's just great."

"We're having a terrific time on this tour so far. Although it's our first national package and everything is still a little strange, we've all managed to iron out the early snags and the show's going really great."

### A fabulous tour

"We get on fabulously with everyone on the show. Of course, we know a lot of people on it, like Billy J. and The Dakotas. Johnny Sandon and The Remo Four and The Demmons and we soon made friends with Tommy Roe, Hezar and The Saints."

"For this tour, we all travel around together by coach and honestly we've been having as much fun off-stage as on. Some of the jokes and gags everyone gets up to in the coach are hilarious."

The Fourmost do three numbers on the present tour, kicking off with "Respectable," and old

foley Brothers recording, then leading into their hit "Hello, Little Girl" and finishing their 1963 with a long, absolutely crazy comedy version of the standard "September In The Rain."

And you can believe me when I say it's crazy. I've seen the group at the Cavern—when they had the whole club in fits of laughter.

They throw in impersonations of people like Adam Faith, James Stewart, Dean Martin, Grace Fields, and one of the group's favourite comedians, droll Scot Chic Murray.

"We like really wayout, off-beat humour," said Brian. "Our favourite comedians are people like Chic, Spike Milligan and Shabty Berman and we're crazy about slapstick humour."

**Comedy films?**

In fact, the group would really like to move into this field some time. "We like the pop world," explained Brian. "But sooner or later, there's going to be the time when we can't keep it up—too old, perhaps. If that happens we'd like to start producing our own short comedy films."

If they don't they may move into cabaret. For the group hope one day to develop a cabaret act combining music with comedy in the Sammy Davis Jr. manner—but with a few ideas of their own thrown in.

Just before I rang off, I heard a number of unmistakable chuckles coming over the long-distance line. And I knew that a zany quartet like The Fourmost couldn't stay serious for long. Still, with a record in the Thirty and a spot on a leading package show, they've plenty to keep them happy.

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# NEW FROM EMI

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COLUMBIA DB715

**WAYNE NEWTON and THE NEWTON BROTHERS**  
Danke Schoen  
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**Mickie Most**  
THE FEMININE LOOK  
COLUMBIA DB117

**ADAM FAITH**  
WITH THE ROULETTES  
THE FIRST TIME  
PARLOPHONE R3051

## 'ORBY' SETS A FINE EXAMPLE

# I never dreamed a tour could be so marvellous

I'VE often imagined how exciting a big national tour must be. But, believe me, never in all my dreams have I imagined it as exciting as it really is... or as marvellous. You REALLY feel someone on a tour like this. Sounds big-headed, but I don't mean it that way.

By **Freddie Garrity**



"It sounds big-headed, but you really feel someone on a tour like this," says Freddie Garrity.

The reception, the audiences, everything... just fabulous. And the things that can happen too! I'll tell you about them in a minute.

Walthamstow, where we kicked off ten days ago, was as good an indication as any of how things were going to go. We were as keyed up as anything before the start. We put everything we had into that first house there. And do you know what happened? We did a better show second house! The nerves had subsided by then.

Then on to Great Yarmouth on Sunday. It was the last night there of a series of shows and our appearance topped the whole thing off. Well, what can you say on a last night? We didn't... we just DID it. We went mad. I was running around the stage—and the audience—with a pair of shorts and an old fisherman's hat on.

### sophon

Then we got hold of a soda sophon—and the fun we had with that! Pete filled his mouth with the soda. Derek giggled and the next thing you know the soda was all over the place. Then we got a brush and started sweeping up the stage.

It was just a big lark but the audience were loving it so much they kept egging us on. I've never seen anything like it. Neither had the manager of the hall. He told me so too—and that he had lapped it up!

Southampton came next—and we got enough cigarettes and sweets there to last us the whole tour—that's what the fans were throwing to us.

Freddie Cannon popped in to see us at Tooting. I've known Freddie since I appeared with him at Manchester some time ago. We get on terrific together and it was swell to see him again.

### home

After York, the Dreamers and myself had enough time to dash home to Manchester before heading over to Nottingham, our next date. Manchester gets us that way. We just like to get home as often as we can. But this time it caused us trouble.

We had bother with one of the cars and then there was a mad scramble to pick up another one. We didn't phone to Nottingham to let them know the panic we were in as we were sure we could make it in time.

That was our big mistake. It was 4.45 p.m. when we finally left Manchester—just in time for the peak hour traffic rush. By

the time we got out of that jam we had another problem—the Luton road to Nottingham.

It's a winding, slow sort of road but we didn't take it slowly. In fact, it's a wonder none of us was killed. But the speed didn't do much good—we missed the first show at Nottingham.

And right here and now I want to say how sorry I am to all the people we disappointed there. Into the bargain, I'll make this vow—never again will we be late for a show. And I mean that.

After Nottingham we went home again to Manchester but we made sure we would be in Glasgow on time. And you'll never guess what sort of transport we took to get us there—a Boeing 707 no less.

## JOHNNY KIDD BREAKS HIS TOUR —FOR A GAME OF FOOTBALL!

"MR. JOHNNY KIDD!" I shouted the proprietress of a transport cafe on the London to Hereford Road. And the itinerant who is in the middle of a busy tour of one-nighters, came to the phone to talk about football.

Johnny was on his way to dates in Hereford and Coventry. Yet he could not rest then for on the Sunday afternoon he was due to play a charity football match at Birmingham.

"The fact that it is a charity match gives me a sense of purpose," Johnny told me. "I used to be quite good at school and I even played for my local town for a while though goodness knows why."

"This will be the first game I've played for two years. I shall probably play outside-right as I did in the old days."

Johnny and the Pirates usually

travel from place to place in Johnny's car—but he is certainly not the luckiest driver on the road. "Three years ago I hit a roundabout in my Zodiac and completely messed up the engine. Eventually, I got a new engine and she went like a bomb. Then just recently, on the way back from TV dates in Newcastle, we had a smash-up which folded the car like a concertina."

### Lipstick

Unlike many other hit-paraders, Johnny does not find his car covered with lipstick. "Once I finish a show and take my eye-patch off nobody recognises me. This is the way I like it."

Though Johnny is not mobbed by fans he is overwhelmed by congratulations from people in the business. "You should have been in Soho last week," said

Johnny enthusiastically. "Some of my mates and I were passing the Two P's coffee bar when we saw some people across the road whom we thought we recognised. Sure enough it turned out to be Sounds Inc."

"Then who should we see walking towards us but Paul McCartney and Ringo Starr. It sounds too much of a coincidence to be true but it happened. We all trooped into a nearby shop to help Ringo choose a camera to take with him on holiday. We had a wonderful time together and they all congratulated me on the success of the record."

"We even got one picture taken together when some guy tried to fog Ringo one of those cameras which turns out a print seconds after the picture has been taken."

Tony Noukes

**Nat King Cole**  
THAT SUNDAY, THAT SUMMER  
CAPITOL CL1318

**THE CRICKETS**  
Right or Wrong  
LIBERTY LIB1013

# A new Presley single has been issued—in Ireland only!

A NEW Elvis Presley single has been issued—IN IRELAND ONLY. It has been put out to compete with an Irish version, currently their best seller!

## JAZZ JAMBOREE A BIG SUCCESS

ON the way to the Silver Jubilee Jazz Jamboree at the Albert Hall on Sunday, I passed a Salvation Army procession. It was an omen... for three out of the five bands I saw—I unfortunately missed the opener, Alex Webb—featuring the tambourine! The highly successful show was organised by the Musicians' Social and Benevolent Council in conjunction with "The Daily Herald." Kenny Ball put on a wonderful show, that held me spellbound by his sheer professionalism, though the jazz content was thin. But, as one musician said to me during the interval, "Who would dare to play jazz at a thing like this?" The answer was sooo forthcoming for the orchestra of the Dutch Swing College did just that—and their spot was the bit of the evening. Chris Barber played a mixed programme of good and not-so-good, finishing up with some roaring Rhythm and Blues with vocalist Ollie Patterson in top form. Acker Bilk's spot was, by contrast, a let-down though the audience were with him all the way.

## New Shapiro single

HELEN SHAPIRO's new single to be released on October 11 will feature two numbers written by John Schroeder and Mike Hawker, who penned her spectacular hits "You Don't Know" and "Walkin' Back to Happiness." The topside is "Look Who It Is" and the flip is "Walking In My Dreams," taken from Helen's LP "Helen's Sixteen" with an extra percussion track added.

## First British 'hoot' disc

THE first of the BRITISH "hootenanny" discs, "Hootin' In The Kitchen" by Billy Boyle, will be issued here on October 11, and on the same day in the States on Swan.

# More Roy Orbison winners

DO you live in or near Birmingham or South London? If you do and if you are a Roy Orbison fan, then you cannot afford to miss this, for below we are announcing the winners of the seats at the Kingston Granada tomorrow (Friday) and the Birmingham Odeon on September 30. Already 18 lucky readers have seen this fabulous show completely free through DISC and have met the star himself—you can see four of them with Roy in the picture below taken at the Glasgow Odeon last week. KINGSTON—Carole Partridge, 117, Bridgewood Road, Worcester Park, Surrey; Miss L. S.

Francis, "Teabay," 44, Westfield Road, Eastbourne, Sussex; Jill Foster, 57, Sussex Gardens, Chesham, Surrey. BIRMINGHAM—Mary Fabian, 6, Gladys Terrace, Bearwood, Smethwick; Janet Cantland, 100, Dads Lane, Moseley, Birmingham 13; Valerie Brookles, 20, Oakenshaw Road, Redditch. Each of these winners will receive two tickets to the second house, a signed letter from Roy Orbison and will meet the star personally. The winners for the Newcastle date on October 3 will be announced next week.

## THROATY ROY

AS thousands of fans poured into the Odeon Theatre, Nottingham, last Thursday for the Roy Orbison concert, the star was being rushed to hospital in a taxi to have his throat examined. His manager Barry Perkins, told DISC: "Roy has been suffering from a heavy cold, and picked up a throat virus." After having his throat treated at Nottingham General Hospital, he was able to appear in his usual act.

## Karl is star guest on BBC-TV show

KARL DENVER makes a special guest appearance in a 30-minute, one-shot BBC TV show called "Introduction" on October 9. The programme will be taped on Tuesday in Manchester, and stars comedian Derek Deane. Denver completes his Blackpool season at the South Pier this weekend and has already been invited back for a return season in 1964. He joins the Larry Parnes autumn show, opening on October 3 at Luton, and later next month records a new single.

## Brian hosts on 208

"SATURDAY CLUB" host Brian Matthew starts a new series of 15-minute programmes, "The Million Sellers," for Radio Luxembourg at 8 p.m. on October 10. The series will run for six weeks and will feature records which have sold a million, or more during the past five years.

## 'Exploratory' trip

SYDNEY GRACE, a director of the Leslie Grade Organisation, leaves Britain today (Thursday) for Australia, Honolulu, San Francisco and New York. His mission: an "exploratory" one to find additional outlets for British talent.



DUSTY SPRINGFIELD

# Bassey gets first 'Lucky Stars' in two years

SHIRLEY BASSEY, Del Shannon, Freddie and the Dreamers and The Caravelles head the new names booked for "Thank Your Lucky Stars," and Duane Eddy will be sought for November programmes if his tour materials. Shirley Bassey, who makes her first appearance on the programme in nearly two years, heads the bill on October 12. Other new bookings on that date are The Dakotas, Philip Lowrie and Keith Powell and The Valets. Del Shannon takes the sole American stand in "Lucky Stars" on October 5. The Karl Denver Trio, Cilla Black and The Eagles are other newcomers to that show.

## P, P and M guest on ABC's 'Hullabaloo'

AMERICAN folk singing trio Peter, Paul and Mary recorded a guest appearance for ABC TV's "Hullabaloo" on Monday, following their Palladium date the previous evening. A transmission date has not yet been fixed. On Wednesday they were due to leave London for Paris and a date at the Olympia with The Everly Brothers that night. The Everlys arrive in London on Sunday for their British tour, following two days at the Hamburg Star Club.

## Lyn cuts American hit

LYN CORNELL completed her first recording session in nearly a year when she cut the American hit "Sally, Go Round The Roses" last week for release on October 4. On October 7 Lyn flies to Belfast for TV and three nights at the Boom Boom Room.

# JOHNNY MATHIS IN LABEL SWITCH—NOW ON HMV

JOHNNY MATHIS has switched to the HMV label here! Following an agreement concluded between his own Global Records Inc. and EMI, EMI will distribute Mathis recordings throughout the world with the exception of the U.S.A. and Canada, where they will be handled by Mercury. Mathis is expected to record here under the supervision of Norman Newell whenever he visits this country. The first release under the new arrangement will be a single coupling "Your Teenage Dream" and "Come Back," and a seasonal LP entitled "Sound Of Christmas," but no definite dates have yet been set. Mathis' discs were formerly put out on CBS and Fontana.

# SPRINGFIELD

## Britain's top coun

### will follow solo c

BRITAIN'S top vocal group The Springfields are their last date together on Sunday at the Blacky after that the £1,000-a-week trio are separating to. The Springfields have been in existence for three and a half years and have created immense impact both on the home and transatlantic scene of hit singles such as "Island Of Dreams," "Say I Won't Be Home." They set a new high standard for vigorous, country-band sound which were all their own.

Dusty Springfield and Mike Hurst (formerly Pickworth) intend to go solo as vocalists. Tom Springfield will concentrate on his songwriting activities, and will form a large recording orchestra to implement his writing experiments with folk-flavoured music. All three Springfields will continue recording individually for the Philips label. Speaking to DISC, Tom Springfield said: "We've decided that we've gone about as far as we can together, and that remaining as a trio would tend to restrict us as individuals. happen, and we've been extremely lucky. I hope to build myself up into a solo singer on the Pet Clark international pattern, although I don't particularly want to leave this country for too long a time." Mike Hurst, who replaced founder-member Tim Field, in November last year, has always intended to be a solo singer. "I never dreamed of joining a vocal group until the chance to take Tim's place came along. I've had ten wonderful months with Tom and Dusty, and I'm immensely grateful for the experience which should do my future prospects a world of good." The Blackpool date on Sunday is the last major engagement accepted by the trio following their decision taken two months ago to split up. The Springfields will make their last TV appearance tomorrow (Friday) in "Ready, Steady, Go" when they will be interviewed about their career and also sing their record hits.

## Amicable

"The parting is completely amicable, and we only made the decision after a lot of discussion. We're half looking forward to the new plans, and half dreading them in a way. The Blackpool concert will be a rather sad occasion." Dusty agreed: "We'll have mixed feelings on Sunday. When we started we gave ourselves three years to see what would

## SMASHING ADAM

ADAM FAITH has been studying karate, an advanced form of judo, while he has been appearing in a summer show at Bridlington. Now he is able to smash objects with the side of one hand. He has a piece of wood ONE INCH THICK... shattered to prove it. Presley is also a keen student of karate.

## Annie plugs BBC-II

ANNIE ROSS, Cleo Laine, A Rosemary Squires and Johnny Dankworth and his Orchestra have all joined forces to "plug" the BBC's forthcoming BBC-II television channel, due to start operating next April. They can be heard backing a "lighthearted" film short about BBC-II which will be screened as part of the BBC's "Magic Britain" exhibition to be opened on Monday at the Design Centre in London.

## Tony's 'Public Ear'

DISC modern jazz reviewer and DJ Tony Hall is to take part in a new fortnightly 60-minute radio magazine about the world of entertainment called "The Public Ear." The series begins on the Light Programme on October 6, and Hall will share reporting duties with actress-painter Pauline Bay.

## Beatles' TV film

A HALF-HOUR TV show featuring The Beatles, "The Mersey Sound," is to be televised by the BBC on October 9 from 10.10 p.m. It was recorded recently on Merseyside with interiors at the BBC television studios in Manchester, and it paints a picture in sound and vision of the Liverpool beat scene.



# ELDS

## Country trio careers

splitting up! They play pool Opera House. And follow solo careers. all years, and during that time sit pop scenes with their suc- n't Be There" and "Come On ased pop singing with a style



TOM SPRINGFIELD



MIKE HURST

# SPLIT UP

## LEYTON VISITS U.S. FOR FILM TALKS

**JOHN LEYTON** will visit America from October 20 for film and recording talks. He will divide his time between New York and Hollywood, and his recording talks, with United Artists, may result in a session during his trip. In Hollywood Leyton will meet executives from Mirisch for discussions on his next film—which may be a large scale musical—to be made during the early part of next year. Leyton will remain in the States for three weeks, and radio and television are being set up. He will probably return home via Japan, where he may play three weeks of one-nighters and do television during November.

## Trini Lopez may join Rydell on November tour

**PROMOTER Arthur Hoves** has made a definite bid for smash-hit American star Trini Lopez to join the Bobby Rydell tour in November.

The bid was made through the Foster's Agency, Eric Wright, of Foster's, told DISC: "The offer has gone through to Lopez in the States and I am waiting to hear whether he will be available for the tour."  
No further details were available at presstime.

## Kenny for New York visit

**KENNY LYNCH** is going to New York for three weeks on November 3 to promote a single being released there at that time. The topside is a British composition called "Teardrop In The Ocean," which will be released here later in the year. Lynch will also be looking for material for his music publishing company.

He goes to France on October 2 to star with Juliette Greco in the French radio programme "Music Hall Du Monde." His HMV recording manager, Wally Rydell, will travel with him to supervise the orchestra for the date. Lynch is booked for "Inke Box Jury" on October 12, and has a TV date in Holland on October 19.

## Beatles join Dodd

**THE BEATLES** and Gerry and The Pacemakers are among the pop guests lined up for the Light Programme's "Ken Dodd Show" beginning next Sunday (September 29). Gerry and The Pacemakers guest in that edition, and The Beatles will star in the last of the series on November 3. Dodd's other guests will include The Four Rammers (October 6); Edmundo Ros (13) and The Barry Sisters (20).

## Russ with Marlene

**RUSS CONWAY** flies to Copenhagen on October 4 to appear in two concerts at the Tivoli the following day with Marlene Dietrich. Later, Russ is flying to Berlin to star on TV with German pianist, Crazy Otto. He will tour either South Africa or Australia with Connie Francis in the New Year.

## Gerry on 'Scene at 6.30'

**GERRY** and The Pacemakers feature in Granada TV's "Scene At 6.30" on Monday, September 30. Other bookings are Matt Monro (October 1), Tommy Roe (4) and Cilla Black (9).

## IN BRIEF

- **TOMMY STEELE'S** "Tommy The Forester" and **ERIC NELSON'S** "Rio Bravo" are to be released again in the provinces.
- **MANOS HADJIDAKAS**, who wrote "Never On Sunday" is to write the theme tune and incidental music for "The Age Of Day," a comedy-thriller starring Melina Mercouri, Peter Ustinov and Robert Morley.
- A ring-watch, worth £15,000 was stolen when thieves raided **JIMMY SAVILE'S** Manchester flat last Sunday.
- Songwriter **ALAN KLEIN** has been invited by the London club The Establishment to write a revue for him and TV star **BARRABA WINDSOR**.
- Liberty Records President **AL BENNETT** arrives in London on October 8 for talks with EMI, before flying on home to set up a recording session for **TIMMY YURD**.
- **KEN DODD** has been signed for a Blackpool summer season next year. He will star in "The Big Show Of 1964" at the Opera House, opening June 27.
- Blues singer **BERYL BRYDEN** tours the Far East from Monday next to October 20.
- Billie Gray specialists **ANTHONY AND DAVID** join **GERRY AND THE PACEMAKERS** for the last summer concert at the Blackpool Queens this weekend.
- **DI DAVID GILL** interrupts his holiday in the South of France to broadcast his "Music To Midnight" series next Tuesday. He will return to France the following day.
- New solo singer **JEAN MARTIN** has recorded **THE SEARCHERS'** hit "All In Gonna Kiss Ya" for release on the Decca label on October 4.
- **JOHNNY DANKWORTH** has recorded a new LP for release on Fontana in November called "What The Dickens". Each tune has been written to suit Dickens characters.
- Folk singer **JOSIE WHITE** tele-recorded a 30-minute show for BBC TV on his short London trip recently.



HOLLIES HOPE FOR A NEW HIT

THE HOLLIES pictured at EMI's St. John's Wood Studios last week when they recorded a selection of numbers from which their next single will be chosen.

## Mark Wynter to join foreign language brigade?

**MARK WYNTER** may visit Scandinavia and France during November to record foreign language titles and make promotional appearances. The trip would follow a series of radio and TV dates lined up here to coincide with the release of a new single at the end of next month. Mark cut the disc on Monday.

His Yarmouth season now completed, Mark Wynter leaves for a two-week holiday in North Africa today (Thursday).  
On his return, new radio and TV dates set are "Parade of the Pops" (October 30), "Ready Steady Go" (November 1), "Saturday Club" (2), "Easy Beat" (3) and "Discs A Gogo" (November 5).

## Bond film single

**JOHN BARRY**, Ember Records A and R chief who has just finished recording his score for the Ian Fleming film "From Russia With Love," will cut a single of tunes from the film for release on October 11.  
The single features an instrumental version of the Lionel Bart title song—sung in the film by Matt Monro—and "007," one of the themes from the John Barry score.  
The film opens at the Odeon, Leicester Square on October 10.

## 12,000 miles to wed

**SHEIL TALMY**, of the American hit making A and R team of Talmy and Stone, returned from a round trip of 12,000 miles to Hollywood and back last weekend. His mission: to wed Jenny Cowper, former secretary of promoter and TV personality Barry Langford. Jenny, now working in Hollywood, plans to return to Britain in a fortnight's time.

## Reg Connolly dies

**NOTED** music publisher Reginald Connolly died on Monday aged 68. He founded the Campbell Connolly Music group of companies in 1925, and gave it the first big hit when he wrote "Show Me The Way To Go Home" with Jimmy Campbell. Connolly composed over 250 songs, including "Underneath The Archies," "If I Had You" and "Try A Little Tenderness."

## Dick Haymes for Britain

**AMERICAN** singer Dick Haymes flies in to Britain from Canada this Saturday morning. He is here for TV and American camp appearances. At presstime, a "Juke Box Jury" spot and a possible date on Granada TV were being negotiated.

## Polly signed as commere

**ACTRESS-SINGER** Polly Perkins has been signed as resident commere of A-R TV's "Ready Steady Go" following the departure of David Gell. Oriole are releasing a single of Polly on October 25 entitled "Sweet As Honey" which she wrote herself.

## BEAT CONTEST HOTS UP

**THE** first heat winners in DISC's £2,000 Beat Contest organised in conjunction with the George Cooper organisation have now been selected.  
They are as follows:—**Chaibans, Invicta Ballroom:** Dave Champion and The Strangers. **Southport, Diffs Hall:** Tony Dayn and The Dancers and Sonny Childs and The Elders Consolidated. **Peterborough, St. Mary's Hall:** Pete and The Zodiacs. **Barrow-in-Furness, Palast Freddie and The Trendsetters:** Nelson, Imperial Ballroom: The Warriors. **Pudsey, Conservative Club:** The Planets. **Dewsbury, Las Vegas Ballroom:** The Moon-Rekkers. **Doncaster, Woodhall Community Centre:** Margaret and The Alley Cats.  
All winners go forward to the area finals.

## Rosy's first HMV album

**ROSEMARY SQUIRES** has her first 12in. LP released on HMV next week. It is called "Everything's Coming Up Rosy." Rosemary sings six songs in Carl Foreman's film "The Victors" which has its world premiere at the Royal Film Performance at the Odeon, Leicester Square, on November 18.

## New N.Z. dates for Kenny

**FOUR** additional dates have been fixed for Kenny Ball and his Jazzmen in New Zealand, and their tour will now end on October 27. The extra shows are in Wellington, Auckland, Hawera and New Plymouth.

**NEW FROM EMI**

**CILLA BLACK**  
LOVE OF THE LOVED  
PARLOPHONE 50103

**THE DAKOTAS**  
MAGIC CARPET  
PARLOPHONE 50504

**BILLIE DAVIS**  
BEDTIME STORIES  
COLUMBIA DB1113

**CHRIS FARLOW and the THUNDERBIRDS**  
I REMEMBER  
COLUMBIA DB1120

**WILSON PICKETT**  
IT'S TOO LATE  
LIBERTY LBB1015

**KYU SAKAMOTO**  
CHINA NIGHTS  
R.M.C. POP121

**ROSEMARY SQUIRES**  
THE MIRROR  
R.M.V. POP120

**LEE STIRLING**  
with the BRUISERS  
I COULD IF I WANTED TO  
PARLOPHONE 50503

**IVOR SLANEY and His Orchestra**  
THE CARLOS THEME  
(from A.R.T. Series "Sentimental Agent")  
R.M.V. POP1210

**TERRY STAFFORD**  
HEARTACHE ON THE WAY  
STATESIDE 50225

**THE SWANS**  
HE'S MINE  
STATESIDE 50224

**PAT WAYNE with the BEACHCOMBERS**  
GO BACK TO DADDY  
COLUMBIA DB1121

**JIMMY YOUNG**  
MISS YOU  
COLUMBIA DB1119

R.M.A. RECORDS LTD., 1, R.A. HOUSE 35 PARADES SQUARE, LONDON W.1

PEGGY PLAYS IT SAFE AND LEARNS TO TYPE!

THERE are two sides to Little Peggy March. There's the rip-roaring, fun-loving typical 15-year-old that you get to know if you're lucky enough to spend a couple of hours with her. And there's the serious-minded schoolgirl, who keeps a big eye tuned to the future.



LITTLE PEGGY MARCH—Serious and fun-loving at well.

three films during one weekend in Britain. She likes all kinds and really lives each one. "I'm having the greatest time in England," she admitted. "But it isn't all fun and no work. I spent quite a lot of time learning to pronounce German for some numbers to be cut in Germany and, of course, there's been a lot of television. But nonetheless, Peggy and Judy did manage to take time off for a shopping spree. They brought a stack of records and 20 dresses between them.

While Peggy wriggled into one of her new dresses—a pretty striped shirt—Judy showed me a pile of records they'd picked up during their grand tour of record shops.
monkey
"We're mad for Billy J. Kramer and The Rolling Stones," she said. "And Peggy goes for the flip of 'Applejack,' called 'The Tall Texan.'
With this, Peggy emerged and set the record player in motion. "Cmon Judy, let's show 'em 'The Monkey,'" she said, and the two girls went into a wild, hip-swinging routine to the tune of "Bad to Me." Incidentally, it was interesting to note that the Americanized version of the track is vastly different from ours, with the emphasis far more on the hip movement. Peggy took time out for breathing and as she unwound, talked of her future plans.
"It's back to school for another year," she admitted. "This means weekend staying only. My acting lessons will have to be taken at night, and record-sessions will probably be fitted in during a vacation.
"I hope I don't need that secretarial course, though I wouldn't mind doing office work. But I'd love to land up in Hollywood," she said with stars in her eyes.

June Harris

reviews...

DISC DATE

with Don Nicholl

Those Tymes can repeat U.S. hit here

The Tymes

Wonderful, Wonderful: Comt With Me To The Sea (Cameo-Parkway P 354)
THE TYMES' version of the standard "Wonderful, Wonderful" is climbing the American lists fast—and I think it'll do the same here despite the Merle's opposition. I rate this a better performance and production than the vocal team's "So Much In Love" hit.
Excellent lead voice work and a delightful finger-snapping background. A velvet joy that must surely give them a follow-up success.
"Come With Me To The Sea" is a warm, pleasing ballad which may well grow on folk if it ever gets heard. A steady, interesting number sung neatly by the quintet.

Terry Stafford

Heartache On The Way; You Left Me Here To Cry (Stateside SS 273)
I'VE GOT to tip this disc, even though I know it'll be fighting uphill all the way in this country. American Terry Stafford is an unknown quantity here, but what an infectious sound! And a change of noise, too, thank goodness.
Bass, drums and woods lead into the easy foot-moving rhythm of "Heartache On The Way" and Mr. Stafford sings the country lyric with a throaty distinctiveness. Middle and close of the ball go whizzling to the bass in a way which makes you automatically give the disc another spin.
I hope it is given the push it deserves. A few airings and it could be high in the Ten.
The turnover is a driving switch of pace with a more dramatic attack. Good contrast—and again a good sound with a personality of its own.

Johnny Mathis

Wonderful! Wonderful! Wild In The Wind (CBS AAG 171)\*\*\*\*
A VERY appealing ballad from Johnny Mathis this time out. Wonderful! Wonderful! has the sort of romantic lyric which Mathis can treat sweetly, making even the occasional cliché sound right. The melody flows naturally and the song moves at a steady jog-trot all the way.
Good orchestral accompaniment for one of Johnny's better performances—one which may possibly see him return to the lists over here.
Wild In The Wind is in the slow drifting Mathis vein—a vein in which there's always the danger nowadays of the star sounding too calculating.

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).

Paul Hanford

The Minute You're Gone; High School Dance (Orion CB 1366)\*\*\*\*
I'VE remarked in these columns before now of the way in which country and western music seems to use Paul Hanford. He proves it again with the warm, melodious treatment of a rising American number The Minute You're Gone.
It's a very effective entry, well

backed by a Frank Barber orchestra. With rock Paul could climb into the sellers on this song.

High School Dance is competent without matching up to the standard of the upper half.
The Dakotas
Magle Carpet Handfinger (Parlophone R 5664)\*\*\*
I SEE that their recording manager George Martin composed the new Dakotas' episode, Magle Carpet is a pleasant, simple top line which the guitars pick out steadily and rather soberly. Occasionally the drummer boy starts up a minor storm, for the most this is a gentle-carpet carpet, not one of the new jet-engined models.
If it makes the Parade it will be on The Dakotas' current popularity wave.
Handfinger is a mellow instrumental offering, too.

Kyu Sakamoto

China Nights; Bokyoya No Cha Cha Cha (HMV POP 1211)\*\*\*\*
SINCE "Sukiyaki" managed to please Western ears, HMV have

released another Kyu Sakamoto disc. China Nights—song in Japanese—is sweet and not unappealing. And the second chorus which Sakamoto takes in English shouldn't have any great commercial bearing. I doubt if it will be a repeat hit.

Novelty of hearing a cha-cha-cha from the East on the flip is fairly amusing, but no more.

The Tornados

Dragon Fly; Hymn For Teenagers (Decca F 11745)\*\*\*\*
DRAGON FLY is a nice title—and it's a nice tune too. But "nice" never strikes me as being enough. This is a very bland offering from The Tornados. An attractive instrumental almost completely devoid of anything that would compel me to give it a third spin. I'm afraid.
The group's following may assist it into the upper sellers, but it's not one of their best by a long way. See does the reviewer.
Contd. on facing page

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

PAT WAYNE—Go Back To Daddy; Jambalaya (Columbia DB 7121)\*\*\*\*
Another of Norrie Paramor's Birmingham bets—and a good bet, too. Pat Wayne, with the Beachcombers, proves that he has a fairly distinctive voice. He mixes up the steady, twisting beat of Go Back To Daddy with plenty of excitement.
The old familiar Jambalaya is taken to a teratonic pace—and again Wayne impresses.

SCREAMING LORD SATCH—You A Hog For You; Monster In Black Tights (Decca F 11747)\*\*\*—Ersatzville Parliamentary candidate Screaming Lord Satch comes out rocking a Liber-Stoller number "You A Hog For You. RGM Sound puts a knife-edge on the noise as Satch chants the comedy lyric Monster In Black Tights is a goshaw novelty. Novvitt! Well, a fraction too obvious perhaps.

TROY DANTE & THE INTERNOSS—Tad Me; It's Alright (Decca F 11746)\*\*\*—Chanting Tell Me rather playfully to the girl friend is Troy Dante. He wants her to tell him she loves him. Well if she loves the current group sound, she'll love him. Competent... but the diet is becoming a little boring.
It's Alright erots amiably for the second side.

BILLY PARKER—Thanks A Lot; Out Of Your Heart (Decca F 11669)\*\*\*—Thanks A Lot—used sarcastically—makes a good country and western song for Billy Parker. And he sings it well, with just the right shade of expression to make the lyric count. A performance that might well grow into something.
Out Of Your Heart is a slower

ANOTHER GOOD BET FROM BIRMINGHAM

new friends for Sol Raye. This 26-year-old from Georgetown has a warm vocal style somewhat reminiscent of Nat Cole, and he country-shuffles through the ballad with a relaxing manner that communicates itself well.
Dear Michele is a studied Etde ballad with a lyric which doesn't quite hold the attention as it should. Mr. Raye is, however, impressive once more.
THE SWANS—He's Mine; You Better Be A Good Girl Now (Stateside SS 224)\*\*\*—Rather after the pattern laid down by The Crystals come The Swans. They chant He's Mine with some similar harmonies, and the beat goes stomping steadily all the way.
Dancers should enjoy it. You Better Be A Good Girl Now is a clever little number, deserving better perhaps than to be hidden on this B side. The girls of the vocal team work it well.
ALICE WUNDERLAND—He's Mine; Cha-Linle (London HLU 978)\*\*\*—The mousy-named Alice Wunderland comes out in competition with The Swans on He's Mine. Her vocal group works with

this girl so that it can hardly be counted as a solo disc at all. Some sort of hard stomping attack.
Cha-Linle is more of an instrumental than a vocal deck—voices doing little more than repeat the title a few times.

LEE STIRLING AND THE BRUISERS—I Could If I Wanted To; Right From The Start (Parlophone R 5663)\*\*\*—Mick Murray's composition I Could If I Wanted To has a neat lyric idea, which develops smoothly to the right romantic conclusion. Turn like stardust with Sittling climbing into falsetto—and almost taking off for the far blue yonder by the time the end of the half comes around.
On the reverse, Right From The Start is a rhythmic remembrance in the current pattern, but it's a disc that doesn't leave much impression behind.

DAVE BERRY—Memphis Tennessee; Tossin' And Turnin' (Decca F 11734)\*\*\*—Dave Berry singing a Chuck Berry song—Memphis Tennessee—Simple country buster which receives guitar, drums and girl chorus accompaniment.
Tossin' And Turnin' won't help your insomnia problems, but it's a fair performance of this country item.

GORDON MACRAE—A Whisper (Capitol CL 15315)\*\*\*\*—One of Stephen Sondheim's songs for the musical A Funny Thing Happened On The Way To The Forum, it's a lovely which Gordon MacRae sings on his new release.
MacRae's singles are few and far

between nowdays and his warm romantic treatment of this ballad makes one realize what a pity it is we hear so little from him. The song may grow big if the show scores in the West End.

Warner Than A Whisper is one of the Cash-Vas Brosen numbers from the film Road to Hong Kong. Gordon sings it with full appreciation of a bar lyric.

THE HUSTLERS—Gimme What I Want; Not Much (Philips BS 1275)\*\*\*—Gimme What I Want is a clucking, grabbing title, and its using in that style too by The Hustlers. A raucous demanding number which sets up resistance I'm afraid. Not Much is charmed brilly, but I'd say its chances are...

THE DOVELLS—Betty In Bermuda; Dance The Frog (Cameo-Parkway P 353)\*\*\*—The five boys who make up The Dovells rock enthusiastically on the top side of their new release Betty In Bermuda. A side which is selling sweetly as the "Savins," and which could repeat for them in this country too. Dance The Frog—yes the Frog—is a heater in line of descent from the twain.

DAVID MACHETH—Nick Around; Holliday Girl (Parlophone N 33145)\*\*\*—Johnny Worth wrote both compositions here. The upper Nick Around is a gentle (with no) ballad which David sings steadily and effectively to a rich Johnny Keating accompaniment. Side may live up to its name, the "Savins," and Holliday Girl chances pace. A quicker beaten number with a cute lyric. Well taken by Macheth—and again with a good Keating noise.



reviews...

DISC DATE

Continued from previous page

Hymn For Teenagers, do much to lift the release. Soady items—and a trifle pompous.

Grant Tracey and the Sunsets

Everybody Shake; Turn The Light Down, Jenny (Decca F. 17418)\*\*\* GRANT TRACEY has been earning the big loot in Germany—and now hopes to repeat that success with the British debut for Decca. Everybody Shake is a routine beat number shouted, and screeched, with mounting excitement by Grant and the group. It has enough attack and colour to make the parade. On the turnover there's a simple rock number which Grant whips happily with plenty of falsetto.

Eve Boswell

Never Too Late; Let's Get Away (Decca F. 1735)\*\*\* EVE BOSWELL seems to be a rare star on disc these days. Which is strange when she remembers the time when she made hit after hit after hit. Never Too Late is a very sweet Latinised ballad which she sings neatly—making the most of the lyric points. A tuneful blend of charm and humour. Attractive backing directed by Gordon Franks. Let's Get Away is a lyrical version of a TV theme melody written by Franks. Eve whispers the words as if they were intriguing... but in reality they're just a mile too clever- clever.

Cilla Black

Love Of The Loved; Why Of Love (Parlophone R 5655)\*\*\* CILLA BLACK is a young woman with a hard, trumpeting

vocal manner that's not unlike the sound of Shirley Bassey at times. But Miss Black is not the same sort of ballad singer. She's a product of the same source as The Beatles... in fact, her debut Love Of The Loved was written for her by Messrs. Lennon and McCartney. A song with an urgent strair to it... as if it's in a hurry to reach the beat officers. Which is right. Why Of Love is a double-tracker. All about and no fool.

Dion Di-Mucci

Donna The Prima Donna; You're Mine (CBS AAG 169)\*\*\* DION DI-MUCCI... you'll note the full name, but showing now? Actually the label puts Dion's surname in brackets as if there were a lot of other Dion's around who may lay claim to being the star of this record!

Top side is a good heavy number which will remind Dion's fans of "Runaround Sue." Coupled with his personal appearance tour it should sell very attractively. Another own composition You're Mine moves steadily with an insistence that'll suit dancers.

Tony Bennett

This Is All I Ask; True Blue Lou (CBS AAG 1655)\*\*\* TONY BENNETT sings This Is All I Ask as if ought to be sung, filling the slow, thoughtful ballad with sincerity and feeling. Much better like this than in the narrative version you may have heard already. Not a seller, I'm recording to have by you for the more remembered hours of the night. True Blue Lou is a quietly dived but likeable ballad.

Jimmy Young

Miss You; Take Care Of Yourself (Columbia DB 715)\*\*\* JIMMY YOUNG receives Miss You very pleasantly indeed.



DION comes out with his full name for his new single.

It's a good ballad, with the nostalgic kind of charm that usually pays off in sales. Tony Bennett's accompaniment uses orchestra and all group—and sets the whole thing to a gentle Western pace that suits it. Take Care Of Yourself is a Michael Carr—Norman Newell composition. Slow sentimental ballad that sounds as if it was written with both eyes on the request programmes.

Matt Monro

From Russia With Love; Here And Now (Parlophone R 5663)\*\*\* LIONEL BART is the composer of the new film song From Russia With Love which Matt Monro sings here to a Johnnie Spence orchestral accompaniment. A steady romantic ballad which sounds as if it has been slightly hampered by the necessity of proving its title. Melody is warm, low-cut, and Matt treats it smoothly.

Here And Now swings brightly to brass and strings.

The Shadows

Los Shadows. Grant and 2: Adios Muchachos; Valencia; Los Tres Carabolas; (Columbia SEG 3278)\*\*\*

HERE are the results of the boys' recording stint in Barcelona back in April. Their journey was both necessary and very worthwhile.

Listening to Side 1, I began to think the Shads were taking every thing dead straight. But just then Black B took off into some tasty variations in Adios Muchachos, and the following tempo given to the pasodoble Valencia is a rather departure from the usual which comes off.

Rhythm and Blues

Big Boss Man; Good Lovin'; She's Mine; Dirty Road; (Statewide SE 1008)\*\*\*

Original Rhythm and Blues hits. It's All Rock (Jimmy McCracklin); Alone In The City (Ray Charles); Love Song (Joe Belton); Take Me Back (Linda Hayes); Johnny's Last Letter (Johnny Moore); Rocking Chair (Ray Charles). (Ember EP 452)\*\*\*

THESE tracks will interest R and B enthusiasts for sure, and have something for the ears of popstar too.

The first EP features Jimmy Reed on Side 1, and John Lee Hooker on the flip. Despite some good harmonica on the Reed offerings, John Lee is the main point of interest, hardly singing a note but talking over his backing.

She's Mine is no more than one panchy riff repeated over and over again, with John saying little more than "Keep your hands off," but it's completely effective for all that. Ray Charles is given obvious prominence on the sleeve of the second set, although he only has

Houston Wells

Just for You (Parlophone R 5678)\*\*\*

SOME convincing country work from Houston and his Markers, although Joe Meek's made it all sound like it was cut in a cave by his over-generous address of echo. Houston has absorbed the real

with Nigel Hunter

EL HIT FOR LOS SHADOWS!

McCoy in C and W singing tradition, injecting as much yodel here and there as Mr. Field but giving it the precise country roughness of sound quality. Best track is Shutters And Boards.

Rhythm and Blues

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She's Mine is no more than one panchy riff repeated over and over again, with John saying little more than "Keep your hands off," but it's completely effective for all that. Ray Charles is given obvious prominence on the sleeve of the second set, although he only has

two tracks. And it's a considerably different Ray Charles to the 1963 vocal model, too. It almost sounds like an imitation.

Sarah Vaughan

Divine Sarah Vaughan. September Song; Don't Worry About Me; Loveless; I Feel So Sinoochie. (Ember EP 452)\*\*\*

SARAH'S current tour here with the Basic band should boost the sale of this vintage four-song EP. I don't rise about her to the extent of the "divine" adjective, but she's remarkably pleasant on the ear in the case of this record.

The backings are provided by small jazz units, and the sidemen on Loveless included such illustrious names as Dizzy Gillespie and Charlie Parker.

Pepe Jaramillo

Latin American Rhythms (Parlophone GEP 331)\*\*\* Pepe's piano playing is so polite and sophisticated, that most Latin Americans would probably drop off to sleep instead of being inspired to dance.

But if you want his restrained tinkling going better, tuben, beguine, and samba treatments specifically to these tunes with the percussion team sounding as though they've all got one arm odd behind their backs, this is your

YOUR RECORD DEALER

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Helen's U.S. album... Soul LP from Ray... new Brenda Lee

OCTOBER will enable us to hear the full results of Helen Shapiro's trip to Nashville. As in this year, Columbia are issuing an LP entitled "Helen In Nashville," featuring her with typical local accompaniment provided by Grady Martin and The Jordanaires. Included in the set are "Wee Wee" and "Not Responsible," which have already tried their luck as singles here and have perhaps been more than a little unlucky in not hitting the charts here in view of their quality. Helen also sings the Lesley Gore hit "It's My Party" in the selection.

THOSE Beatles are steadily increasing their range of influence at the other end of the Liverpool-States shipping route. Del Shannon's October LP on the London label features his version of "From Me To You," which should be very interesting to hear. The album title is "Little Town Flirt," and other titles included in it are "Decan Baby," "Two Substitutes," "Hey Baby," and "Go Away, Little Girl."

A CAPITOL album has been named after BOBBY DARIN's best-selling "Eighteen Yellow Roses" single, which did better in the States than here. Bobby follows a growing trend by giving his version of other artist's disc hits, singing through "On Broadway," "Ruby Baby," "Our Day Will Come," "Can't Get Used To Losing You," and "Rhythm Of The Rain."

LESLEY GORE, the American who sang her way to fame by insisting that she could cry at her own party if she wanted to, has her first LP on the counters next month. The Mercury album is called "I'll

Cry If I Want To," and "cry" seems to be the operative word. Among the songs are "Cry Me A River," "Cry," and "The Party's Over." The most cheerful seems to be the Erroll Garner standard "Misty."

KYU SAKAMOTO, the Japanese "Sukiyaki" lad whom one of our leading disc

jockeys announced as a girl, appears on the British LP lists for the first time in October. The album is on the HMV label, and is called "Sukiyaki And Other Japanese Hits."

If I gave you some of the Japanese titles, the printers would rightly complain of cruelty and victimisation, but also included are the old Jimmy Jones hit "Good Timin'" and the Alma Cogan number "Goodbye Joe." And on the evidence of Kyu's big single success with

OLE FOR FRANK

WE'VE heard the results of Cliff and the Shads recording efforts in Barcelona last spring, and very enjoyable they are, too. Now Columbia are releasing an EP, worth of FRANK FIELD on the old kick called "Viva Field." Frank does Spanish lyric jobs on "Noche De Ronda," "Siboney," "Tres Palabras" and "Brazil," the latter reported as one of the best recordings he's ever done. Title 1 is better known in English as "Be Mine Tonight," and "Tres Palabras" has been equally popular as "Without You."

"Sukiyaki," the language problem won't be a problem at all.

NOBODY can call the title of the latest Ray Charles HMV album square or unoriginal. It's "Ingredients In A Recipe For Soul." The selection includes Ray's current American chart parader "Busted," and typically different and effective

Nigel Hunter previews the October albums

Charles styling of "You'll Never Walk Alone." Ray also takes a long and distinctive piano solo for the introduction of "In The Evening."

Three top American MDs worked on the arrangements and accompaniments of the set—Marty Paich, Benny Carter and Sid Feller.

POPOFF'S most consistent vocal lady of hit song, BRENDA LEE, can be enjoyed at LP length once again next month. Brunswick are releasing "Let Me Sing," and she does just that, choosing evergreen standards like "Night And Day," "Where Are You?" and "At Last" plus some newer song successes of the calibre of "I Wanna Be Around" and "Our Day Will Come."

DANNY WILLIAMS made most of the vocal running in this country with that excellent Hank Mancini-Johnny Mercer song "Moon River" from the "Breakfast At Tiffany's" film. Andy Williams did pretty well with it in the States market, but his version wasn't released here because of the obvious confusion which would have arisen over two artists with the same surname singing the same song. Anyway, you can hear the

William (Andy) version of the song in his October CBS album called "Moon River And Other Great Movie Themes." Other worthwhile tracks are "Three Coins In The Fountain" and "Tender Is The Night."

THE King of the twanglers makes another LP appearance for RCA Victor during October with "Twangin' Up A Storm," and he has the solid assistance of the Rebels instrumentally and the Rebelettes vocally. The numbers mix typical Edgerton-like "Mr. Guitar Man" and



PERRY COMO fans are in for a treat.

"An Evening With Perry Como." Perry delivers a bumper load of the best ballads of recent pop times, numbers such as "I Left My Heart In San Francisco," "Fly Me To The Moon," "I Wanna Be Around," "Carnival," "My Colouring Book," "Days Of Wine And Roses," and in a slightly more rhythmic vein, "Desafinado."

IT'S WONDERFUL THE TYMES WONDERFUL! WONDERFUL! P884 CAMEO PARLOWAY

reviews...

# Pete's clarinet wizardry shows through on this LP

**Pete Fountain**  
Plenty Of Pete

*After You've Gone, MEDLEY: Stardust, It Is True, Saints, Dixie; Don't Be That Way; On The Sunny Side Of The Street; Just One Of Those Things; Stranger On The Shore; Let Me Blues; Wise Slices.* (Coral LVA 9215)\*\*\*\*\*

many records, but up to the present he's made just enough to keep me happy with most of his output.

Pete's last two LPs have spotlighted his clarinet wizardry, for that's what it amounts to. He is an excellent player, though one without a firm style of his own.

On *After You've Gone* it's so obviously Benny Goodman that provides the influence. On *Stranger On The Shore* it's out own Ask-

On many others it's Pete Fountain's idol, Irving Fazola, who graced the Bob Crosby band for so long.

Others on the disc include Mervyn Cobb on lava, drummer Jack Springfield and ribs; guitar and piano. A nice record.

## Marian Williams and the Stars of Faith

*God And Me*  
*I Just Can't Help For His Hand; Hallelujah; A Pay And A Shame; Touch Not My Anointed; God And Me; Lord I've Had My Day; Lord I Love Your Name; It Is Well; Let Jesus Lead You; Going On Just The Same; A Charge To Keep I Have.* (Stateside SE 1003)\*\*\*\*\*

FOR years jazz and gospel enthusiasts have worshipped the singing of Mahalia Jackson; she was the only one. Now here comes an LP that makes me think there is one even better.

Marian Williams adds a touch of wild abandon that has largely disappeared from the singing of Mahalia.

How much of this is due to the fact that anyone with any sense saw Marian Williams and her group, the Stars of Faith, over here in "Black Nativity" and how much is due to the recorded evidence is hard to be definite about.

There's no doubt that once you have seen an artist in action, the visual appeal remains in the mind to influence objective judgment.

Martin is a moving singer, both aurally and visually. She stands firmly upright, big built, hands at her side or clasped on front, eyes turned slightly upwards moodily but occasionally bowed in respect for the God which she loves so deeply. And her singing comes out that way.

This isn't music from "Black Nativity" . . . it is even more moving . . . if that is possible.

## The California Ramblers

*Jazz Of The Roaring Twenties*  
*Charleston; Five Four Two, Eyes Of Blue; Crazy Words, Crazy Love; Collegiate; Miss Annabelle Lee; Clay Hands; Here Comes Charlie; Manhattan; The Flapper Wife; Chasin' On Me; Everlasting It Hotter Tater Now; Keep Smiling At Trouble; Sweet Man.* (Riverside RLP 12-801)\*\*\*\*

THERE'S very little jazz, but a lot of the "Roaring Twenties" and a whole lot of reminders of the so-called jazz age. Most of the jazz of that period was very poor indeed. It was, in fact, nothing more or less than dance music, and musicians such as Red Nichols, Tommy Dorsey, Jimmy Dorsey, Stan King, and Adrian Rollini, while having something of the spirit of jazz, must now be relegated to the dance music world.

Now that we recognize that the New York school, brought to full fruition by Nichols, was made up of dance men attracted to jazz, we can put this stuff in its proper perspective.

Having said that, then it's up to me to make it quite clear that I don't despise these recordings; that I can still enjoy them, and that they contain a lot of interesting bits (always supposing that you can wade through the frightful arrangements of the 1924 to 1927 period).

The California Ramblers was led musically by Adrian Rollini and financially by Ed Kikeby, later Fats Waller's manager. Both were astute men and both contributed to the jazz story. Their efforts are well worth a listen.

## Dizzy Gillespie

**THE GILLESPIE STORY** (Vol. Two) (12in. Oriole Reclam RM 118)\*\*\*\* — Another valuable volume of reissues on Oriole's cheap-price label, Reclam. These were originally made for Dizzy's own (now defunct) label Dee Gee in the early '50s. Various combos are heard—but Dizzy himself is the star throughout.

The tracks include the well-known *Champ* (with Jay Jay Johnson, Milt Jackson and Budd Johnson—and it still sounds good after 12 years), *Tin Tin Deo*, *Bark Works*, plus some tracks with violinist Stiff Smith and *Go-Shoo Be-Do-Be* with Joe Carroll and Dizzy doing some good humoured scat-singing.

But Dizzy's trumpet playing is so constantly good throughout that this LP is a bargain.

## Shelly Manne-Jack Marshall

**SOUNDS UNHEARD OF** (12in Contemporary LAC 539) \*\*\*\*\*—This album only just about gets into the jazz page. It's more for hi-fi fanatics. It features 1960 extremely talented and versatile musicians on a multitude of instruments creating "sounds" which have been beautifully captured by engineer, Howard Holzer.

Shelly plays just about every conceivable percussion instrument and guitar-arranger Marshall plays sensitively and fluently on different kinds of guitars.

If your record-player takes stereo, ask for SCA 539. You'll find this a fascinating LP.

## Tubby Hayes Quintet

**LATE SPOT AT SCOTT'S** (12in. Fontana TL 5200)\*\*\*\*—These five tracks were recorded at



**DIZZY GILLESPIE**—Good trumpet-playing throughout the LP.

Ronnie Scott's Soho Club at the same time as those on the recently reviewed and remarkably rewarding "Down In The Village" (688 978 T.L.). Unfortunately, judged by Hayes' high standards, they're not quite so satisfying as those on the earlier LP.

The tunes are good—two Hayes originals, the pretty ballad *Angry Eyes*, Gershwin's *My Man's Gone Now* (probably the best track) and Horace Silver's *Yacht*. On these particular tunes, I think Jimmy Deschamps' trumpet work outshines Tubby's tenor, though the latter plays lovely vibes on *Eyes*.

Tubby's work is not nearly so inventive as on his New York date with Roland Kirk and James Moody. Drummer Allan Garber comes through well. T.H.

# KEEPING SMART THE HEINZ WAY

HEINZ is having a whole of a lot on the Billy I. Kramer/Tommy Roe package—despite the fact that he is washing and ironing his own shirts! It's my own fault that I am hampered with this chore, Heinz explained, becau when I phoned him last week, way before he normally gets up, "I have this kinky desire for my clothes to be impeccable and won't trust anyone to iron them for me."

Heinz is knocked out by the reception he has been getting on the tour. In fact, the fans are so enthusiastic that on one recent date Heinz didn't get away from the theatre until one in the morning.

"There was such a crowd of fans outside the theatre at Cheetohopes that a police van had to be called to rescue me. When it finally arrived at one in the morning there were still some 50 girls surrounding the stage door."

So the police escorted me to the van and drove me half a mile up the road to where the Saints were waiting for me."

And even when you are away from the theatre it is not all plain sailing.

Explained Heinz: "The Saints and I always go from date to date in my car, a Ford Zephyr. Last week we were on the way to an hotel in Chesterfield when the garbion pucked up. It was two in the morning and we were miles from any signs of civilisation. One of the boys thumbed a lift from a passing lorry to the nearest A.A. box and the rest of us went to sleep in the back of the car."

"I woke up at three in the morning, looked out of the window, and got the shock of my life—I found myself way above the ground! The car had been hoisted up by the breakdown van with me fast asleep inside!" T.N.

# THE BEATLES IN FULL COLOUR

See this week's Reveille for full details of a great offer—a fabulous giant size full colour picture of The Beatles, the big beat boys from Merseyside. Look for the special coupon.



always has something for everyone 5d. every Thursday

reviews...

# CLIFF GOES SPANISH AND COULD SCORE IN THE LATIN MARKET

## Cliff Richard

**When In Spain . . .**  
*Pop/Rock: Amore, Amor; Frenesi; Salomame Una Vez; Vain Con Digno; Me Lo Dijo Adela; Maria No Me; Tu Beton; Quiza, Quiza; Quiza; Te Quiero Dijo; Cancion De Orfeo; Quiza Sena.*  
 (Columbia 33 SX 1541, stereo SCX 3488)\*\*\*\*\*

CLIFF has obviously done a lot of homework on this album. His Spanish accent and pronunciation, while not good enough to fool a Latin, is much better and more convincing than Nat Cole's for instance.

He's well backed by The Shadows for the selection, with arrangements veering between rock-a-chica and straight ballrooming beat, and Hank R. capturing the right Latin mood often with his pianistic. Norrie Paramor is on hand as always with some strings for some of the tracks.

How well the LP does in the English-speaking market depends largely on the loyalty of Cliff's army of fans and also their curiosity in finding out what he's like on Spanish lyrics. He certainly deserves to make his mark in the Spanish-speaking countries, aided by a good collection of well-ried favourites.

## Rick Nelson

**For Your Sweet Love**  
*Pop/Rock: Your Sweet Love; Gipsy Woman; You Don't Love Me Anymore; Evertime I See You Smiling; Pick Up The Pieces; Spring Along; One Boy Too Late; Evertime I Think About You; Let's Talk The Whole Thing Over; I Got A Heart; What Comes Next; I Will Follow You.*  
 (Brunswick LTA 8345)\*\*\*\*\*

A SELECTION of beat songs and ballads from Rick Nelson—all sung with the easy charm that has won him such a tremendous following.

The piano styling in some of the ballads calls to mind that "Love Letters" hit by Kenny Lester, and the vocal chanting behind *Gipsy Woman* owes something to Ray Charles—so perhaps it is not surprising that this is one of the best of the beat items. The album is well worth spinning for this track alone.

## Bill Black Combo

**The Untouchable Sound**  
*Rock: Your Song; Castle Rock; Red Top; Tingo; Jay; Skokiam; Woodchopper; Ball; So What; Night Train; Your Country's Heart; Ain't That A Shame; Little Brown Jug; I Can't Stop Loving You.*  
 (London HA-U 8080)\*\*\*\*

"THE Untouchable Sound" is not the most fortunate of billings. But if you take it the right way, this album merely adds up to a fairly stereotyped formula of rock.

The similarity of treatment accorded each number tends to pall on the ear, but the best underlying each performance is an immediate invitation to the feet. In short, this is one for jiving, twining, or what you will.

## The Lively Ones

**Surf Drums**  
*Pop/Rock: Rik-A-Tick; Wild Weekend; Basin Surf Board; Stoker; Surf Love; Scope; Surf Drums; Shanty; The Pier; Mr. Moto; Rumble; Forty Miles; Of Bad Road; Hillybilly Surf.*  
 (London HA-1082)\*\*\*\*

NOT much to choose between this disc and the Bill Black Combo—except that some of the rhythmic feebles are more unimpaired. This is, perhaps, a selling point in its favour.

This is another of those apparently endless permutations on the pop-rock that set in with Bill Haley.

Here again, the compulsive beat is the overriding factor in determining the appeal of this album. And make no mistake—that beat is potent—enough to push this into the album best-sellers.

**HARRY SCOMBE—Hymns Of Glory** (Polygram BL 7549)\*\*\*\*  
 —Harry goes serious in a very commercial hit you'll pardon the word set of hymns backed by choir and organ under the direction of Wally Stott. His sincerity shines through these solemn items, and the LP should be a steady favourite in its kind for a long time to come.

**TOMMY KENSMAN—Dance To The Beat** (Fontana TT 5150)\*\*\*\*  
 —Tommy serves up the best recipe for dance music here as his orchestra combines forces with a pleasant chorus to present some wonderful pop-rock and groove-in standards in irresistibly attractive tempo. Good for party dancing and also for just sitting and listening.

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## TUITION

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## RECORDS FOR SALE

**RECORD BAZAAR**, 50,000 from 1/-, Also cheap LPs, EPs, 45s. Write for list.—1147/1148, Argyle Street, Glasgow.

# Not enough variety yet, Frank

## Frank Ifield

**Born Free**  
*My Kind Of Girl; He'll Have To Go; I Can't Get Enough Of Your Kisses; Cold, Cold Heart; Daybreak; Love Song Of The Waterfall; Walkabout Mountain; Cattle Call; Half As Much; Please; Funny How Time Slips Away; Riders In The Sky; I'd Be A Legend In My Time; Scatlet Ribbons.*  
 (Columbia 33 SX 1514, stereo SCX 3485)\*\*\*\*

WHEN I reviewed Frank's last album I expressed the hope that he might vary the country items with their characteristic loping beat in the future. He has to a small extent here in the case of *I Can't Get Enough Of Your Kisses* and *Daybreak* with some stirring big band sounds helping out behind him.

Otherwise it's the usual pleasant field mixture as before, leaning heavily towards the country pastures, and with a goodly amount of yodeling in *Cattle Call*.

But I'd still like to hear some unalloyed swingers from Frank.



FRANK IFIELD—Mixture as before except for some stirring big band sounds.

## Records of the month

### LP

**LES SWINGLE SINGERS**  
*Jazz Sebastian Bach*  
 (Philips BL 7572)\*\*\*\*\*  
 (Reviewed DISC 7/9/63)

THIS album of vocalizing to the issue of Bach's famous fugues and preludes is one of the usual beaten track of pop LPs, and gets better every time I listen to it. Don't be put off by the apparent simplicity of it, either. The variations of bass and drums makes the whole collection swing like mad.

### EP

**THE BEATLES**  
*The Beatles' Hits*  
 From *Me To You; Thank You Girl; Please Please Me; Love Me Do.*  
 (Parlophone GEP 1880)

THE incredibly ring four more bells loudly with this EP round-up of their smash single successes. And, judging by your chart returns from readers all over the country, they should win a high place in the Parade with the foursome, despite the fact that well over half-a-million copies of their single versions have already been sold!

## Andy Williams

**Under Paris Skies**  
*Under Paris Skies; Lei Ji Be Me; April In Paris; Mademoiselle De Paris; I Wish You Love; Domingo; I Love Paris; Mam'zelle; Comme Ci, Comme Ca; La Valse Des Lilas; Broom; A Récit. Paris.*  
 (London HA-A 8090)\*\*\*\*

THIS is vintage Andy recorded in Paris for Cadence back in 1960 and offered now in view of his current hotness in the international disc charts.

It's very good Andy, too, and sure to please his current fans. With M.D. Quinlan, Jones and Billy Byers and an orchestra of French musicians, he treats these familiar songs of the French capital with unflinching respect and more than a little originality.

## Group of Goodies

**Bobby's Got** (Marcie Blane); **Monster Mash** (Hobby Picketty); **Foot Stompin'** (The Flares); **Understand** (The G-Clefs); **Easy** (The Allstars); **Alia Minor** (Kokomo); **White Silver Sands** (Bill Black); **Goodbye, Johnny Goodbye** (Kathy Linden); **Shout! Shout!** (Ernie Maresca); **Tuff** (Ace Cannon); **Maple Moon** (The Rays); **Spring Of Tomorrow** (The Trumpeters).  
 (London HA-U 8086)\*\*\*\*

SOME of this round-up bunch are definitely baddies, but on the whole it's a listenable live-up and good for parties. Instrumentally *The Allstars* score with *Easy* and *The Trumpeters* blowing with *Spring Of Tomorrow*, while *The G-Clefs* are vocally agreeable with *I Understand* and *Ernie Maresca* gets all worked up with *Shout!*

## CLASSIFIED ADVERTISEMENTS

The rate for announcements in these Classified columns is 1/6 per word. Words required in capitals over and above those given in the opening line will be charged at 2/6 per word. Best Number facilities are available at an additional fee of 2/6. Space for classified advertisements enclosed within ten lines is available at 12.5c an inch. All advertisements must be prepaid. Cheques and Postal Orders must arrive at the above address not later than first post Monday for insertion in issue of 11.9.63. Write.

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For the world contact the I.T.C., Grandley Avenue, Chorlton, Manchester, 21; for friends all areas. FRENCH Pen Friends all areas. Write for details.—Anglo-French Correspondence Clubs, Falcon House, Burnley, Lancs.

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### RECORDS FOR SALE

**RECORD BAZAAR**, 50,000 from 1/-, Also cheap LPs, EPs, 45s. Write for list.—1147/1148, Argyle Street, Glasgow.



Vintage ANDY WILLIAMS, and very good, too.

# Al is riding high now —but he almost went back to bricklaying!

# CABLE FROM AMERICA

ONE of the biggest come-backs of 1963 is without doubt that of Capitol's AL MARTINO. It's 10 years since Al first made his mark on disc with "Here In My Heart." Several other big ones followed — the nothing until his recent "I Love You Because," with "Painted In A Red Rose" soon after to prove that the former was not a fluke.

Apart from his single successes, he is also riding high in the LP charts, so naturally bookings in all the biggest rooms are flooding in for him again. Not bad for the man who almost went back to bricklaying four years ago!

Everybody said Jim my Durante would make the hit parade with his first hit Warner's, "September Song," taken from the album of the same name which is in the LP best selling charts.

Allan Sherman is joining such select company as Elvis Presley and Frank Sinatra, both of whom have had a string of No. 1 hit albums in a row. Allan has just made it with his third album, "My Son, The Nut," while his single, "Hello Muddah, Hello Faddah," which also hit the top single spot, is still selling well.

### ★ ★ ★

THE hit Edith Piaf had last re-written and revived by talented Tony Fisher on Smash. It's now called "Your Royal Majesty." And it's a great version, too.

Lloyd Price, who hasn't been doing so well chart-wise

recently, could change all this with his version of the popular "Misty." It's quite different from any you've heard, very swingy and taken from a live performance in a club.

Capitol recording artist Wayne Newton spent all last week recording a follow-up single to his hit "Danke Schoen" and cutting a new album, both of which were produced by Bobby Darin. Bobby, by the way, is getting very keen on this type of work.

The engagement of Reprise artist Trixi Lopez at his boss Frank Sinatra's Cal-Neva Lodge had the greatest advance seat reservation ever for a lounge artist to appear

### edited by

Maurice Clark

at the club. That is really something — so is Trixi.

One of the newest and brightest "sister" singing acts in the recording business is the Pixies Three, who have just made the charts with their first for Mercury. Called "Birthday Party," it looks like going right to the top.

The "Cinebox" (take box plus film) which has been popular now for some time in Europe, is just about to break big in the States although the policy will be a little different. Pop stars will be seen singing standards especially made for the Cinebox, since the life of a pop song doesn't justify the expense of making the film.

The Duke Ellington orchestra are on their first cultural exchange tour of the near East and South Asia, which

will last for 14 weeks in all. So far, the band is meeting with fantastic receptions wherever it appears.

The rumour was going around everywhere last week that Elvis Presley had flown to Paris for a few days incognito. But this was soon squashed when it was discovered that Elvis had taken a secluded cabin "somewhere in Nevada" to learn some of his scenery for the film he is shooting.

### ★ ★ ★

POPULAR Jackie Wilson was recently given the key to the city of Baltimore.

To celebrate this, Top DJ Buddy Deane devoted his entire hour-long TV show to Jackie, which delighted the teenage audience. Five-time Jackie's all set to make the charts again with his latest "Baby Get It."

Although Nina Simone is a big album seller, she hasn't had a hit single since "I Love You, Porgy," but Colpix and most people who have heard her latest, "Little Lies Just," all think this will put her back in the pop charts. It's certainly getting a mass of radio plays.

Count Basie has offered a job in his band to 17-year-old Danish bass player Nels-Henning Ørsted, who will be known as "Baby Ørsted." Baby, whom the Count thinks will become one of the world's finest bassists, joins the band in Paris on October 2. He will be granted a year's leave from his college to do this.

Shortly after the band flies to Hollywood, where they will be appearing in the next Jerry Lewis film.

# DISC

## A Shadow bows out

Last week, Bruce Welch revealed he is to retire from The Shadows next month for medical reasons. This is tragic after five years at the top but . . .



Bruce made his last appearance in Britain with The Shadows on "Sunday Night At The London Palladium" last Sunday. He is pictured here with Hank Marvin, the last remaining member of the original Shadows, and compere Bruce Forsyth during the show.

### FANTASTIC OFFERS

For those up in the stars

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Names in brackets denote the number of photos that are available for example there are 30 different poses in colour of Brigitte Bardot.

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Brigitte Bardot, Cliff (14), Eric (12), Claudia Cardinale (12), Mylene Dumas (12), Dawn Day (12), Sophia Loren (12), Gina Lollobrigida (12), Kim Novak (12), Liz Taylor (12), Diana Dors (12), The Shadows (12), Helen Shapiro (12), Ross Conway (12), Petula Clark (12), Natalie Wood (12).

**J.B. WALKER** Sent Printed Order Form at Above. DEPT. D91, 778, LEEDS RD., SHAW CROSS, DEWSBURY, YORKS.

# I MAY BE BACK REVEALS BRUCE

THERE is still a chance that Bruce Welch's retirement from The Shadows might not be permanent! This was the exciting news which Bruce revealed when he talked to DISC this week about his bombshell decision to leave the group in a month's time.

By John Peters

Since Bruce announced that bad health was forcing him to retire, letters have reached him from all over the country from sympathetic fans. "I'm heartbroken at having to leave The Shadows," said Bruce. "But I wasn't given any alternative. A specialist examined me and told me that unless I gave up right away, my health could be permanently affected. I was absolutely shattered when he told me this. I love performing with the boys—it's my whole life."

### Israel tour

Bruce ended a tremendously successful summer season with Cliff in Blackpool on Saturday night and has a two-week tour in Israel and a similar tour in France before he leaves the group.

"The night I leave will be the saddest of my life," said Bruce. "After that I have to concentrate on getting myself fit again. I am willing to go into hospital for a long rest or anything which will get me back to health. If this works out—and I hope it does—I am hoping that I will be able to come back and start work with the boys again." Bruce said that, at the moment, there were plans for him to work in an executive capacity in music and record companies owned by Cliff and The Shadows. "I'll be given a desk—but I won't spend much time behind

"When I stop playing, I'm hoping to concentrate on writing more material."

"Do you know, when I look back over the past five years, there are a few things I can remember which made me unhappy."

"Of course, there have been times when I've been tired out and weary, but I've loved every minute of it. My biggest disappointment was collapsing on the stage last year and having to spend a couple of weeks in bed."

### Terrible

"It was terrible being away from the show, and I only hope that it won't be as bad when I leave next month."

"The only consolation I have is that I will be able to spend more time with my wife Annie and my son Dwayne in the next few months."

"Annie is pleased that I will be at home—but she is sad because she knows that I am unhappy."

Bruce said that no replacement had been found for him yet.

"To tell you the truth, I don't even like to think about anyone playing in my place," he said. "But we'll be getting someone shortly, I suppose."

Hank Marvin, who now calls himself "The Last Of The Mohicans"—he is the last member of the original Shadows which comprised himself, Bruce, Jet Harris and Tony Meehan—said: "The way Bruce has driven himself for The Shadows, we knew that he wouldn't be able to stand the pace—no one could. We all asked him to take it easy but he's so dedicated to show business that he couldn't. Now the inevitable has happened. But I know Bruce. He's a fighter. If it's at all possible for him to come back to The Shadows—he'll be back."

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SPOTLIGHT ON

# Disc Special

THE BEAT BOYS



# THE BIG BEAT BOOM '63

The Beatles—they wanted to play uncompromising Rhythm and Blues. And the music came out with a Liverpool accent—not just the words, but the whole performance.

## There's never been anything like it!

**N**OTHING like it has ever happened in the music business, which is used to big happenings.

It has revolutionized the Hit Parade, the language, fashion, and entertainment in general.

It is the Beat Boom. A tidal wave of brass, bashing music has swept Britain—a music that is rooted in America, but peculiarly British in almost every way.

A complete stranger to Britain might be forgiven for thinking that guitars were invented six months ago, with beat groups dominating local dance halls, concerts, TV, radio and records. But the story is older than that.

### Do-it-yourself

Skiffle and Lonnie Donegan were responsible for the first wave of do-it-yourself music in the country, outside jazz and home piano sing-alongs. All the beat boys who are household words in Britain started playing skiffle "in the old days" around 1956—The Beatles, The Shadows, The Dakotas, The Pacemakers, and all the others.

Skiffle's twin musical attraction at that time was early rock 'n' roll from the pounding group of Bill Haley and The Comets, and the semi-country sound of Elvis Presley, whose "Heartbreak Hotel" and "Blue Suede Shoes" were getting airplay for the first time.

Rock 'n' roll, and skiffle were dirty words in those days, smacking of complete amateurism and what amounted to a complicated noise. But the forerunners of today's beat boys had started learning their business, playing guitars, pianos, drums, and home-made basses.

The stage was set for the next move. It came with wholesale electrification of guitars, the use of amplifiers, the discovery of the bass guitar, which replaced the unwieldy string bass, and the sudden awakening of record companies to the first waves of beat music.

The next move was organization, which meant the singer stepping into the spotlight, and the group acting solely as a backing outfit. This is where Cliff Richard and The Shadows (first called The Drifters) became

pacemakers and set a pattern that was to be imitated in virtually every British dance hall.

Most groups had a lead singer, and the line-up settled to guitar (lead), guitar (rhythm), bass guitar, and drums.

Hard rock, or commercial rhythm-and-blues, had been almost forgotten with the introduction of echo chambers and giant amplifiers, which gave the music an unreal, recorded sound. But it was selling, and selling fast.

In 1962, close enough for you to observe what happened, The Beatles, who had been working as a group in Liverpool and Hamburg, and their many Merseyside mates in the beat business, had forgotten about echo chambers and twangy guitar sounds.

### Rough rock

As R and B and old rock fans, they wanted to play the uncompromising, rough rocking music they admired on American records from artists like Chuck Berry, Bo Diddley, Jerry Lee Lewis, and Jimmy Reed. But the music came out with a Liverpool accent—not just the words, but the whole performance.

So the beat boom had taken another step, and a crop of groups who all seemed to appear at the same time, playing the same kind of music—this is how all trends appear, looking back—sprang up to fill the hit parade with THEIR kind of music.

That's how it is today—and the beat music they're selling is better than ever before.

John Earle

## THE ORIGINAL GROUP MAG

WITH

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# Stars

## Freddie really entertains



**FREDDIE**

Freddie Garrity has been performing on stage for years. He's really experienced.

**L**ITTLE Freddie Garrity, one of the first true entertainers of the Beat Boom, is no stranger to the stage.

Seven years ago, he started singing with a skiffle group in Manchester, and later joined, and eventually led, the now famous Dreamers—Roy Crewdson, Pete Birrell, Derek Quinn and Bernie Dwyer.

If you ever see Freddie and the boys in action—especially the razz Mr. G.—you will see how their experience has helped them to form a first-class stage act. As well as performing their two top hits, "If You Gotta Make A Fool Of Somebody" and "I'm Telling You Now," they move well and use the stage as if born to it.

Freddie, whose dark curly hair, glasses, and slim, dancer's figure, topped by a cheeky, appealing face, make him immediately recognizable wherever he goes, is a former milkman. He remembers this period of his young (22 years old) life vividly, for he lost his job after going for a BBC audition halfway through a milk round.

Of the group, Derek Quinn plays lead guitar, Roy Crewdson rhythm guitar, Pete Birrell bass guitar and Bernie Dwyer drums.

# of the

## Four to one for pop success!



**BILLY J.**

Billy J., The Dakotas' gu'n'or, topped the Hit Parade with his first two discs.

**A**N unbeatable combination—in the beat biz—are the Lancashire cities of Manchester and Liverpool.

And the top pop formula is four to one—Manchester's four Dakotas, plus their glittering gu'n'or Billy J. Kramer from Liverpool, who has twice topped the hit parade with Beatle compositions, "Do You Want To Know A Secret" and "Bad To Me."

Not to be outdone, The Dakotas, Mike Maxfield (lead guitar), Robin McDonald (rhythm guitar), Ray Jones (bass guitar), and Tony Mansfield (drums), took their first solo instrumental "The Cruel Sea" into the charts, and look set to repeat the performance with "Magic Carpet," their second release.

Billy—the J. in his name is a secret—has been a vocalist for less than two years. Before then, he was a rhythm guitarist with a group.

But one night, someone stole his guitar and as he couldn't afford another one, he became the group's vocalist.

Which proves that it's an ill wind that blows anybody any good!

# Big

## Gerry's on right track

**H**IS trademark is a big, big smile. Gerry Marsden has plenty.

He was the first solo vocalist to Liverpool in the Beat Boom, and has a talented troupe of rockste makers.

Gerry's brother Freddy Marsden and clowning continually. To confuse more, the others are both named Le piano and Chadwick on bass guitar.

Within a month, Gerry's first plat "You Do It?" made the No. 1 spot. It really did it.

And was closely followed by Gerry Like It," which the fans like so much it into No. 1 almost immediately.

Gerry is a self-taught guitarist, drummer, and a keen songwriter. His professional Beat biz came for him, with British Railways.

Now he's on the right track. . . .

# Hide it, disguise it, ignore it is sure to

## Now talent is discovered in every town

**BEAT** is putting pop into pop—and will continue to do so as long as records go round.

The present boom in beat only goes to show that the music business has now accepted it as here to stay. Some people prominent in the record world have hailed it as the biggest thing to happen for years. It's nothing new, but it's being sold harder today by The Beatles, Free, and the Dreamers and Brian Poole and the Tremeloes.

Why is it so popular at the moment, and why do they think it will always be around?

### Folk music

Because beat music is more than a trend, it is the folk music. If you like, of the young ones of this age. More than that, it has gained respectability since early associations of rock 'n' roll with juvenile delinquency.

And the majority of parents, instead of clucking at their children's tastes, share a degree of "with-it-ness," owed chiefly to "fringe" singers like Cliff Richard, Frank Ifield and Adam Faith, who

use beat tastefully in their performances.

As long as young people can tap their feet and clap their hands, the beat will be around to make them want to get up and dance. Basically, this is any rhythmic music, no appeal to the listener, primitive do though it sounds.

How often do you hear the phrase "It's a good record to be danced to," in connection with Top Twenty criticism? Leaving aside an fox-trot and quickstep for the moment, this means it has a good air beat—a beat you can twist, shake, stomp, tremble and twitch to. And if the last two dances haven't been thought of, they probably will be soon!

### How long?

How long will the present beat boom last? As long as there is a demand for it, which brings us

By ANTHONY

BILLY J. KRAMER'S  
DYNAMIC BACKING GROUP  
AT ITS VERY BEST!

# "MAGIC CARPET"

recorded by

# THE DAKOTAS

on Parlophone

A SECOND  
INSTRUMENTAL  
SENSATION

from

"THE CRUEL SEA"  
COMBO!

**I**t took The Beatles and Gerry and The Pacemakers to do it, but now recording companies are recognising the enormous pool of latent talent in towns all over Britain.

It has all happened since The Beatles' "Please, Please Me" took over the coveted number one spot in the Top Ten, hotly followed, of course, by Gerry and The Pacemakers with "How Do You Do It?"

Today, we have groups whose activities once centred on their own town, appearing in every corner of the country, due to the fact that they are now billed as "disc stars." But it's getting tougher all the time.

Take Liverpool's Dennisons, for instance. Here we have a group that had every reason to be optimistic about their chances when Decca released "Be My Girl." But it has enjoyed only mild success.

## Try again

The Big Three had to try again before making real progress up the table and The Merseybeats have not exactly found themselves with a hit overnight. Yet the Scouse sound of The Swinging Blue Jeans and The Fourmost has proved very popular.

What about nearby Manchester? Well, they have had their successes and failures, too—the former through Freddie and The Dreamers, The Dakotas and The Hollies.

On the other hand, the Beat Boys, once referred to as "Manchester's answer to The Beatles,"

and The Statesmen are Manchesterians with a disc still to enter the Top 30.

London has now joined the battle, of course. The capital city has been represented in the hit parade by such groups as Brian Poole and The Tremeloes, The Rolling Stones and Johnny Kidd and The Pirates.

Elsewhere, we find groups like The Debonaires (Sheffield), The Puppets (Preston), The Eagles (Bristol) and The Marauders (Stoke-on-Trent).

Now Birmingham joins the fray in earnest with the first discs by the string of groups from the city signed by Nones Records.

But his task is more difficult than when colleague George Martin put his first discs by The Beatles and Gerry and The Pacemakers on the market.

## IN YOUR SHOPS TODAY

- Thanks a lot Billy Parker **DECCA**
- Brandy The Tornadoes **DECCA**
- Tell me Troy Dantz and The Infernos **DECCA**
- I'm a hog for you Screaming Loaf Sutch **DECCA**
- I'll take you home The Drillers **DECCA**
- That's why I love you like I do Rusty Deaper **DECCA**
- You gave my number to Billy Marcia Blane **DECCA**
- Manky-thine Bill Black's Combo **DECCA**
- I can't stay mad at you Sheeter Davis **DECCA**
- Gully Jim Reeves **DECCA**
- Where did all the good times go Dick and Deedee **DECCA**



## BRIAN POOLE & THE TREMELOES

Do you love me **DECCA**

## AIN'T GONNA KISS YA

Jean Martin **DECCA**

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**GERRY**

Gerry Marsden's stack-in-trade is a great big grin—he's got plenty to smile about.

# Beat

## Four fabulous BEATLES!

**TWO** young girls came up to the two smartly-dressed young men standing outside the theatre dressing room. "We saw you on the stage," said one. "Playing," said the other. "What are your names?" they both said. "Can we have your autographs?" Paul McCartney and George Harrison dutifully signed as Fred and Eric. This little tale vividly proves that they were the only two girls in Britain that night who didn't know a Beatle when they saw one. Perhaps they'd been on a six-month holiday in the Himalayas—who can tell? For by now, everyone in Britain with the slightest interest in pop music knows Merseyside's fabulous four.

### record-breaking

As if you could stay anonymous after three No. 1 records, a No. 1 LP and a record-breaking EP—all earned within six months of entering the beat world and making the first record—which almost went unrecognized, The Beatles have broken more records than that. They have their own magazine, written solely about them every month, a gigantic national fan club whose membership has reached epic proportions since it was founded in May, a centrepiece spread in Britain's top selling national paper, "The Daily Mirror" and are the subject of a BBC film documentary. The Beatles are the toast of British Showbiz 1963—the year when it has all happened for them. And John Lennon, Paul McCartney, George Harrison and Ringo Starr have put beat back on its feet. Well and truly.

# it, beat survive

## GRAHAM

Richard, and others, and had to give in to swindling audiences. Others established a strong reign over their particular territory—amazing in an age of new records—giving performances of "old," but still exciting material. They were uncompromising. They were giving audiences what they wanted (and that means the group) and if the crowd didn't like it, well... Liverpool was lucky. It has the sort of wacky young club-goer who will do anything different, and support anything different—and their beat music was different, as we all now know.

### Underground

If it weren't for those enthusiastic followers, beat—"Pool" style—might still be an underground movement on Merseyside. When The Beatles' breakthrough came, it started the road back to the old rock scene again. Other cities, like London, Manchester, Sheffield, Birmingham and Leeds, didn't necessarily copy anyone—they all had their little beat movements going, some underground, some thriving—and they naturally followed Liverpool's lead.

There is only one group of Beatles, and there will only ever be one. But the flow of beat, which they re-started with their unique talents, will go on and on as a tribute to their enormous popularity.

### Stay alive

A little history lesson. Before the war, various factions started labelling jazz in an effort to make it more palatable to the public. It was hot, cool, swing, jive and bebop music by turns, but, like a cork in water, jazz always popped up, exactly the same as ever, take it or leave it. Beat music is like that. You can hide it, disguise it, label it, ignore it—but it will always come back because it is a music that is alive, and appeals to lively people—the young ones. It will stay alive, judging by the nearby beat groups around today. Where the record-buyers, concert-goers, and dancers are concerned, the real Beat Age has arrived. In the words of the Mersey boys, this kind of beat is fab, and it's going to be here for a long time.



**JOHN LENNON**



**GEORGE HARRISON**



**PAUL McCARTNEY**



**RINGO STARR**

# STARTING A GROUP—WHAT DOES IT COST FOR EQUIPMENT?

**NO** one forms a group with the idea of breaking into the big time. Neither will you. People do it because they enjoy playing and performing.

The satisfaction of giving a good performance, as well as personal kicks from the music, is often better than the money you will be paid for your first show.

How much will it cost? What are the finances of getting a beat group organized?

Before you go in for costly equipment, remember this is only the beginning for you. Guitarists will need a guitar with a good pick-up, and a good fingerboard. If you have a guitarist friend, ask him to go to a music shop with you to help you choose one.

You can buy a solid electric guitar (a model which has no acoustic properties and is fitted with a pick-up or pick-ups) from about £25.

### Essential

An electric bass guitar, which also needs a good fingerboard and good pick-up, costs only slightly more—from about £30.

An essential requirement is good amplification, since all your equipment relies on an amplifier to make it heard. You need, generally, an amplifier for bass guitar and an amplifier for both rhythm guitars, or one each, depending on the players' means.

If you buy the amplifiers, which have to be fairly high-powered, they can cost you

anything from £60 upwards, although there are several cheaper models available.

Fortunately, it is possible for you to build your own amplifiers and amplification set-up, using only basic knowledge of carpentry. You need an amplifier (any radio and electrical dealer with advice you on a model), a speaker, or more than one speaker, and a good solid cabinet made of sturdy wood.

Using your electrical dealer's advice, you can build the amplifier and speakers into the cabinet and save money.

This is particularly important for bass amplifiers, as they really need separate speaker enclosures, heavily built to withstand the punishment from booming bass strings.

### Good Kit

Drums can only be bought, and there is no way round this. But young drummers can save a lot of money (a good kit can cost anything from £100 upwards) by visiting music stores and second-hand shops, and buying odd drum parts.

Finally, microphones for the singer or whole group and amplifiers to match up, with, possibly a pair of speakers. A good microphone will cost from £8 upwards, an amplifier from £15 and speakers from £5 each.

So, the total cost of today's young beat group's equipment is over the £200 mark. But divide it by four, and start earning in the evenings, and you can soon forget it.

*Roy French*

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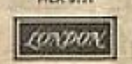
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# Every day a different theatre—that's the life of today's pop stars

EVERY night a different town, a different place to sleep; every day spent in moving on to the next date—and some of them can be hundreds of miles apart—that's today's Big Beat tour package.

By **John Earle**

How do it all come about? How do the beat one-nighters start?

They can begin in one of several ways—but the most common one is on the desk of one of Britain's big promoters, on an ordinary notepad. This might record the fact that a big star name is available for a country-wide tour—and this is the very first move in a chain of arrangements that will end with you seeing the show in your local theatre.

A London promoter begins the story of a one-nighter tour.

"You pick a big name first that you think will be a good draw as far as the crowds are concerned. And you don't have to look very far today with so many good and talented ones around.

## ● the fee

"Your first concern is the top of the bill artist who, of course, is the main attraction. But the rest of your bill has to match up, which is often very difficult."

The next move is to get in touch with the artist's agent to negotiate a fee for the performance.

The next move is to cost the show itself. This involves working out the various fees of the

supporting acts, transport and hotel arrangements, and finally booking of the theatres.

"You get in touch with a large theatre circuit like ABC or Rank and, having worked out the number of theatres you are going to use, negotiate finance, and other matters. Then contracts are sent out to everyone concerned, and you get down to the job of printing bills and programmes.

"The biggest headache? Undoubtedly, matching up the artists on the bill. You don't want two sets of the same type of group working together, and with so many groups around, this can be difficult to arrange."

The final job of the promoter is to fix rehearsal time, and rooms—generally in London—for the whole show, or individual artists, and to supply a backing group for soloists.

By the time the whole show is on the road, they can fill a coach on their own!



● These girls are really enjoying themselves at a one-night stand. But they probably don't realise just how much work is involved in presenting the stars for their enjoyment.

## ● ticket

You see a name on a poster in a local shop or in the local cinema—perhaps it's The Beatles, The Shadows, Gerry and The Pacemakers, Brian Poole and The Tremeloes, or any other of today's top pop names—and you rush off to buy a ticket.

The great day arrives, and you turn up at the theatre, armed with a programme, an autograph book, perhaps, and a sheaf of pictures.

You go into the theatre, find your seat, have a look round, and before you realise it the lights are dimming and another beat show has started. The curtains roll back and one after another, your favourite artists appear before you on the stage in person.

The night before, they might have been a 100 or so miles away. The next night, they might have to travel even further—perhaps without much sleep.

# TOURING? IT'S A SERIOUS BUSINESS —THERE ARE A HUNDRED THINGS TO DO!

Says Billy J. Kramer's road manager, **Ken Ashcroft**

EVEN after six months as Billy J. Kramer's road manager, I can't accept the fact that he is the idol of thousands of girls.

When I'm in the theatre, I know they're all out there waiting for his autograph. But I've known Billy for 18 months, and it doesn't seem possible really. We never have any trouble with fans, I've got a pretty loud voice and I can scare 'em away if I want to. Only there's not much need, except when they want to tear at his coat or grab buttons.

Being a road manager's not the easiest life in the world. On this tour so far, I've lost a stone, and I've gone on a special sort of milk diet—I drink four pints a day with an egg in each glass. It keeps me fit for all the logging around I have to do—carrying luggage and all that.

My typical day starts in the morning, when I'm up at 7 o'clock—I stay in the hotel

The food in some of the transport cafes is terrible, and it can be pretty dangerous to wolf that just before a show.

When we arrive at the next place, I go to the theatre and check the lighting with my lighting plot.

The other jobs I do include washing and pressing clothes for Billy—don't ask me where I got

that experience—brushing his suede shoes and checking the microphones and see that he's using them properly.

Not many funny things happen on tour, except once when I failed to get a spotlight on Billy and he came out for his act in complete darkness.

On the whole, it's a pretty serious business.



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★	DEL SHANNON	Sun., Oct. 6	LEICESTER	De Montfort Hall	Two Perfs.
★	THE BACHELORS	Mon., Oct. 7	WALTHAMSTOW	Granada	7.0 & 9.10
★	DUFFY POWER	Tues., Oct. 8	HUDDERSFIELD	A.B.C.	6.15 & 8.30
★	THE BLUE DIAMONDS	Wed., Oct. 9	MANCHESTER	Ardwick Apollo	6.30 & 8.45
★	CILLA BLACK	Thur., Oct. 10	DUBLIN	Adelphi	6.30 & 9.0
★	BRYAN BURDON	Fri., Oct. 11	BELFAST	A.B.C.	6.30 & 8.45
		Sat., Oct. 12	BRISTOL	Colston Hall	Two Perfs.
		Sun., Oct. 13	COVENTRY	Coventry Theatre	6.0 & 8.30
		Tues., Oct. 15	PORTSMOUTH	Guildhall	6.30 & 8.50
		Wed., Oct. 16	YORK	Rialto	6.40 & 8.45
		Thur., Oct. 17	BOLTON	Odeon	6.15 & 8.30
		Fri., Oct. 18	LEEDS	Odeon	6.30 & 8.50
		Sat., Oct. 19	SHEFFIELD	City Hall	6.10 & 8.40
		Sun., Oct. 20	BIRMINGHAM	Hippodrome	5.30 & 8.0
		Mon., Oct. 21	SLOUGH	Adelphi	6.30 & 8.45
		Wed., Oct. 23	HARROW	Granada	6.45 & 9.0
		Thur., Oct. 24	KINGSTON	Granada	7.0 & 9.10
		Fri., Oct. 25	WOLWICH	Granada	7.0 & 9.10
		Sat., Oct. 26	COLCHESTER	Odeon	6.0 & 8.25
		Sun., Oct. 27	LUTON	A.B.C.	5.15 & 7.45
		Tues., Oct. 29	MAIDSTONE	Granada	6.20 & 8.30
		Wed., Oct. 30	CROYDON	A.B.C.	6.45 & 9.0
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