

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 284 Week ending August 31, 1963  
Every Thursday, price 6d.

## 'SHE LOVES YOU' CHART SENSATION

Beatles beat Cliff in race for top

page 3

Del Shannon Tony Meehan

page 5

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## The Fourmost boys travel in style!

FOUR cheerful, mischievous faces surmounted by that now highly fashionable Liverpudlian haircut. That's the visual impression created by The Fourmost, the latest recruits for pop stardom in The Beatles' stable—and the impression is borne out by their Parlophone single "Hello Little Girl" and "Just In Case."

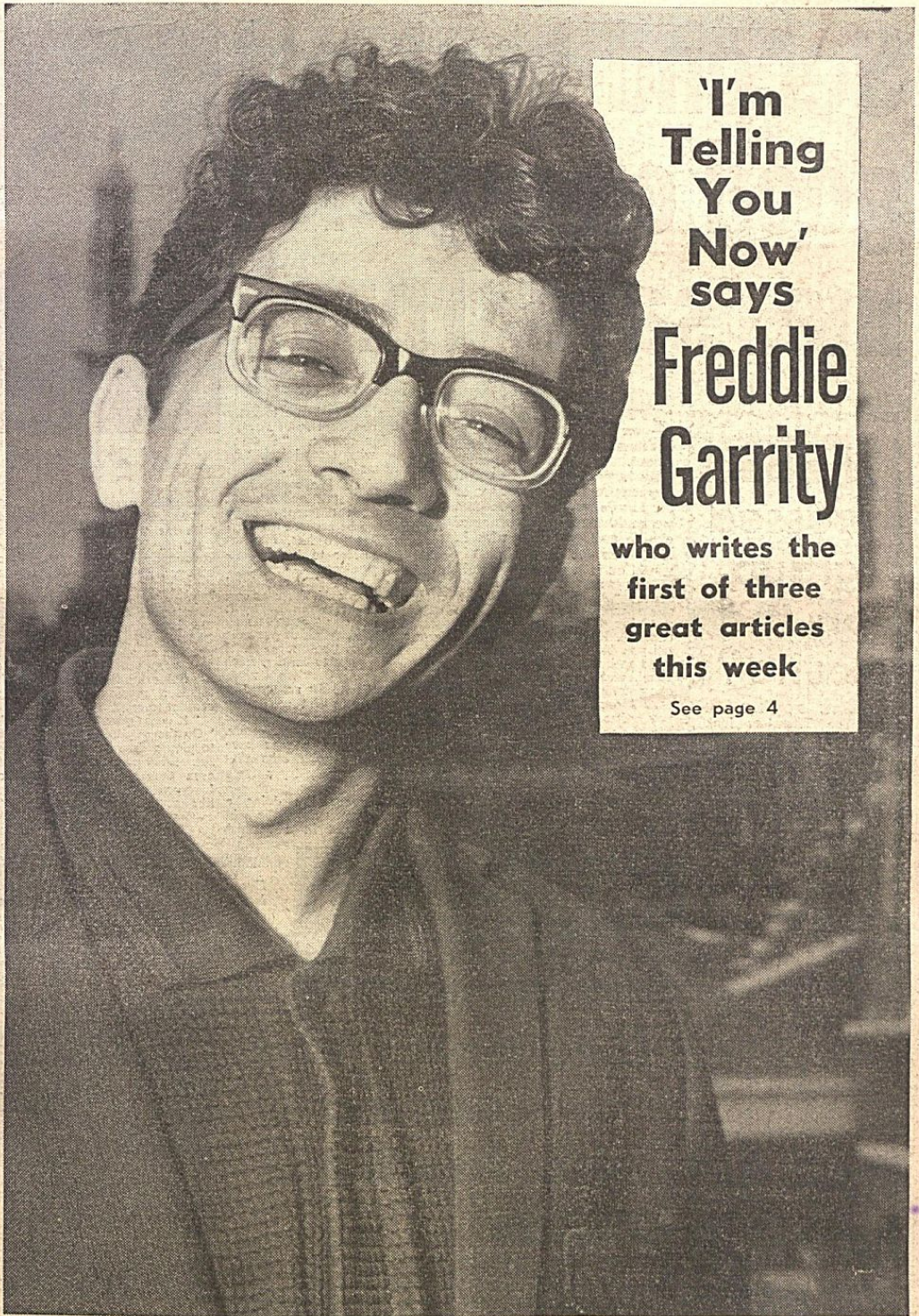
What's more, "Hello Little Girl" was written for them by Beatles John Lennon and Paul McCartney, fast becoming the Rodgers and Hart of the Liverpool talent scene.

The Fourmost are lead guitarist Brian O'Hara, who founded the outfit in 1958 and also plays harp, violin and trumpet; bass

who joined the team in 1961 after changing his mind about becoming a policeman and drummer Dave Lovelady, who is the newest member of The Fourmost, having joined in September of last year. Dave also plays trumpet and piano.

The boys believe in working as comfortably as possible and have fitted out a large luxury coach as their mobile travelling headquarters, complete with beds, washing facilities, kitchen equipment and furniture.

They have all the zaniness and sense of fun which characterises the Liverpool scene and Mersey sound recording ace George Martin says of them: "They are a bright and breezy bunch with such good humour that one can almost hear them smiling on their recordings."



'I'm Telling You Now' says Freddie Garrity

who writes the first of three great articles this week

See page 4

**Great new Beatles pic on the back page**

MERSEYSIDE'S MOST ZANY, SWINGING, SINGING FOURSOME —

## THE FOURMOST

say

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# Second-best not good enough for me, says Tony



JET and TONY—"It's the overall sound that counts," they say.

## The best dressed group on the scene?

**BRIAN POOLE** and The Tremeloes look like being one of the best-dressed groups in the business when they go out with Roy Orbison in September—the boys have bought four new suits each specially for the tour. And drummer Dave Munden has rigged himself out with a brand new set of bright blue drums to add to the £4,000 worth of equipment already in use by the boys. Said Brian: "The new drums are very smart, but we promise that our new suits won't be matched exactly for colour!" Brian and The Tremeloes' follow-up in "Twist And Shout," "Do You Love Me," will be released tomorrow (Friday) two weeks before they open with Roy Orbison at the Walthamstow Granada on September 14.

"It's not really us who count on this one," said Tony Meehan. "It's the overall sound. After all, if people only buy this disc because it happens to bear the names of Jet Harris and Tony Meehan, we could wax any sequence of chords and get away with it. And then the music industry would be in a shocking state!" Tony was talking, of course, about "Appiejack," the new single, written by Johnny Worth and due for release tomorrow (Friday). Having heard it, I can tell you that Worth can write as good an instrumental as he can a vocal, and Tony needn't worry about selling on name only. And once again, the Meehan boys have demonstrated his progress as a brilliant arranger in addition to producing and playing on the session. And he also composed the flipside, "The Tall Texan."

As ever, before a new record comes up, Tony Meehan has been logging away night and day in the studio and at home to get a sound he considers to be worthy enough for release. "I won't make do with second best" he informed me adamantly. "Appiejack" is a compromise between 'Diamonds' and 'Scarlett O'Hara.' It's different enough for us not to be accused of copying our first two hits, but has what I consider to be the hit-making ingredients. "Often, when I've completed a tape, I sleep on it for a couple of days. Then, when I play it back I can realise that there may be a couple of chords or passages I don't like, so I re-arrange it. I find that it pays to have a fresh outlook." This applies to the act too. For six months now, Jet and Tony have been successfully playing the incessant round of one-nighters. While no drastic changes have been made, Tony admits that every so often they try a fresh approach. "For instance I'm doing a vocal on my own now," he said "and we've put in a Spanish

type guitar number. "Actually, I'm very pleased with the way things are at the moment. There's still a tremendous amount of work to be done on our LP which I am hoping to get out at Christmas." Tony has just returned from a short rest in a Scottish town with the intriguing name of Drum Chapel. Thinking he would use this as an excuse to work, I was surprised to find that for once this human dynamo didn't touch a music score and was content to rest! "It was great," he enthused. "On the way back, I stopped off to play a date in Liverpool with Jet. 3,000 people turned up, and even though we haven't got a Liverpool sound, they seemed to like us."

### June Harris

## POST BAG

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

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

## Liverpool sound forced record companies to release R and B discs

### PRIZE LETTER

I'M getting a little tired of opening DISC each week to read yet another letter complaining that the music played by the Merseyside groups is not Rhythm and Blues. Whether or not this music could be called blues is doubtful, but it has forced the record companies to consider R & B as a commercial proposition. Already we have had releases from Jimmy Reed and John Lee Hooker which we certainly would not have had were it not for The Beatles, The Pacemakers, etc. On behalf of all blues fans, may I say a big "thank you" to Liverpool. Long may it dominate the charts.—ALISTAIR BOYD, 25, Moraine Avenue, Blairdardie, Glasgow, W.S.

### FORMAL?

WHEN Pete Murray announced that he wished to be known as Peter Murray it set me thinking how our hit parade would sound if recording artists took this attitude. We'd have Clifford Richard, Jonathan Lyton, Franklin Ifield, William Faye, Robert Vee, Anthony Meehan, Raymond Charles, Joseph Brown and Michael Sarsis.—RON MARCH, 14, The Rise, Newcastle, N.S.W. 10.

### NEW GROUP

WITH everyone falling back line and linker for the Liverpool beat, it takes someone like Don Nicholl to spot a new group like the Manfred Mann combo that is working its way up. The more I hear their record, the more I agree with Don that

they have got a new exciting sound that is bound to break through.—VIOLET LENNIE, 6, St. Mary's Avenue, Gosport, Hants.

### NOT GODS

I WISH people would stop thinking of pop stars as some kind of demigods or something superhuman. Pop singers are the same as the next person. Recently, I read that Paul McCartney had been fined for speeding while trying to get away from the fans. This only goes to prove that they have weaknesses like the rest of us.—PEGGY KING, Rossall, Heath Road, Leighton Buzzard, Beds.

### TERRIBLE

ECHO units and double-track singing are all very well on record, but when the artists have to perform out of the studio they sound terribly weak. For



PETE (or Peter) MURRAY—see "Formal?"

example, The Dakotas' "Cruel Sea" is a very original sound, but they do not use the piano in their stage version, so it loses its appeal.

Let's have more of this natural talent and not a false impression produced by electronics. Not only is it disappointing to the theatre audiences, but it also does the artists an injustice.—ARNE LARSEN, Ny Munkgaard, Høje Taastrup, Sjælland, Denmark.

### ELVIS TV?

AFTER seeing so many American television shows featuring top personalities such as Andy Williams, Bob Hope and Sammy Davis, Jr., I started wondering why BBC and ITV don't try to get hold of one of Elvis Presley's early shows from an American television company. If they did this, it would give Elvis fans a chance to see him in action and give them an idea what to expect from him if he ever came to Britain.—LESLIE SYKES, 12, Pinewood Avenue, Faffeld, Washington, Co. Durham.

## The world's top pops

### AMERICA

#### WEEK ENDING AUGUST 24

Last Week	This Week	TITLE	ARTIST
4	1	My Boyfriend's Back	Angels
2	2	Hello Muddah, Hello Fadduh	Allan Sherman
1	3	Fingertips (Part II)	Little Stevie Wonder
3	4	Candy Girl	Four Seasons
6	5	Blowin' In The Wind	Peter, Paul and Mary
11	6	If I Had A Hammer	Trini Lopez
5	7	Judy's Turn To Cry	Lesley Gore
12	8	Mockingbird	Inez Foss
8	9	More	Kai Winding
10	10	Drabe	Randy and the Rainbows
30	11	Blue Velvet	Bobby Vinton
20	12	The Monkey Time	Major Lance
18	13	Surfer Girl	Beach Boys
19	14	Heat Wave	Martha and Vandellas
16	15	Hey Girl	Freddie Scott
13	16	Danke Schoon	Wayne Newton
9	17	Devil In Disguise	Elvis Presley
7	18	Wipe Out	Surfarise
22	19	Frankie And Johnny	Sam Cooke
41	20	Then He Kissed Me	Crystals

### Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE
2	1	55 Days At Peking—Rob E.G.
1	2	Wipe Out—The Surfaris
—	3	Bombora—The Atlantics
3	4	Surf City—Jan and Dean
5	5	Sukiyaki—Kyu Sakamoto
8	6	Move Baby Move—Johnny O'Keefe
6	7	I Love You Because—Al Martino
—	8	Avalon Stomp—The Denvermen
4	9	Devil In Disguise—Elvis Presley
—	10	Green Green—New Christy Minstrels

### Israel

(Courtesy Kol Israel Broadcasting)

Last Week	This Week	TITLE
4	1	Sukiyaki—Kyu Sakamoto
1	2	Hello Stranger—Barbara Lewis
6	3	Confessin'—Frank Ifield
3	4	Hora Of Love—The Roosters
—	5	Don't You Forget It—Perry Como
—	6	Lucky Lips—Cliff Richard
—	7	Atlantis—The Shadows
—	8	A Night Saturday Night—Sam Cooke
7	9	Those Lazy—Lazy—Crazy Days—Nat King Cole
—	10	When You Say "No"—The Roosters

### S. Africa

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

Last Week	This Week	TITLE
1	1	Lucky Lips—Cliff Richard
3	2	Devil In Disguise—Elvis Presley
4	3	Sukiyaki—Kyu Sakamoto
8	4	Atlantis—The Shadows
2	5	Blue Train—John D. Loudermilk
5	6	You Belong To My Heart—Ned Miller
5	7	I Walk The Line—Dean Martin
—	8	Young Lovers—Paul and Paula
9	9	Cu - Cu - Ru - Cu - Cu Paloma—Nancy Ames
—	10	Happy Birthday My Darling—Bob Galton

### Hong Kong

Last Week	This Week	TITLE
4	1	Heartaches—The String-A-Longs
5	2	Atlantis—The Shadows
3	3	Devil In Disguise—Elvis Presley
1	4	Lucky Lips—Cliff Richard
6	5	Every Step Of The Way—Johnny Mathis
—	6	Sukiyaki—Kyu Sakamoto
—	7	Love Star Stomp—The Corbells
8	8	I Will Follow Him—Little Peggy March
—	9	Falling—Roy Orbison
9	10	Those Lazy—Lazy—Crazy Days—Nat King Cole

Compiled by courtesy of the American trade paper "Billboard."

## WHAT HAS HAPPENED TO RAY?

WHAT has happened to Ray Charles? When it is going to stop recording such sickening songs as "Take These Chains From My Heart" which are only aimed to please the adolescent technologists who put such trash into the Top Twenty.

He may have been a "genius" in 1960, but since then he has begun to record third-rate commercial records.—JOHN SWATMAN, GORDON SWATMAN, 117, Gertrude Road, Norwich.

## BREAKING BIG! THE ALEXANDER BROTHERS I'D RATHER DIE YOUNG

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**Steve and Eydie's new disc  
shoots into the lead**

THE version of "I Want To Stay Here" by Eydie Gorme and Steve Lawrence wasted no time in hitting the Top Thirty here. Officially released by CBS last week, it shot into the chart right away at No. 22. The achievement is a big feather in the respective caps of Steve and Eydie, one of the most popular and successful husband-and-wife singing duos in the history of show biz.

Apart from the speed of their chart entry, they've overtaken some tough local competition on the way. Miki and Griff did the number for Pye, and young Carol Drene did a solo version for HMV.

Mr. and Mrs. Lawrence are extremely well-known and are successful disc-makers. Eydie had the

cash registers ringing here with "Yes, My Darling Daughter" and "Blame It On The Bossa Nova" and Steve's LPs are not unknown.

They married in Las Vegas in 1957 after meeting on the Steve Allen TV Show, but did not team up professionally until 1960.

With their polished husband-and-wife act, they soon became top-line attractions on television and in elite cabaret spots like the Copacabana.

Their presence in the charts is yet another welcome sign that teenagers are willing and able to buy singles, which don't seem immediately their meat by artists who

don't rate as teenage idols. It also proves that moms and dads still buy singles when they hear something which appeals to them.

One of the first to express his pleasure and congratulations about Steve and Eydie success was Griff of Miki and Griff.

Speaking from the Queen's Theatre, Blackpool, on Friday, he said: "They did it first, and they're fully entitled to the hit. We decided to do the number at a time when there was doubt about their version being issued here at all. We don't go in for cover jobs as a rule, apart from 'Little Bitty Tear,' which was

country and an absolute must for us.

"Our A and R man Tony Hatch played 'I Want To Stay Here' over the phone to us, and Miki liked it right away. I wasn't too keen then, because I'm country and western in my tastes pretty exclusively.

"But when Tony brought the music up here and we listened it, it started to grow on me.

"But I must admit I'm surprised that our version made the Thirty. When I saw Steve and Eydie up there last week I thought we'd really had it."

N.H.

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**TOP 30**

**BEATLES  
CRASH  
IN AT 3**

Week ending August 24, 1963

Last Week	This Week	Title	Artist	Label
1	1	Bad To Me	Billy J. Kramer & The Dakotas	Parlophone
3	2	I'm Telling You Now	Freddie and the Dreamers	Columbia
—	3	She Loves You	The Beatles	Parlophone
—	4	Sweets For My Sweet	The Searchers	Pye
11	5	It's All In The Game	Cliff Richard	Columbia
8	6	I'll Never Get Over You	Johany Kidd and The Pirates	HMV
4	7	Twist And Shout EP	The Beatles	Parlophone
6	8	Legion's Last Patrol	Ken Thorne	HMV
9	9	Wipe Out	Surfaris	London
5	10	In Summer	Billy Fury	Decca
22	11	I Want To Stay Here	Eydie Gorme and Steve Lawrence	CBS
15	12	You Don't Have To Be A Baby To Cry	The Caravelles	Decca
16	13	Just Like Eddie	Heinz	Decca
7	14	I'm Confessin'	Frank Ifield	Columbia
10	15	Twist And Shout	Brian Poole and The Tremeloes	Decca
14	16	Sukiyaki	Kyu Sakamoto	HMV
13	17	Da Doo Ron Ron	Crystals	London
21	18	Dance On	Kathy Kirby	Decca
17	19	Welcome To My World	Jim Reeves	RCA
23	20	Still	Kurl Denver	Decca
18	21	Cruel Sea	The Dakotas	Parlophone
12	22	Devil In Disguise	Elvis Presley	RCA
25	23	Two Silhouettes	Del Shannon	London
27	24	Only The Heartaches	Houston Wells	Parlophone
—	25	Surf City	Jan and Dean	Liberty
—	26	I Want To Stay Here	Miki and Griff	Pye
—	27	Come On	The Rolling Stones	Decca
—	28	Searchin'	The Hollies	Parlophone
29	29	Acapulco 1922	Kenny Ball	Pye
19	30	Atlantis	Shadows	Columbia

Compiled from dealers' returns from all over Britain

**FREDDIE SCOTT**  
HEY, GIRL  
PX 692

**THE EAGLES**  
COME ON BABY  
7N 15550

**TRINI LOPEZ**  
IF I HAD A HAMMER  
R 20199

**AL CASEY**  
SURFIN' HOOTENANNY  
7N 25215

**JIMMY JUSTICE**  
YOU'RE GONNA NEED MY LOVIN'  
7N 15550

**POPS!**

**LANA JEAN**  
IT HURTS TO BE SIXTEEN  
7N 25214

**JOHNNY SANDON AND THE REMO FOUR**  
YES  
7N 15550

**JACKIE LYNTON**  
TEDDY BEAR'S PICNIC  
7N 35140

**THE PUPPETS**  
EVERYBODY'S TALKING  
7N 15550

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*Freddie Garrity*

writes his first  
article for DISC

# I'm telling you now—I've got a terrible memory!

**FIRST** of all, let me apologise for my terrible memory! If it wasn't for The Dreamers reminding me that I had promised to write for DISC, I'm sure I would have forgotten all about it. Honestly, I rely on them for everything.

If I'm talking to someone about a date we've played, usually all the lads chip in with the venue because at that very second, my mind goes a complete blank. I'm praying that I don't turn up at a date one day and find the boys have gone somewhere else!

People might think we're a pretty zany mob, but underneath it all, we're trying to prove how wrong they are. I know you'll never believe this, but we're dead serious in our intentions to please everyone—particularly as far as our act is concerned. But more about that later.

There's one thing we're all agreed on though—that's good food. I'm nuts about fruit salad, Derek likes anything hot, Bernie goes for boiled potatoes, Pete loves steaks and Roy's a raving lunatic for flapjacks.

For the most part, I eat like a horse. (I'm very fond of hay and things!) But sometimes I go right off food. Usually, though, we like to eat three good meals a day.

The other day though, I must have really gone too far with this food-lark, as I finished up in hospital!

Last Friday, during a date in Llanelli, I started getting shocking stomach-ache. Finally, it got so bad the lads had to rush me to Swansea General Hospital at 2 a.m. They weren't too pleased

about that, I can tell you.

Although I was looking forward to a couple of days break, I didn't expect to spend it in bed! Anyway, it seems I had food poisoning and after a few tests and the rest of it, the doctor let me go on Sunday morning.

When the members of the Oasis Club in Manchester heard I was ill, they clubbed together for a Freddie Penny Hospital Fund and collected over four pounds to send me some flowers but as I was out of hospital before they had a chance to do anything about it, I've asked them to buy some toys for the Booth Hall Children's Hospital in Manchester.

We had quite an eventful night at Norwich last week. First of all, the heel came clean off a



Derek Quinn—no one knows why he always wears dark glasses.

brand new pair of boots I'd bought ready for the Roy Orbison tour, but decided to wear in.

They looked pretty strong when I bought them, but I suppose the boots hadn't reckoned on one Freddie Garrity pounding about in them!

By the way, this happened in the middle of our act! Luckily Norman, our driver, was standing in the wings, so I gave him a few frantic hand signals, and changed boots between songs.

## Group mascot

By the way, I love dogs and I bought two black Labrador puppies last week. I bought one for myself and another for my little nephew for a birthday present. I'd like to keep mine as a mascot for the group, but I think he'd get a little out of hand, though he might be good in the act! Anyway, for the moment, I'm leaving him at home.

Some people ask why Derek Quinn always wears dark glasses. Even I don't know the answer to that! But it got a little ridiculous last week during a photo session for our new LP. We were wearing *nightshirts*—mine was a long red one, very fashionable—and Derek still insisted on keeping his glasses on!

If ever we stay in one place long enough, Derek and Bernie Dwyer are out doing the town. If we go to Great Yarmouth you'll always find Pete Birrell at the rifle range.

## Cinema fan

Pete also likes going to the pictures with Roy Crowdon. When we're in London, they're both up at about 10 o'clock and out to the nearest news theatre. Pete is wonderful at impersonating people. His best character is Jinx, the cat, and he comes out with some crazy expressions. If he goes on like this for much longer, I think we'll replace him with a real cat! That'll teach him a lesson!

Just one thing before I go. As a group, me and the boys thank you for all you've done for us, but please, we would appreciate it if you wouldn't scream during our act.

As we're trying so hard to please, yelling during a number often puts us off—and believe me, we don't need much to get hysterical!

Well, that's for now—so cheerio, 'til next week.

# Stop Pressings

by Peter Thomson

**JOE BROWN'S** hit-writer **Trevor Peacock** and actor-turned singer **Tom Courtenay** both impressed in ATVS "The Lads" . . . **Chubby Checker** now an excellent TV performer . . . Lyrics to "Compact" star **Basil (Alan Drew) Moss's** first record "The Lonely One" by show's scriptwriters **Hazel Adair** and **Peter Ling** . . . The **Caravelles** sound a lot like **Patience** and **Prudence**, American hit-makers in 1956. **Gene Vincent's** new LP includes **Little Richard's** "Rip It Up" . . . **Frank Hill's** new LP "Born Free" includes **Matt Monro's** "My Kind Of Girl" . . . On his LP with **John Leyton** and **Mike Sarne**, **Mike Berry** sings **Buddy Holly's** "Brown-Eyed Handsome Man" and **Ritchie Valens' "La Bamba"** . . . Is there enough guitar on "Your Baby's Gene Surfin" to satisfy **Daane Eddy** fans?

**Tony Newley** and wife **Joan Collins** are discussing possible Broadway musical version of "Cleopatra" . . . **Richard Chamberlain** had to turn down £25,000 for 10-day "Oklahoma" performances. **Marty Robbins** will be seen in forthcoming film "Ballad Of A Gunfighter" . . . **Jim Reeves** flies to South Africa next month for premiere of his film "Kimberley-Fin" . . .

**NEW Bobby Darin** "discovery": 16-year-old singer-songwriter **Debbie Stanley** . . . Heard on Belgian radio; **Dee Dee Sharp** version of old **Jackie Wilson** hit here—"Rect Petite" . . . All in a week's work for Parlophone's ace A and R man **George Martin**; sessions with **The Beatles** and **Shirley Bassey** . . . **Mike Berry's** new **Buddy Holly**-like "It Really Doesn't Matter" penned by **Joe Meek** . . . British song "Cheat Cheat" waxed by **French** popstar **Richard Ashborn** as "Chin Tch'in" . . . French equivalent to **The Shadows' Les Fingers** . . . New American label, called

**One-Derful Records!** . . . **Chuck Berry** has recorded a new version of "Sweet Little Sixteen" . . . The "Mookey" dance discs really catching on in U.S.A.: three singles in charts including one by **Freddy Cannon**. **Next Roy Orbison** single will be "Blue Bayou" . . . **Little Peggy March's** new one "Hello, Heartache, Goodbye Love" sounds a little like her "I Will Follow Him" . . . Issued in U.S.A.: **Johnny Dankworth's** "Hoc Down", Orchestra leader on **Bilk** hit "Stranger On The Shore". **Leon Young** referred to as "Acker's backer!" Album title of the week: "Not So Great Songs Which Were Left Out Of Great Movies For Obvious Reasons!"

★ ★ ★ **WHERE** **Craig Douglas** failed in Britain, **Bobby Darin** discovery **Wayne Newton** succeeds in America with "Danke Schoen" . . . Disc battle between UK's **Beverly Jones** and USA's **Darlene Love** with "Wait Till My Bobby Gets Home" . . . Is **Chris Montez** new disc "My Baby Loves To Dance" (pened by manager **Jim Lee**) too similar to "Twist and Shout" to succeed?

For American market, **Kenny Ball** recorded **Elvis Presley's** "Love Me Tender" and "Wooden Heart" and **Tony Bennett's** "The Good Life": what will his British trad fans say? . . . **Mary Wilde** and **Buddy** ("Devil In Disguise", "The Next Time", "Speedy Gonzales") **Kaye** wrote new **Ember** singer **Steve Cassidy's** "Ecstasy" . . . **Vince Edwards**, TV's "Ben Casey" and disc star, coming here in November for premiere of "The Victors". **Elvis Presley** gets £165,000 plus 50 per cent of the profits from his forthcoming film, "Viva Las Vegas" . . . U.S. reviewer says: "Andy Williams is so relaxed he makes Perry Como look like a nervous wreck!" . . . **Next Presley** film will have a skiing background.

★ ★ ★ **NEW** **Bobby Darin** "discovery": 16-year-old singer-songwriter **Debbie Stanley** . . . Heard on Belgian radio; **Dee Dee Sharp** version of old **Jackie Wilson** hit here—"Rect Petite" . . . All in a week's work for Parlophone's ace A and R man **George Martin**; sessions with **The Beatles** and **Shirley Bassey** . . . **Mike Berry's** new **Buddy Holly**-like "It Really Doesn't Matter" penned by **Joe Meek** . . . British song "Cheat Cheat" waxed by **French** popstar **Richard Ashborn** as "Chin Tch'in" . . . French equivalent to **The Shadows' Les Fingers** . . . New American label, called

# CONGRATULATIONS

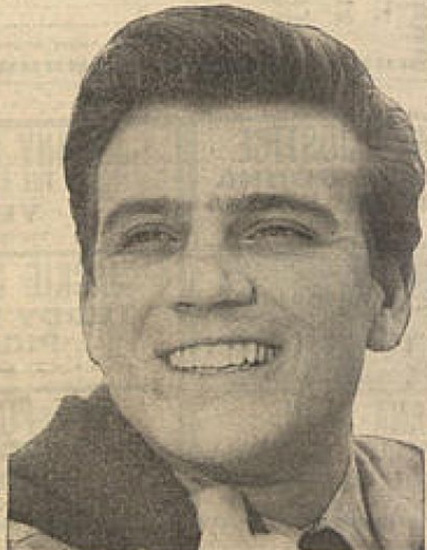
# Billy J. Kramer

## and the DAKOTAS

ON THE SUCCESS OF

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- ★ **THE HIGHWAYMEN—March On, Brothers** (Stereo United Artists SULP1036 (mono))
- ★ **MARTIN DENNY—Martin Denny Goes** (Stereo Modern Liberty SLBY1039 (mono))
- ★ **JOE HARNELL—The Piano Brilliance of Joe Harnell** (Stereo Columbia 335X1535 (mono))

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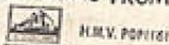


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## The Shirelles

DON'T SAY GOODNIGHT AND MEAN GOODBYE

STATESIDE 50218



Del Shannon, back in the charts with 'Two Silhouettes,' says ..

# I won't come to Britain too often

**DEL SHANNON'S** back in the charts with 'Two Silhouettes' — a number he chose while he was in Surrey on his last British trip!

While Del suns and surfs on the Florida coastline, relaxing on his first vacation this year, "Two Silhouettes" marks another Shannon hit in his absence from England.

Del and his manager, Irving Michalik, decided to record "Two Silhouettes" during a break in their last British tour when, with their British road manager, Mike Ripoli, they retreated to Surrey for a couple of days rest.

Says Mike: "Actually, Del was very undecided. He had the demos of two numbers—"Two Silhouettes" and "My Wild One." He liked them both, but couldn't make up his mind which was the better.

"Finally, we got the opportunity to take a couple of days rest during the tour, so we went to Selodon Park, where we knew we could make a decision without being interrupted by calls.

## No snap decisions

"After playing both songs through dozens of times, Del went for "Two Silhouettes" as the topside, and "My Wild One" for the flip. Actually, I don't know why he worried. He wrote both numbers anyway!"

But this is typical of the Shannon approach to his work. Del never makes a snap decision on his choice of material. That is, apart from "From Me To You" which he flipped over as soon as he heard it, and proved his point by an American success with the number.

When Del writes a song, he stores it away until his next recording session when he'll record four or five numbers for one single. The good ones which aren't used almost invariably find their way on to one of his numerous LPs. And, as an encouragement to songwriters, Del is a keen listener to all material which is sent to him.

On a postcard to DISC last week, Del said: "I'm living it up here in Florida. Everything's

going great, and I'm looking forward to going back to England next year." He also added that the break is giving him an opportunity to brush up on his surfing and songwriting.

He has a very sound policy regarding his trips to Europe—particularly England. While he loves playing dates here, he told me during his last visit that he doesn't feel it's a good thing to come over too often.

"You get stale like that," he said. "I really think you can only build up a following if you make, say, one trip a year, then hope your records will continue to sell to they want you back next year."

"It doesn't matter in the

States, as the country is so big anyway. You couldn't really hope to get from one coastline to the other in a year. Besides, there's not only the United States to cope with, there's Canada and South America, too.

"When I come to England, I regard it as both a working and vacation trip. Touring is fun, and there's usually a great bunch of people on the road with me. But it's nice in-between dates, too. I like going shopping, particularly for shoes and sweaters, and I find that travelling in England is a gas for writing new songs."

But for all his enthusiasm, Del was glad to get home after his

last trip. After all, apart from his British dates, he'd been away from the States for three months, and there was a lot of work to catch up with on his return.

One of the first things he did was to record "Two Silhouettes" and then, following the usual round of television, radio and personal appearance dates, he managed to get away to Florida for his couple of weeks break.

But, like he said: "I'd be in real trouble if I had nothing to come home to. Or for that matter, if I had no reason to leave the States in the first place!"

June Harris

## Spare a little sympathy for four, tender Shadows

IF you should see The Shadows moving rather gingerly around Blackpool over the next few days, have a little sympathy.

For last week they took their first lessons in riding. "We may have to ride in our next film with Cliff, so we will just have to master it," said Bruce carefully rubbing a "leader spot."

"Mind you, we may be wasting our time" he added. "The script is not yet

definitely settled—you know how it is with films. But we shall still enjoy learning—if we ever get used to it!"

The boys have been seeking a title for their new topside, written by Hank and Bruce. Early this week I learned that they had got one. It's "Shindig" and it will be released on September 13. The B-side, "It's Been A Blue Day," is a composition by Brian Bennett.

The Blackpool session was very successful, resulting in

12 titles being taped—six by The Shadows alone and six with Cliff.

Cliff and The Shadows are still playing to capacity business at the ABC Theatre and by the time their season ends they will have established a record at this new theatre that will take some beating.

When I spoke to the boys the other morning and asked them how business was, they gave me the daily reply: "Standing again last night!" J.N.

## THE OUTLAWS

That Set The Wild West Free



N.M.V. POP155

## Mike Berry

It Really Doesn't Matter

N.M.V. POP156



N.M.V. RECORDS LTD., 8, MA, HOUSE, 20, MANCHESTER SQUARE, LONDON W.1



### Sinatra, Jr. tour opens in London

FRANK SINATRA Junior's 12-day British tour opens with two concerts at Finsbury Park Astoria on January 18. This week, impresario Harold Davison told DISC that Frank Junior will also play two concerts in Leeds, Glasgow, Liverpool, Manchester, Birmingham and Leicester. Further dates have still to be fixed. Sinatra Junior will be accompanied by the Tommy Dorsey Band, singer Helen Forrest, the Pied Pipers vocal group, and trumpeter Charlie Shavers.

# FURY AND TORNADOS WILL NOT PART UNLESS . . .

**BILLY FURY** and **The Tornadoes** will NOT part — unless there are more changes in **The Tornadoes'** personnel. Denying rumours of the split, Larry Parnes told DISC at presstime: "Billy is not breaking with **The Tornadoes** at the moment, and providing they stay as they are, he is likely to continue working with them at least through the autumn tour.

### Spotnicks coming

**PROMOTER** Peter Walsh is bringing the top Swedish group **The Spotnicks** to Britain for dates from November 23 to December 15. Venues have still to be fixed.

"However, I am interested in a new backing group for Billy. If there are any more changes in **The Tornadoes'** line-up, then as soon as I find a new group, Billy will start working with them.

"If there are no more changes, then the new group will be used on a long term basis — probably not until next year."

The present line-up of **The Tornadoes** is: Clem Callini (drums), Brian Gregg (bass), Brian Irwin (rhythm guitar), Alan Caddy (lead) and Roger LaVerne (piano and organ). George Bellamy was recently replaced by Brian Irwin and a replacement has to be found for Roger LaVerne, who leaves the group in mid-September.

Joe Meek told DISC: "I've auditioned about 50 pianists to take over from Roger, and one will be selected later. There were rumours that Alan Caddy is leaving, but these are untrue."

Meek added that he is at present forming a new group which will be complete in two weeks, and will audition for Larry Parnes.

Parnes has said that if this group is suitable—and there are any more changes to **The Tornadoes** by this time—then he will use them to back Billy on the autumn tour.

### Benton tour dates

**DATES** were fixed this week for the **Brook Benton-Lesley Gore-Doris-Tina Yuro** package which kicks-off a ten-day tour at the Finsbury Park Astoria on Saturday, October 19.

The show plays two West London concerts at the **Odeon, Hammermith**, on Sunday (20), then appears at the **Odeon, Luton** (21), **Capitol, Cardiff** (22); and follows with **Odeon** cinema dates at **Liverpool** (23), **Manchester** (24), **Leeds** (25), **Lewisham** (26), **Nottingham** (27) and **Birmingham** (28).

### BEATLE BANNED!

**PAUL McCARTNEY**, of **The Beatles** has been banned from driving for a year! At **Wallasey** on Monday he was fined £25 and banned for 12 months when he pleaded guilty to travelling at 50 to 55 m.p.h. in his car. This was his third conviction for speeding.

### Vaughan—Farnon LP?

**COMPOSER-ARRANGER** Robert Farnon may make an LP with **Sarah Vaughan** during her forthcoming tour which opens with the **Count Basie Orchestra** at **Southend** on September 7.

It is expected that the LP will be made in **Copenhagen** this autumn, with the **Danish State Choir** taking part.

# Acker makes two tours of Germany

**ACKER BILK** will make two tours of Germany in October—one with his band and one accompanying German string orchestra.

The first, which opens in Berlin on October 11, features Acker on stage with his **Paramount Jazz-band**. He will also solo with a large orchestra composed of Continental musicians.

After five or six days, Acker returns to Britain, flying out to Germany again on October 23 for a solo tour with a string orchestra. This trip will last for about ten days.

A new Acker Bilk LP is due out on Columbia next month. Titled "Four More Hits And A Mister," it features "Lonely," "A Taste Of Honey," "Fancy Pants" and "Above The Stars." Backings are by the **Leon Young String Chorus**.

tours of Germany in October—as a soloist with a large accompanying German string orchestra.

### Joe Brown, Tornadoes for Hamburg club

**JOE BROWN**, **The Tornadoes** and **Johnny Kidd** are among the top international pop talent being lined up for the **Hamburg Star Club** by impresario **Don Arden**.

Joe Brown and the **Brusvers** start there on December 14 and 15 before opening in "Aladdin" on December 24 at the **Shrewsbury Granada**.

**Johnny Kidd** and **The Pirates** play the **Star Club** from December 25 until January 7, during which time they will cut a live LP for **HMV**.

**The Tornadoes** are set for January 13 to 20, with the possibility of 10 days in major German cities and appearances in Scandinavia on the way home.

### Kathy Kirby 'in prison'

**INMATES** of **Wandsworth** prison will get a special "in person" performance of "Dance On" when **Kathy Kirby** plays a show there on Monday, September 9.

### Craig stars in his second promotion

**CRAIG DOUGLAS** promotes and stars in a concert at the **Margate Winter Gardens** on Sunday (Sept. 15). The show also features **The Bachelors**, **Houston Wells**, **Van Doren**, **Lyn Cornell** and comedienne **Don Moss**.

This is **Craig's** second promotion venture and he plans another for the **Isle of Wight** later this year.

Future dates for the singer include **Granada TV's "Scene At 8.10"** on September 2; "Thank Your Lucky Stars" (14); **Light Programme's "Sing It Again"** (12), and "Ready, Steady, Go!" (13).

### More charity fete stars

**MANY** more stars have agreed to attend **Dorothy Squires'** charity fete on September 8 including **Susan Maughan**, **Tony Hancock**, **Carol Doone**, **Muriel Young**, **Ken Wallon**, **Sue Costa**, **Jimmy Young** and **Jane Thornburn**.

Tickets (one guinea for the concert, 5s. for the fete) can be obtained from "Fiesta 63", c/o 189 **Bickenhall Mansions**, London W.1.

# Billy J. wins his first Silver Disc

**BILLY J. KRAMER** has entered the **Silver Disc Honours** List! He and **The Dakotas** are the fourth group from the **Liverpool** beat school to win a coveted **Silver Disc** award for sales in excess of 250,000.

Billy's second successive Number One hit "Bad To Me," penned by **John Lennon** and **Paul McCartney** of **The Beatles**, has won the **Liverpool** lad his first award.

"Bad To Me" hit the top of the **DISC** charts last week, and warding off all competition—including **The Beatles'** "She Loves You" in at 3—still holds the top slot.

### Follow-up

This follows on from Billy's initial success with another **Lennon-McCartney** composition "Do You Want To Know A Secret?" which reached Number One, but failed to win a **Silver Disc**.

Billy's recently completed LP, "Listen," is to be released by **Parlophone** in October. **The Dakotas** current hit "The Cruel Sea" is being issued in Germany and France.

At presstime, **London promoter Arthur Howes** had still not found a replacement for **Billy J. Kramer** and **The Dakotas** at the **Bobby Rydell** tour.

### AREA FINAL SET FOR DISC'S £2,000 BIG BEAT CONTEST

**THE** Northern Area finals of **DISC'S** £2,000 Beat Competition will be held at the **Blackpool South Pier** on October 27, following a three week package show there being organised by the **George Cooper Organisation**.

The package, starring **Mike Preston**, **Nelson Keen** and the **Flee-Rekkers**, with weekend guests **Vince Eager**, **Michael Cox** and **Danny Rivers**, opens on October 4, taking over from the current summer show.

More heats for the Contest have been fixed for **Stretford Atlas Ballroom** September 23, **Grindford Plaza** (24), **Hastings Pier Ballroom** (25), **Chippingham Need Hall** (28), **Orpington Civic Hall** (28), **West Bromwich Adelphi** (30), **Farnborough Town Hall** (October 4), **Henley Town Hall** (5), **High Wycombe Town Hall** (8), **Gravesend Co-op** (9) and **Hounslow Baths Hall** (18).

## Cliff film may now be shot in the Canary Isles

IT'S almost certain that **Cliff Richard** and **The Shadows** will be spending a working "winter holiday" in the **Canary Islands**.

Producer **Kenneth Harper** is due back from the **Canary Isles** on Friday where he has been surveying locations for their film.

**Cliff** and **The Shadows** will probably fly to **Las Palmas** in November, spending around eight weeks on the islands.

The original location choice, **Mexico**, proved unsuitable.


**The Shadows'** next bid for chart honours will be with a new single entitled "Shindig" due for release on September 13.

Another **Hank Marvin-Bruce Welch** composition, "Shindig" is a heavy number featuring **The Shadows** on their own.

But strings will be added on the flip, a contrasting number entitled "It's Been A Blue Day" written by **Shadows** drummer **Brian Bennett**.

### Matt records film song

**MATT** **Monro** will record the **Lionel Bart** title song for the new **James Bond** thriller film "From Russia With Love." He will be heard singing it behind the credit titles of the film, and the disc will be released near the time of the film's premiere on October 10.



**Roy Orbison tour**

Win a free seat for yourself and a friend AND the chance to meet Roy Orbison in person. Full details in next week's DISC.

### Roy Orbison TV spot

**ROY ORBISON** and **Kenny Lynch** have both been booked for the September 13 edition of **A-R TV's "Ready Steady Go"**, joining **Freddie and the Dreamers**.

This week's show stars **The Springfielders**, **Johnny Kidd** and **The Pirates** and **The Fourmost**. **The Searchers** and **Jimmy Justice** are set for September 6, **Adam Faith** for September 27 and **The Beatles** for October 4.

### Folk duo's residencies

**JIMMIE MACGREGOR** and **Robin Hall** start a 13-week resident stint on **BBC TV's "White Heifer Club"** on October 4 in succession to **Andy Stewart**. They are also lined up for their own 13-week show on **Border TV** beginning on September 25.

## IN BRIEF

- **CASEY JONES** is featured in **BBC TV's "Suspense"** on September 2. His recording of "One Way Ticket" will be heard in the same programme.
- **JOE MEEK** has recorded two striking titles, "Big Breaker" and "Suffie John Brown," with new British group **The Ambassadors** for American release. The disc is not yet scheduled for issue in Britain.
- **SHEILA BUNTON** plays a week at **Newcastle's La Dolce Vita** from next Monday (September 2). **Lita Roza** follows her on September 9.
- **SHEILA SOUTHERN**, who returns next week from a season in Germany, plays cabaret at the **Ashton Court Country Club, Bristol**, for the September 9 week.
- **PHILIPS** are releasing the theme tune from the **BBC TV** series "Points Of View" next week. Titled "Yaaka, Hala, Hickey Deala," it is by the **Dutch Swing College Band**.
- **TONY BENNETT** makes his acting debut in a five part episode of "77 Sunset Strip," due on American television in the autumn, but not yet scheduled for England.
- **ALMA COGAN** was this week offered a five-week cabaret and TV tour of Australia for the middle of September.
- **THE SWINGING BLUE JEANS** appear on "Saturday Club" on September 7 and the **BBC** **Beat Show** on September 19.

DECCA-GROUP RECORDS DECCA-GRO

IN YOUR SHOPS TODAY

Jel Harris & Tony Meehan Applejack P 1110

They say The Melon P 1110

Craig Douglas I'm so glad I found her P 1110

Tom Courtenay Mrs. Brown you've got a lovely daughter P 1110

The first one The Rikki Allen Trio P 1110

Keep moving Sounds Incorporated P 1110

It hurts to be sixteen Andrea Carroll HLR 9710

By there lonely boy Roby and The Romanians HLR 9711

Even tin Paul Evans HLR 9712

The kind of boy you can't forget The Raindrops HLR 9713

Burl Ives This is all I ask HLR 9714

Buddy Holly Wishing G 1104

DECCA-GROUP RECORDS DECCA-GRO

THE CARAVELLES

YOU DON'T HAVE TO BE A BABY TO CRY

F 11079

DECCA

DUM DUM DEE DUM

WIP

Johnny Cymbal

The S

HLR 9720

DECCA

DECCA-GROUP RECORDS DECCA-GRO



# Star line-up for 'Stars'

Some of the stars of this week's "Lucky Stars" face the camera. They include Little Peggy March, Jimmy Justice, Billy J. Kramer and The Dakotas, Johnny Sandon and the Kromo Four, The Overlanders, Elaine and Derek, The Redcaps and DJs Peter Murray and Carol Dence.



**NEW FROM EMI**

**RAY CHARLES And The Raelets**  
NO ONE  
N.M.V. POP100

**CHARLIE DRAKE**  
I'VE LOST THE END OF MY YOUEL  
PARLOPHONE 80007

**JOEY DEE**  
DANCE, DANCE, DANCE  
COLUMBIA DB7102

**ELAINE DELMAR**  
HUM DRUM BLUES  
COLUMBIA DB7101

**BILL EVANS And His Orchestra**  
THEME FROM "THE V.I.P.'S"  
VERVE V2214

**THE FOURMOST**  
HELLO LITTLE GIRL  
PARLOPHONE 80008

**ROB E.G.**  
JEZEBEL  
COLUMBIA DB7100

**THE ISLEY BROTHERS**  
NOBODY BUT ME  
STATESIDE 80014

**MAJOR LANCE**  
THE MONKEY TIME  
COLUMBIA DB7008

**GENE McDANIELS**  
IT'S A LONELY TOWN (Without You)  
LIBERTY LIBR0007

**DUFFY POWER**  
HEY GIRL  
PARLOPHONE 80009

**DANNY WILLIAMS**  
A DAY WITHOUT YOU  
(From Film "It's All Happening")  
N.M.V. POP1200

N.M.V. RECORDS LTD., 25, ABchurch Lane, WINDYBANK, MANCHESTER 22, ENGLAND

## Freddie Garrity recovers after weekend appendicitis scare

**FREDDIE GARRITY** was rushed to Swansea General Hospital in the early hours of last Saturday suffering from suspected appendicitis. He was detained under observation until Sunday afternoon, and had to cancel two dates, one at Gainsborough, and the other at Great Yarmouth.

It was discovered that he was suffering from food poisoning and was discharged on Sunday. He resumed work at Barrow on Monday night.

Two more dates have been set for Freddie and The Dreamers for November tour with The Searchers and Brian Poole and The Tremeloes: Cannock, Essoford (11) and Norwich Theatre Royal (12).

There have also been alterations to the October tour with Tommy Roe. The package will now play Lewbridge Gaumont on October 10, Luton, Odessa (9), Romford, Edcon (10), Croydon Fairfield Hall (11), Cardiff Sophia Gardens (12) and Bournemouth Winter Gardens (13).

When they go to Ireland in two weeks' time, the group will appear on Ulster TV (9) and BBC TV (10).

**Little Peggy for 'Scene'**  
**LITTLE PEGGY MARCH**, who flew in from France last week, adds Granada TV's "Scene at 6.30" to her list of television appearances. She will be on the programme tomorrow (Friday).

## UP RECORDS DECCA-GROUP RECORDS

<b>SUMMERTIME</b> <b>SUMMERTIME</b> The Fortunes F 11718 <b>DECCA</b>	<b>WIGWAM</b> Ted Heath & his Music F 11727 <b>DECCA</b>	<b>TWIST AND SHOUT</b> Brian Poole & The Tremeloes F 11094 <b>DECCA</b>
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<b>OUT</b> Surfaris 4101 <b>DECCA</b>	<b>JUST ONE LOOK</b> Doris Troy HLK 8348 <b>LONDON RECORDS</b>	<b>PETER, PAUL &amp; MARY</b> BLOWN' IN THE WIND WB 104 <b>DECCA</b>
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## Susan will go in search of the sun

**SUSAN MAUGHAN** plans to take a four-week holiday when her current show with Frank Field ends its run at the London Palladium on December 15.

"They want me to do pantomime," Susan told DISC on Monday, "but I think I'll take a holiday abroad and get some sunshine."

There is a strong possibility of an American trip for Susan early next year. On Friday last, her manager, Monty Cott, flew to the States to discuss American deals for Susan.

## Rush release on Brian Poole follow-up

**THE** new single by Brian Poole and The Tremeloes, called "Do You Love Me?" and originally intended for issue later in September, is being rush-released tomorrow (Friday) to follow up as quickly as possible the success of "Twist And Shout," now nearing the 200,000 sales mark, and to combat another version of the same number by the Dave Clark Five which Columbia have scheduled for September 6.

"Do You Love Me?" was originally recorded by the American group The Contours and issued here last September by Oriole.

The flipside of Poole's new single is "Why Can't You Love Me," written by Brian and the group.

Their new LP, "Twist And Shout With Brian Poole And The Tremeloes," will be available early in September, and includes several tracks associated with other artists such as "South Street" (The Orlons), "Baby Workout" (Jackie Wilson), "Peanuts" (The Four Seasons) and "If You Gotta Make A Fool Of Somebody" (Freddie and The Dreamers).

## 'STOP THE WORLD' TO BE FILMED

**ANTHONY NEWLEY's** smash hit musical "Stop The World" is to be filmed. Newley's co-writer Leslie Bricusse told DISC this week: "It should be made around March and April, and Tony and I plan to work on it in Barbados, so that we can get some peace and quiet."

As Newley's contract in the Broadway show runs until November, he will not start writing the film until December.

Apart from Newley, casting has not been definitely set, but Bricusse added: "It would be nice to have Anna Quayle and the Baker Twins—the girls who were such a hit in the stage version."

## Helen may tour Europe

**HELEN SHAPIRO** may tour France, Holland, Belgium and Germany during October for radio and TV work. She stars in "Saturday Club" on September 28, and will appear in an extended version of A-R TV's "Here Come The Girls" on October 2.

## RYDELL TO CUT LP HERE?

**BOBBY RYDELL** may cut an LP during his British trip in November, and several British songwriters, including Johnny Worth and Mitch Murray, are to submit material to him.

At presstime, Pye's Ian Ralfini told DISC: "We would like Bobby to wax 16 songs, to be used either on an LP or as eight singles. An LP is more likely at this stage."

Ryell's Palladium date has been confirmed for November 17, and he will appear on "Lucky Stars" the previous day.

## Ball discs to go in jazz archives

**RECORDINGS** by Kenny Ball and his Jazzmen are to be added to the historic Archives of New Orleans Jazz kept at Tulane University in Louisiana.

This distinction being conferred on the Ball band during their third U.S. visit beginning on September 25.

Following the band's last engagement at the Pasadena Civic Auditorium on October 5 they will be guests of honour at a huge party to be thrown by the New Orleans Jazz Club of California.

Attending the party will be trad jazz guests such as Kid Ory, Johnny St. Cyr, Meade Lux Lewis, Ray Bauduc and Ben Pollock.

## Caravelles in tour

**THE** Caravelles will join the John Leyton and Mike Sarne package on two dates next month, at Grantham (23) and Aylesbury (24) Granadas.

The package opens at the Salisbury Gaumont on September 20, and in addition to John Leyton and Mike Sarne, stars Mike Berry and the Innocents, Billie Davis Don Spencer and Billy Boyle.

The Swinging Blue Jeans join the show at the Sheffield Gaumont on September 30.

## Ready, Steady Jimmy

**JIMMY JUSTICE's** single is tipped for the 30 on page 8, appears in A-R TV's "Ready, Steady, Go!" on September 6.

He recently flew back to Britain from TV shows in Germany, where he also cut two singles for the German market.

This Saturday (31) he stars in "Thank Your Lucky Stars" and will be on "Discs A Gogo" on September 11.



reviews...

Disc Date with Don Nicholl

Jet and Tony, Ray Charles, Four Seasons, Buddy Holly, Paul and Paula, Jimmy Justice . . . the old faithfuls can't miss, but . . .

# KEEP AN EYE OPEN FOR THIS NEW BOY— HE'S GREAT!

'Twist and Shout' fans will go for this

**Isley Brothers**

Nobody But Me; I'm Laughing To Keep From Crying (Stateside SS 210)\*\*\*

**T**HOSE who caught up with the "Twist and Shout" rush, this original by The Isley Brothers ought to be a most, Nobody But Me they shriek and squawk feverishly to a thudding rhythmic background. "Nobody But Me" . . . can do the twist . . . mad and the rest of them like the lyrics, that's the easy theme of the track.

Certainly very few teens can stir up such a pounding invitation to the dance floor.

I'm Laughing To Keep From Crying is a rapid beat offering too, with hooks from those working behind the hoarse lead singer.

**Humphrey Lyttelton**

Carlos Teneset, Midnight Air (Columbia DB 7097)\*\*\*\*

**L**YTTELTON'S trumpet is accompanied on this Latin-based series release not by his own band but the lush draperies of the Leon Young Orchestra.

The result may not satisfy jazz fans but it provides a swinging Latin sound that suits the livery melody Carlos Teneset plays.

Sunny men with Humphrey swing away in holiday spirit. The star's own composition Midnight Air is Latin-based, too. A pretty tune with sparkling accompaniment.

**The Fourmost**

Hello Little Girl; Just In Case (Parlophone R 3654)\*\*\*

**B**RIAN O'HARA, Billy Hutton, Mike Millward and Dave Lovelady—three guitars and drums—make up The Fourmost, a team which hails from the same source as The Beatles—and their first disc number is a Beatles line: Hello Little Girl.

This should bring them quick success with three of the group singing the happy tender and working in some lute-like effect.

Just In Case is an American number which the team rattles off smartly, the guitars providing a very crisp no-nonsense sound. Well, but that this group will line up alongside the other Mersey winners.

**Gene McDaniels**

In A Lonely Town; False Friends (Liberty LIB 3359)\*\*\*\*

**A** POMUS-SHUMAN song, In A Lonely Town covales Gene McDaniels with a bluesy sentiment, and he sings the steady paced ballad with warm sincerity.

Big orchestral favour for his

**Trini Lopez**

If I Had A Hammer; Unchain My Heart (Krispye K 70393)

**T**RINI LOPEZ has had success in the States already but this is his first disc to be released in Britain. I hope it gets plenty of push and air space because it deserves to Latin beat its way right into the Twenty.

The tracks are taken from an LP "Trini Lopez At P.J.'s" being a Hollywood night club. And it's the club audience you can hear on this recording, applauding the Lopez treatment of the old folk number "If I Had A Hammer."

The appeal is instant, the delivery fresh, the rhythm highly infectious. The same goes for "Unchain My Heart" which Lopez sings on the other half. Either track is worth big custom.

**D N T**

accompaniment should help Gene in a bid to reach the parade again. I like the first approach.

An interesting country-styled number on the crossover False Friends is given a dramatic treatment with girl voice leading the group into Gene's ear.

**Eddie Cochran**

Drive In Show; I Almost Lost My Mind (Liberty LIB 3106)\*\*\*\*

**A**NOTHER posthumous release due for very useful sales. Drive In Show is a cute kind of ballad which is sung to a friendly piano-piano accompaniment. Not one of Cochran's greatest efforts, but catchy.

I Almost Lost My Mind the familiar country song, is hiccupped into a Presley stamper.

**Fats Domino**

When I'm Walking I've Got A Right To Cry (HMV POP 1197)\*\*\*\*

**T**HERE'S a contagious, merry beat from Domino this time out as he hooks When I'm Walking. Fats is "singing his soul" on this side and his dark brown voice is well suited to the number.

You'll be finger-snapping with

him from the beginning. A big band and a girl group accompany. Mood changes down to the blues as Fats thudding piano, girl group and all go slow walking through his declaration that I've Got A Right To Cry. Strings move into

★ ★ ★

Among the big commercial numbers this week, there are pretty sure-fire releases from Jet Harris and Tony Meehan, Ray Charles, The Four Seasons, Buddy Holly and the ever-lovin' Paul and Paula.

But they're not having it all their own way, I hope, because there are some new, and lesser-known, artists who deserve to be heard—and rewarded. Among these I hope you'll find time to spin Carol Elton and Trini Lopez. The latter in particular strikes me as one of the disc finds of the year.

His first single to be heard here is as fresh and interesting as Bull's Eyes (latest is dismal and disappointing).

★ ★ ★

Contd. on facing page

**Jet Harris and Tony Meehan**

Applejack; The Tall Texan (Decca F 11710)

**T**HE Harris guitar and the Meehan drums are backed by a superb bass section and some feminine voices for "Applejack." Johnny Worth wrote this instrumental and I think it'll be every bit as successful as the duo's previous singles.

It has an intriguing melody to recommend it, and Harris carries this most pleasantly in a way which reminds me at times of the Roll Harris number "I Know A Man" . . . though it's by no means a staid, very smooth.

Meehan's own composition "The Tall Texan" is a gentle trail walker for the turnover, and there's colour in the backing as well as in the work of the two instrumentalists.

**Ray Charles**

No One; Without Love (HMV POP 1262)

**A** BOC POMUS—Mort Shuman song has been lifted by Ray Charles for this outing. "No One," the top side, is sung in his husky manner of the girl friend who is the only one.

The Raylets vocal team accompany him soothingly while a big band swings away steadily and with a compelling commercial sound. An extremely accomplished production with a melody that's going to stick in your head.

"Without Love" (There Is Nothing) slows the pace while Charles goes on a country blues walk. Packed with feeling and building to a great climax.

**Four Seasons**

Candy Girl; Marlina (Stateside SS 216)

**T**HE FOUR SEASONS have been strutting up the American parade yet again with their "Candy Girl" disc. Full of the ruffled harmonies and with a Latinish accompaniment which will please dancers. No doubt the team's got another big British seller with this one, too.

Bob Gaudio, a group member who has written many songs for The Seasons, is the composer of the typically topped "Marlina" which is charted on the B-side.

**Buddy Holly**

Wishing; Because I Love You (Coral Q 72466)

**T**WO more tracks by the late Buddy Holly to delight the fans who seem to have multiplied since his death. "Wishing" is a simple, romantic number song with easy country sound by Holly to guitar and drums accompaniment. Very attractive.

Buddy's composition "Because I Love You" is taken in a slow, thudding beat with an echoey hiccup in the vocal.

**Paul and Paula**

Something Old, Something New; Flipped Over You (Philips BF 1269)

**T**HAT romantic couple Paul and Paula come together again with another chapter in their sweethearts saga. They maintain the gimmick of naming each other in the song as they do at the wedding day in "Something Old, Something New."

Good, steady rhythmic pulse for their accompaniment as they aim themselves at the Top Thirty once more. Wonder what'll happen when they start raising a family on disc? Recordings by Paul, Paula and Paulina?

"Flipped Over You" is simple and with a neat beat.

**Jimmy Justice**

You're Gonna Need My Lovin'; Since You've Gone (Poly N 1638)

**T**HE catchy beat of "You're Gonna Need My Lovin'" is good enough to boost Justice back to the upper rungs of the ladder. I like this simple tune which he wrote for himself. Sort of a country and western middle rocker, it's very easy to latch on to, and there's a cute backing of rhythm and girl chorus.

Jimmy himself is in friendly voice . . . in fact, it's a disc with a friendly noise altogether. And due to make a lot of friends too.

Whippy effort on the other half—"Since You've Gone"—may have some success too, though it lacks the composition of the top deck.

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

**TOM COURTESY**

Mrs. Brown, You've Got a Lovely Daughter; Knocking On The Door (Decca F 11729)

\*\*\*—Tom Courtney, the actor, is the sort of singer who deserves to be as loudly as the long distance runner. Yet, even so, there's a natural appeal about his performance of these numbers by Trevor Peacock. Perhaps this is because they tie in so neatly with his role in the TV play "The Lads." If you saw that production you'll know what to expect.

Mrs. Brown, You've Got a

Lovely Daughter may click . . . it is both wistful and insidious. And, of course, there's star name appeal on the label.

**LOU CHRISTIE—How Many Teardrops—**

You And I (Columbia DB 7098)

\*\*—Switching from a shrill voice to a straight romantic tone and back again to shrillness, Lou Christie wants to know How Many Teardrops must he cry? He can shed a flood for all I care.

His performance, I'm afraid, arouses no sympathy in my breast.

**MAJOR LANCE—The Monkey Time;**

Mama Didn't Know (Columbia DB 7099)\*\*\*

—Dancers will find Major Lance laying down a solid middle beat for them on The Monkey Time side. Lyric may be a little confusing but the chanting force of the half is difficult to resist. Mama Didn't Know is a slow twister with plenty of nod from Lance and the accompanying group.

**OLDHAM YOUTH CHOIR—**

Song Of Summer; Mary Had A Baby (HMV POP 1199)\*\*\*

—Featured in the BBC play "Year For A Song," the marching ballad Song Of Summer has aroused a great deal of interest. HMV are hoping they have another "Happy Wanderer" success on their hands as a result of this recording by the happy-voiced Oldham Youth Choir. There may be right . . . the side is sure to be a request pro-

ducer, it's all gimmick and no soul.

The heartfelt feeling is carried over for the second side: You And I (Have A Right To Cry). He can say that again.

**THE DICERNAIRES—**

When True Love Comes Your Way; That's Right (Parlophone R 3654)\*\*\*

—This is a group from Sheffield, coming your way with a sound that's well set in the current Beatles-inspired groove. When True Love Comes Your Way is a quick chaser given an adequate performance of its kind.

That's Right is brisk and conveys a rather more distinctive group personality. It'd have been inclined to move this one upstairs.

**THE HIGH KEYS—**

One Sera Sera (Decca F 11711)\*\*\*

—Daddy Ooh Long Legs (London HLL 978)\*\*\*—Dancers will find Will Be, Will Be song is given a poppy modern arrangement by The High Keys who chant it to a Latin beat that will tick to your feet from the opening bars.

First-class instrumental accompaniment makes sure that dancers will be queuing up for the half. Twist to Daddy Ooh Long Legs which rumps happily through the other side.

**BOB DAVIES—**

You Tonight; Rock Me (Roll Show London HLL 978)

—With a firm country voice, Bob Davies sings of his wish to be With You Tonight. Rocking accompaniment features some sharp guitar. Rock 'n' Roll Show is a routine middle-beater.

**THE SOUVENIRS—**

How Many Teardrops; Please Be Faithful To Me (Decca F 11712)\*\*\*

—This vocal group uses plenty of high-pitched gimmickry to put over the medium

grades mat. Geoff Love's Orchestra supplies the cheerful backing. The traditional religious song on the other half, Mary Had A Baby is sung with unclouded sweetness by the choir.

**RON GOODWIN—**

Moonstruck; Midsummer Madness (Parlophone R 3655)\*\*\*

—Dancer's music for the BBC TV series "Moonstruck" was one of the best things about the programmes . . . and Ron Goodwin's orchestra cap and strings perfectly. A steady seller. I should mention particularly among small screen fans.

One of Ron's own melodies Midsummer Madness limns its way gaily through the second side.

**THE INNOCENTS—**

Stripping Stones; Grazia (Columbia DB 7098)\*\*\*

—Male vocal group with a warm, though not startling, sound to offer as they sing Stripping Stones. It may be a little too plain and straightforward to grabbe crowds, but it's welcome for them to stop warming up and get to the tune.

**LINK WRAY AND HIS RAY MEN—**

The Ripper; The Black Widow (Stateside SS 217)\*\*\*

—Moody instrumental work from Wray and his men as they play The Ripper. Guitars and drums achieve a good noise but somehow fail to capture the dramatic feeling one is led to anticipate.

The Black Widow has plenty of twang, plenty of mood, but it was welcome for them to stop warming up and get to the tune.

**ANDREA CARROLL—**

I Hate To Be Shunned; Why Am I So Shy (London HLL 977)\*\*\*

—Lipping teen voice



TRINI LOPEZ—lucid appeal, infectious rhythm.



THE FOURMOST—From Liverpool as a Beatles number.



**EPs**  
with Nigel Hunter

**ROCKING JERRY LEE?  
NOT THIS TIME OUT**

**Jerry Lee Lewis**

Four More From Jerry Lee  
*Good Golly, Miss Molly; I Can't Trust My Teen Age Letter; Sonnets Of My Heart.*  
(London RE-S 1378)\*\*\*  
NOT up to Jerry's usual rocking rock standard. *Teen Age Letter* has a goodly amount of the Lewis up-tempo fire, but the rest of the set is disappointing. Jerry's sister Linda Gail Lewis duets with him on the last track with useful wailing results.

**Monty Sunshine**

*Gamma Build A Mountain; Love Letters; The Third Man Theme; South Of The Border.*  
(London RE-R 1268)\*\*\*\*

**MONTY** is the clarinet man who blew that memorable solo for Chris Barber's smooth hit "Petite Fleur," and here he leads his own band through a neat selection of trad originally recorded for the American market by Kapp Records. There's nothing sensational or different in the Sunshine trad approach, but at least the band are competent musicians who can still swing things while playing the right notes in the right key.

**Everly Brothers**

*A Date With The Everly Brothers, Vol. 2*  
*Made To Love; That's Just Too Much; Love Harry; So How Come?*  
(Warner Bros. WEP 6109)\*\*\*\*  
THE familiar Everly sound is served up in full measure on these four. Best track is the first, penned by Phil Everly, because the arrangement and treatment moves

out of the usual predictable run with some solo Everly to be heard and a solid beat thrown in. The second track restores the usual Everly brand of vocal harmony which is anything but in my ears.

**Sing along with J.F.K.**

*Sing Along With J.F.K., Begin Anew For Two; Let Us Begin The Beginning; Alliance For Progress Bossa Nova; Ask Not What The Trumpet; Let The Word Go Forth.*  
(Reprise R 30036)\*\*\*\*  
**GEORGE ATKINS** and Hank Levine are the technical wizards who worked out the details for this lot. They've snipped pieces from President Kennedy's recorded speeches, and inserted them into the tunes with the effect of a sing-along as a chorus repeat the President's words.

A good idea cleverly done, but not one which will stand too many repeated playings.

**THE COUNTRYMEN - Four**  
*Scottish Songs* (Piccadilly NEP 34022)\*\*\*\* **MAUREEN MILLER**—Evening In Mount Mellery (Piccadilly NEP 34023)\*\*\*\*—Two more EPs in Piccadilly's Heather series. The Countrymen go North of the Border for their quartet of numbers, doing two familiar ones like Marle's Wedding and the Sky Boat Song, and two lesser-known items: *Mingulay Boat Song* and *Coastal's Candy*. Maureen's numbers are as Irish as potter. Easy folk-flavoured listening, but nothing outstanding to catch one's ears.

reviews...  
**Danny**  
could drift  
into the  
30 on this  
song

**Danny Williams**

*A Day Without You; Secret Love* (HMV POP 130)\*\*\*\*  
WRITTEN by Norman Newell and Phil Green for the film "It's All Happening," Danny Williams' latest ballad *A Day Without You* has the slow charm at which he excels. A wistful love song which allows Danny to drift on a cloud of strings. One which may well have enough appeal to send him into the best sellers again.

**Burl Ives**

*This Is All I Ask; Three Goes Another Pal Of Mine* (Brunswick 05892)\*\*\*\*  
I'M sorry Mr. Ives, but all I ask is that you don't make any more discs like *This Is All I Ask*. A sickly, over-sentimental narration which Burl talks while a girl group drifts in the shadows.

He wants longer, lingering sunsets and other things to keep him younger than spring. Fair enough, but why wrap it up so stickily?

Sentimentally abounds on the *Three Goes Another Pal Of Mine*, Second side, too.

**Oscar Peterson**

*Gravy Waltz; This Could Be The Start Of Something* (Mercury VS 513)\*\*\*\*

IT has been pleasing recently to note the increased number of plays which the *Gravy Waltz* tune has been getting on radio. For those who are being persuaded into buying one of the disc versions, here comes a great one.

The Peterson Trio play it with their usual modesty and dapper manners. Peterson's piano ripples beautifully through the jazz melody.

**DISC DATE**

Contd. from previous page

Both this track and *This Could Be The Start Of Something* are lifted from the Trio's new LP "Affinity." For the second side, Oscar takes off on one of his quick-fire keyboard excursions, but slows down with startling effect midway.

**Craig Douglas**

*I'm So Glad I Found Her; Love Her While She's Young* (Decca F 11722)\*\*\*\*

**CRAIG DOUGLAS** stands a better chance of regaining his place in the parade with *I'm So Glad I Found Her* than he did with "Danke Schoen." This one is a happier, easy beat ballad which lifts, rather than sags. Craig's vocal is light-hearted and he double-tracks to a brisk Harry Robinson accompaniment. For the reverse, he takes a slower romantic ballad *Love Her While She's Young*, and should touch a few teen hearts with the message.

**Paul Evans**

*Even Tan; Ten Thousand Tears* (London HLR 9770)\*\*\*\*

**PAUL EVANS** novelty number here from Paul Evans who sings the advisory nonsense while his girl



CAROL ELVIN has a strong, distinctive style that deserves to make the Parade.

friend does a slow-burn trying to discover how she can get an *Even Tan*. The lyric is amusing and the tune moves on a catchy path. Girl group pieces along in the background. The side may build into a high seller for Evans.

*Ten Thousand Tears* is a contrasting C and W performance of love, wistful ballad. Large sound from girl chorus behind Paul.

**Tommy Sands**  
*A Young Man's Fancy; Connie* (HMV POP 1193)\*\*\*\*

IT may not be spring, but a *Young Man's Fancy* can still turn to love with commercial reward. Tommy Sands is liable to have a successful sleeper with this

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**RATINGS**

- \*\*\*\*\*—Excellent.
- \*\*\*\*—Very good
- \*\*\*—Good.
- \*\*—Ordinary.
- \*—Poor.

And the really hot records that look like spinning to the top are marked by D.N.I. (Don Nichol Tip).

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

of the girl singing *It Hurts To Be Hurt* may strike responsive sixteen in other self-playing technology. Not in my. I'm afraid. More aging, growing up pains on the other ball.

**THE MOJOS**—They Say Forever (Decca F 11712)\*\*\*—Boy group. The Mojoes shout out a gory beat numismatics to the usual rhythm by *They Say Forever*. The lyric's hardly in-banking, but the attacking spirit of spouting, but the attacking spirit of spouting may get it some where. *Forever*, like the top deck, which has plenty of rough edges which I'd rather were rubbed off, but the performance is likable.

**WAYNE GIBSON**—Beachcomber; Linda Lu (Decca F 11713)\*\*\*—Middle beats out the ones that he's a *Beachcomber* looking for a pretty girl on the sand instead of drift wood. Guitars' accompany him competently but the ball lacks the bite I'd have expected from a Tabory-Scene production. *Linda Lu* shuffles steadily but without arousing great excitement.

**THE YOUNG ONES**—Baby That's It; How Do I Tell You (Decca F 11705)\*\*\*—Perhaps it's the association of the name, but the singer who leads *The Young Ones* on this recording of *Baby That's It* frequently manages to sound like Mr. Richard. Gets huskier and cooler as the ball develops along its comfortable path. Guitars accompany.

There's a switch to a girl singer on the other side—posing the problem *How Do I Tell You*. I don't love you any more? Sorry, darling. I've got problems of my own!

**THE RHYTHM KINGS**—Blue Soul; Exotic (Vocalion POP V 9214)\*\*\*—Made in Hollywood by the Crescendo lab, this coupling by The



FREDDIE SCOTT — From writing to singing.

Rhythm Kings is not at all bad as the musician's name might lead you to think.

*Blue Soul* is a slow, wandering instrumental with guitars weaving a fairly colourful sound pattern.

Exotic brainwashes you with brass on a Middle-Eastern kick.

**FREDDIE SCOTT**—Hey, Girl; The Slide (Colpix PX 692)\*\*\*\*—This is the first disc we've had from Freddie Scott—a singer who has been in the music business quite a time as a writer. Freddie's written for some big names like Gene Chandler and Paul Anka and is currently a staff composer for a big TV outfit in the States. But he's got quite a bit of talent as a vocalist as he has as a writer.

His slow, emotional treatment of *Hey, Girl* could become a hit if it is given a shove. Needs time to establish it, but once established it

could cling like a limpet. *The Slide* is a dance-instruction beater. If you can't slide, twist.

**ALAN DREW**—Always Here Comes The Rain (Columbia DB 7090)\*\*\*\*—If you follow the TV series "Compact" you'll know all about this disc. It's been trailed as part of the story for almost a couple of months. Always *The Lonely One* is a pleasant slow ballad with a gentle, westerly backing to the balladeer. Could take off by virtue of the intense advance plugging.

Here Comes The Rain is a happy romantic trotter.

**THE RAINDROPS**—The Kind Of Boy You Can't Forget; Even Though You Can't Dance (London HL 9769)\*\*\*\*—Cute harmonies by *The Raindrops* as they sing of *The Kind Of Boy You Can't Forget*. Good blend well here and there's some amusing bass male voice for extra effect.

Dancers should go for this one in a hurry—and there may be enough of them going for it to make it a chart entry.

Even Though You Can't Dance strikes me as one of the most sinister titles of the year... but the lyric's innocuous. The girl still loves him.

**RUBY AND THE ROMANTICS**—Hey Lonely Boy; Not A Moment Too Soon (London HLR 9771)\*\*\*\*—There seems to be quite an accent on *Lonely* songs just now. This one is a tender Latin beat-offering which Ruby and the group parvey with warmth and sensitivity. Extremely pleasant and thoughtful ballad on the turnover, too, and a sincere performance from the girl. A coup-de that will not wear its welcome away even after a lot of spins,

**Marty Robbins**

*Not So Long Ago; I Hope You Learn A Lot* (CBS AAG 164)\*\*\*

**MARTY** sings another of his own sad country compositions. *Not So Long Ago*, and makes it count with every broken heartbeat. Attractive, melodious treatment, guitars strumming behind the steady, sincere vocal work. One of those every-so-often sides which might come into the upper ranks for Marty.

Here You Learn A Lot is country jogger with both tune and lyric sounding so familiar you can join in right from the very first strain.

**Johnny Sandon and the Remo Four**

*Yes; Magic Potion* (Pie N 1355)\*\*\*\*

**YES** will get very few "no's" from those who hear it. I imagine a crisp Latin beater which Sandon and his team sing and play with an accomplished sense of rhythm. Nothing harsh about this performance, but it makes its point just the same and builds well all the way.

*Magic Potion* is more conventional with little to pull you on into the track.

**John Barry**

*Kinky; Fancy Dance* (Ember EMB-S 178)\*\*\*\*

**JOHN BARRY**, who has taken over as Recording Manager for the Ember label, celebrates by producing a crisp recording which features his own well-known Seven backed by orchestra, they play a very arresting little melody, *Kinky*.

Title may well apply to the walk-beat at which the side is taken—and I think it's corker as its way into your brain and stay there quite a time.

His own composition *Fancy Dance* has the same warm sax sound to commend it.

THE SECOND EDITION (September Issue) OF THE BEATLES OWN MONTHLY BOOK WILL BE ON SALE AUGUST 31st

The Beatles No. 2 BOOK



reviews...

LPs with Nigel Hunter

Jazz with Owen Bryce, Tony Hall

# MELODY, MEANING, TASTE, AND Mr. B. HITS THE JACKPOT AGAIN!



## Tony Bennett

**I Wanna Be Around** (The Good Life; If I Love Again; I Wanna Be Around; Love Look Away; Until I Met You; Let's Face The Music And Dance; Once Upon A Summerline; If You Were Mine; I Will Live My Life For You; Someone To Love; It Was Me; Quiet Nights (Covardo). CBS BPG 6314) \*\*\*\*\*  
 Mr. B. hits the vocal quality jackpot once more with this simple, unassuming, but immensely effective, set of singing. He always follows the best formula—good songs with melody and meaning allied to tastefully appropriate arrangements and accompaniments without pretentious flashiness.

Tony does two of his recent single successes here in the shape of the title song and *The Good Life*, and repeats *Love Look Away* which he did in that marvellous two-LP Carnegie Hall set.

Standouts of the rest are *Until I Met You* with Tony swinging quietly over a backing from Ralph Sharon's trio; *Let's Face* with its smoothly moving Latin atmosphere; *Once Upon A Summerline* with its excellent lyrics, and the closing bossa nova opus *Quiet Nights*.

## Ted Heath

**Satin, Savas And Bouncing Brass** (You Stepped Out Of A Dream; I Had The Craziest Dream; Sentimental Journey; Moonlight Serenade; Mirage; I Got It Red And That Ain't Good; Tumbling Tumblers; Close Your Eyes; At Last). Egyptian Night; They Didn't Believe Me; Ebb Tide. (Decca stereo PFS 402) \*\*\*\*\*

ANOTHER sparkling album bearing the usual Heath characteristics of polished musicianship. Johnny Keating penned the distinctive arrangements as well as composing *Mirage* and *Egyptian Night* for the set. And it's interesting to hear items from the big band era such as *Sentimental Journey*, *Moonlight Serenade* and *At Last* given a modern 1963 orchestral garb.

The "Satin" part of the LP is provided by the addition of a string section to the usual Heath line-up. The strings play well and justify their part of the title, but they cannot conceal the fact that the normal Heath crew swing best, and sound best, unaided by extra sections.

## Hitsville!

**Scarlet O'Hara; Cool, Get Used To Losing You; Bo Diddley; So Much In Love; I Like It; When Will You Say I Love You; Atlanta; Pipeline; It's My Party; Da Doo Ron Ron; Taste These Chicks From My Heart; From Me To You; Falling; Twist And Shout.** (Golden Guinea GGL 0202) \*\*\*\*\*

A COMPLETELY anonymous round-up of recent and current hit parade items. And I'm not surprised the artists' names are missing because they have followed the original hit versions, virtually note for note, and they're not really in the same class. But, despite that,

this is a handy collection of "hitsville" which will probably be a sure-fire party favourite.

**TONY HANCOCK—Hancock's Half Hour.** (Golden Guinea GGL 0206) \*\*\*\*\* **STEPHEN AND SON** (Golden Guinea GGL 0217) \*\*\*\*\*—Full marks to Pye for making these gems of English radio and TV comedy available at a low price on record. The Hancock disc offers *The Wild Man Of The Woods* and *A Sunday Afternoon At Home*. Harry H. Corbett and Wilfred Brambell do *The Bird, The Gentle Art Of Toting, Choppers For Sale* and *The Holiday*. Once again that unique mixture of humour and pathos hits a bull's eye, as does the hilarious Hancock of old.

There are two keys to both albums' success, of course. They are Alan Simpson and Ray Galton, the brilliant scriptwriters for each series.

**THE BANJO KINGS** (The Good Old Days With The Banjo Kings; The Man On The Flying Trapeze; Bird In A Gilded Cage; After The Ball; Shine On Harvest Moon; Jeannie With The Light Brown Hair; Annie Rooney; Daisy Bell; Sweet Genevieve; In My Merry Oldsmobile; Silver Threads Among The Gold; Bill Bailey; Hot Time In The Old Town. (Good Time Jazz LAG 555) \*\*\*\*\*

THIS isn't "Good Time Jazz," —or jazz at all; if it came to that. But I make no defence of my decision to include it here because all jazz students must have an interest in the banjo-minstrel/ragtime era which immediately preceded the jazz one.

This is the 1890 to 1914 period, when this music was popular in the Northern territories. The lit of ragtime came into jazz and helped to give it that light, bouncing syncopated rhythm and many of the tunes of those days came into the jazz repertoire: *Hot Time In The Old Town*, *Bill Bailey*, *Shine On*, etc.

The Banjo Kings are Dick Roberts, who is 65 years old, and Luther "Red" Roundtree, a mere 38. They are backed by a rhythm section which includes drummer Nick Fatool and pianist Stan Wrightman; they play classical banjo.

And what a world of difference to what's happened to the banjo in the Trad world. They not only play clunky-chunky rhythm, boogie-woogie—single-line banjo and melody parts, and their instruments are tuned to the correct registers. They sound like banjos. Hear the record because I'm sure many of you will be attracted by the title, and many others will find it historically interesting.

**Josh White** (Chain Gang Songs; Trouble; Twas On A Monday; Going Home Boys; Near Foot Street; Crying What Crying You; Big Four Fingers In The West; The Old Ship Of Zion; Mary Had A Baby; Did You Ever Love A Woman; Every Time I Feel The Spirit. (Pye Golden Guinea GGL 0205)

JOSH WHITE is another musician who seldom provides anything but proof that he is a very good artist.

You won't find experiment here, or new ways of singing these songs. You won't hear Josh White without his little gemmicks nor with any new ones. In other words, you know exactly what to expect from beginning to end. For those reasons, it would be hard to recommend the disc to people who already have a couple of Josh LPs.

But if you collect folk jazz records seriously, or go in for the Blues, or are a keener-than-average student of jazz, you'll not be disappointed with these performances. The test of its sameness is that two other LPs have already appeared with the same sleeve design... and I couldn't remember whether I'd heard it all before.

The trouble is I don't always sound that way.

In fact, this isn't the same as the previous ones, which were also devoted to the songs of the chain gangs.

**Firehouse Five plus Two** (At Disneyland; April Storm; Musical Rambles; You're Gonna See Mama Every Night; Oh You Can't See Mama At All; Layou Trambone; Conny Island Walkabout; In Da; Baby Hood; You Please Come Home; Tippi Top).

THESE are too many bands that turn out exactly what you'd expect every time they made a record. The Firehouse Five is such an outfit—and this record is no exception.

It's the same old stuff churned out in the same old way. It's not even jazz. But they do have a jazz instrumentation and they do play jazz tunes.

In their favour, it must be said that they often pick useful numbers seldom played elsewhere; they play happy sounding music and that they are all proficient on their instruments. They have played together for many years and their ensemble passages have a well-knit sound.

On the other hand, the tuba-banjo set up invariably leads to stodgy, jerky rhythm sections—like this one. If you can put up with it and you like hip-happy jazz, I'd add that the Firehouse Five Plus Two lend themselves extraordinarily well to stereo reproduction.



JOSH WHITE—Good, but you know what to expect.

## Records of the month

**THE BEST OF RADIO LUXEMBOURG** (That's What Love Will Do Joe Brown; Scarlet O'Hara (The Eagles); Go Away, Little Girl (Mark Wynter); Walk Right In (The Kestrels); Fireball XL5 (The Fire-Riders); The Folk Singer (Jimmy Finlay); Stranger On The Shore (The Eagles); Little Buty Tear (Miké & Gill); Up On The Roof (Julie Grant); The Preacher (Johnny Keating); Hey Paula (Hilary and Derek); It Might As Well Rain Until September (The Deane Sisters); Can't Get Used To Losing You (Liam O'Flynn); Island Of Dreams (The Kestrels). (Golden Guinea GGL 0208)

A SCINTILLATING selection from the Pye-distributed star roster. Some of them are original hits, others are polished cover versions, and all of them form an outstanding album of its kind available at the bargain Golden Guinea low price. All are well plugged on Pye's 28 shows—hence the title. Standouts are Joe Brown, The Eagles and the Kestrels.

**TED HEATH** Moments At Montreaux (Decca DFE 1532) (Reviewed DISC 24.8.63)

"BIG band blowing at its exciting best" is the phrase which summarises this powerful little EP package. Ted hits the four numbers to give the most rabid rhythm enthusiast, and match with impeccably which compares with any to be heard in the States or elsewhere in the world.

**Cannonball Adderley Quintet** STILL TALKIN TO YA (12in. Oriole-Records RM 117) \*\*\*\*\* —Yet another Savoy LP re-issue on the excellent value-for-money Roam label. This was Cannonball's first album as a leader. For these July 1955 recordings he used his brother Nat, bassist Paul Chambers and two Savoy regulars—Hank Jones (piano) and Kenny Clarke (drums).

The five tracks still sound good today, especially the work of the rhythm section. Both Cannonball and Nat have changed considerably since. Here Cannonball is full of Parker phrases with a huge, Benny Carter-like tone. Nat was obviously

heavily influenced by Dizzy Gillespie. A typically relaxed Ozite Cadena production.

**British Jazz Trio** THE BRITISH JAZZ TRIO (7in. Ember 4517) \*\*\*\*\*—A remarkably pleasant little record by three British musicians who emigrated to the States—pianist Derek Smith, the late John Drew (bass) and drummer-leader Kenny Harris.

The four tunes all have British connotations (*White Cliffs Of Dover*, etc.). Derek has improved out of all recognition since he left the U.K. He plays beautifully here, swinging lightly, but never too politely. Drew was a very good bassist indeed.

**Gerry Mulligan—Lee Konitz—Chet Baker** MIDNIGHT SESSION (12in. Fontana 688 105 ZL) \*\*\*\*\*

More reasons, this time the results of a January 1953 session in Hollywood where the doreen of the cool almost Lee Konitz sat in with the highly regarded Gerry Mulligan-Chet Baker pianoloss Quartet.

This 12in. LP contains two hitherto unreleased tracks; *I'll Remember April* and *All The Things You Are*. In retrospect, Konitz's cold—but highly original—work is probably the best thing on the record. Baker, in particular, is inclined to sound quite naive in places.

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# FOUR HOUR PHOTO SESSION



and at the end of it Cliff was still smiling!

**CLIFF RICHARD**, the "grand old man" of British pop singers, stretched out on the lawn and posed for pictures with the relaxed confidence of a man born to stardom.

Minutes later he was pushing a heavy lawn mower across the already billiard-table-smooth turf, a big grin on his face.

"Let's have some shots inside," shouted one photographer. "Hurry it up, I want you back outside," yelled another.

And during all the four hours of it the cherry grin never faded; the coolness and self-assurance never once slipped.

The scene was the colourful back garden of his summer season home in Osborne Road, St. Anne-on-Sea, near Blackpool. The occasion was the last "official" photo session before his season ends next month and he starts his tour of Israel, then work on his next film.

As Cliff relaxed for a few minutes rest, several photographers began to take shots of the luxurious, white detached house which Cliff has rented for the summer.

The beautifully decorated and fur-

nished house—into which Cliff has managed to inject the atmosphere of a real home—stands in a quiet side road near the promenade.

At one side of the house is a driveway leading to a spacious garage which houses Cliff's super 150 m.p.h. silver-grey Corvette sports car. His second car, a black Cadillac, stands outside the front door near the gate around which keen fans can always be found.

Inside, the red-tiled house is decorated comfortably and in good taste. There are fitted carpets throughout and all woodwork is freshly painted in a charming cream pastel shade.

Upstairs there are two large bedrooms and bathroom and downstairs there is a large, comfortable lounge, a dining room and a luxurious American-style kitchen.

The house has a small garden at the front and a larger garden, mainly covered with a nice lawn, at the back. Around the lawn are summer flowers and the whole garden is surrounded by a red-brick wall.

Suddenly bedlam broke out again. The cameras were loaded and everyone wanted Cliff in a different place at once. But the friendly grin remained as broad as ever. P.W.

A friendly wave and a cherry grin from Cliff as he poses at the wheel of his 150 m.p.h. Corvette sports car.

## 'ROCKING' EDEN KANE!

I COULD hardly believe my eyes when I saw the rocking chair—the wrong dressing room at Blackpool's Scotch Pier, looked again at the name on the door, then at the huge grin on the face of the chair's occupant.

I wasn't wrong after all. It was Eden Kane, sitting in a rocking chair with a box of chocolates in his lap, watching a programme on TV!

Eden's brother Peter came to life first. "We eat loads of sweets and chocolates," he said. "But we don't put on weight. We get too much exercise for that!"

"And I can't resist this rocking chair. It's so comfortable," said Eden. "I've borrowed it from the house we have rented for the summer. I'd like to take it on tour."

But if you happen to be on the sands at Blackpool's north shore

any fine morning, you'll see an entirely different sight.

"We don't get up too early," said Eden. "After breakfast I usually take the housekeeper shopping, then off we go to the beach."

The "wife" is Edna, Peter and their other brother, Clive, whom you know better as recording singer Wes Sands.

"We have races; play soccer, de-voor ice-cream, take long walks—and eat our heads off."

"After lunch, we get down to work. I play piano, Pete plays guitar, and we all sing. We come home, work out arrangements, try out harmonies."

"We are playing quite a lot of tennis, too, but we are also trying to discover Blackpool—to find out what makes this fantastic resort tick. I'm sure it will help us to give the public what it wants." J.N.

## CLASSIFIED ADVERTISEMENTS

The rate for advertisements in these Classified columns is 1/4 per word. Words required in capitals over and above those given in the opening line will be charged at 2/6 per word. Box Number facilities are available at an additional fee of 2/6. Replies should be addressed to Box 22, c/o DISC, 161, Fleet St., London, E.C.4. Copy must arrive at the above address not later than first post Monday for insertion in issue of the same week.

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## Sakamoto mobbed by 5,000 fans as he arrives in U.S.

**JAPANESE** singing star KYU SAKAMOTO had a great surprise when nearly 5,000 teenage fans were on hand to meet him when he arrived in Los Angeles to do two Steve Allen TV shows. Kyu's latest single is "China Nights" and it's just entered the Hit Parade.

Popular folk trio, Peter, Paul and Mary, are to start recording in three languages—French, German and Italian—in order to crash the big European market. Dating their forthcoming tour of Germany, they will record four titles in Hamburg.

The newly-joined Reprise-Warner label have signed a new comic, Bill Crosby, who is, they say, going to be the biggest thing by the end of the year. He has already started to record his first album.

★ ★ ★

**TOP** producer Ross Hunter is negotiating to bring veteran star Mae West back to the screen. If so, she will be co-starring with James Garner and Rock Hunter. Mae recently made an album which is selling very strongly. She will probably feature a number from this in the film.

The newly released album of Jimmy Durante on Warner's, "September Song," is proving so successful that the company have issued two of the titles on a single—the album title and "Young At Heart," both featuring Jimmy

## CABLE FROM AMERICA

a while since he started concentrating on TV work, had a million seller a few years back with "Lovely Bunch of Coconuts."

Singer-entertainer Jimmy Dean is to give up all his personal appearance work for the next few months to concentrate on his forthcoming

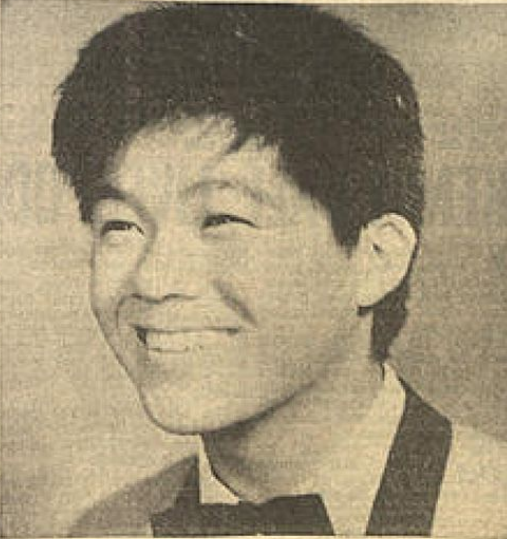
KYU SAKAMOTO knew he was popular in the States, but the welcome he received was even better than he had expected.

television series for ABC TV. London Records are sending around to all the major D.H. men dressed as the "Good Humour Man" (one of the best selling ice creams) to promote The Tornados' disc recently released here, of "Ice Cream Man."

★ ★ ★

**ANOTHER** Crosby in the news this week—Chris Crosby, son of bandleader Bob Crosby, is about to make his first disc for the MGM label. The title is "Sweet Love." He will also feature in the forthcoming MGM musical "Hootenanny Hoot."

Mitch Miller is now organising a road show based on his fantastic LP "Sing-Along" sellers. It will include a cast of '60 and starts on September 7.



edited by Maurice Clark

together "Running Scared," "Only The Lonely" and "Crying," they should be all set again for a world hit.

The Four Seasons are having trouble with "Genius, Inc.," the company that have made all their big hit to date. The Seasons are suing for \$250,000, stating that they have only received in royalties \$100,000 instead of the \$350,000 due to them on the sale of over 7,000,000 records. The original Seasons have also stopped "Genius" recording another four boys and calling the by the same name.

England's Leon Young, out here with his new single "Seawinds," on Alco, is all set for a large amount of radio plays.

Merv Griffin, a comedian-singer, has been signed to Cameo-Parkway. Merv, who hasn't sung on disc for quite



# DISC

## Gad, I do believe it's The Beatles!

### Janice



### Nicholls writes from the 'Lucky Stars' TV studios

A CAR-TRIP to Birmingham on Sunday for the tele-recording of Saturday's "Lucky Stars" gave America's Little Peggy March her first view of our motorway.

"It was just like one of our highways," Peggy told me. "There was just one thing that was strange at first. All the cars seemed to be driving on the wrong side!"

Peggy told me that she was due to be back at school in America on September 5 — but her return will be delayed a fortnight due to plans to visit Germany and Italy.

A PART from Peggy, this week's show also features Billy J. Kramer and The Dakotas, Jet Harris and Tony Meehan, The Overlanders, Elaine and Derek, Jimmy Justice, Johnny Sandon and The Remo Four. The Redcaps, guest disc jockey Carol Deane and, of course, host Pete (e) Murray.

At the end of the show, you will hear Pete announce a Silver Disc win for Billy J. Kramer for "Bad To Me."

"I'm going home to Liverpool after the programme," Billy J. revealed. "I am staying the night with my mum and dad and brother Arthur. Then I fly to Ireland for a TV show."

In addition to Arthur, Billy J. has two married brothers and three married sisters, but his Hit Parade success means he doesn't see much of them these days.

THE REDCAPS didn't have to come very far to the studios — they live in Walsall, near Birmingham. After the tele-recording, they dashed off to a local ballroom, the Plaza, Handsworth, for an engagement.

Rhythm guitarist and lead vocalist David Walker told me that they had found that being a Birmingham group had its advantages when appearing in "Lucky Stars."

"We arrived at the studios at 10 o'clock this morning and we weren't needed until three in the afternoon. So we called on a friend living around the corner from the studios and his wife cooked us lunch."

IN one of the dressing-rooms, I came across Johnny Sandon and the Remo Four — Don Arden (bass), Col. Mandy Gradi, Phil Rogers (rhythm) and Roy Duke (drums).

"We will be wearing our new suits for the first time in this show," said Don Arden. "They are dark blue mohair and we only collected them last night."

Johnny and the boys travelled to Birmingham from their home-town, Liverpool, where they had been playing at The Cavern the previous night.



Bowlers, umbrellas . . . it'll be white tie and tails next! And all the four boys wanted when they went into the shop were some shoes! But they were a bit carried away by all that elegant gear around them and they just couldn't resist having a go. First came the hats, then the brollies, then the careless pose. DISC understands on good authority, however, that this does NOT indicate a permanent change in style! So you can breathe again!

### Trad's top bandleader talks to Brian Gibson — and hands out a warning!

## KENNY BALL, LIVERPOOL AND THE BANDWAGON

KEEP off the Liverpool bandwagon unless you're good! That's the advice of trad leader Kenny Ball. What does Kenny know about the Liverpool scene, you may ask?

Pleanty. He loves The Beatles and the music they make. And as one of the few trad leaders who can combine his discs with plenty of work, Kenny knows all about the people who climb on to passing successes.

"It happened to trad," he said when we chatted recently at his home. "Lots of small bands jumped on the trad band-

wagon and for a while there was plenty of work for everyone.

"But the kids are fussy, and half of those bands never went back to play return dates because they just didn't have the talent. But trad is still a very strong movement and the good bands that stayed around are working steadily."

The Ball Band is one outfit that never has to worry about attendance figures. It's a sell-out wherever it appears.

"Yes we're getting plenty of work," said Kenny, "but I think

we succeed because basically we're a commercial band that likes to swing and generally have a lot of fun. We go for a very good tune that we can really swing. It sounds corny I know, but it works."

Work it certainly does! The Kenny Ball releases are regular chart entries. His new disc "Acapulco 1922" came into our Top Thirty last week at 29 after being tipped by Don Nicholl.

"This one is really incredible," said Kenny. "We originally cut it for an American album. Then, as you know, the number came

over here as the flipside of "Lonely Bull."

"We played our version of it on tour and before we knew where we were, it had become the most popular number. The record company kept getting requests for it, we kept getting requests, so in the end I said: 'release it.' You can honestly say this one was released by public demand!"

One thing Kenny does want this year is a vocal disc in the charts. "My last was 'So Do I.' I'm hoping to produce a fourth hit before the year is out."